

THE PRINCE CLAUS FUND IN 2022

ANNUAL REPORT



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Fonds

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WORD FROM OUR DIRECTOR



Marcus Desando, Portrait by Thando Mpushie.

In so many ways, 2022 has been a remarkable year; one of transition, but also one of continuity. I arrived at the Prince Claus Fund just before the new year, joining a team that was already working hard on a whole new strategy for the Fund, and which had just celebrated 25 years since its foundation. Our colleagues at CER were in the process of setting up independently. And we remained in the shadow of an unpredictable and recurring virus. We had a lot to learn – indeed we’re still learning – and for me it’s from that constant process of self-reflection that our success continues to grow.

Personally, my first full year at the Prince Claus Fund has been a discovery of energies and synergies. When I first joined the Fund, it was remotely, due to Covid restrictions. I worked from South Africa for four months before finally arriving in the Netherlands and meeting the team in April 2022. From morning walks through our Amsterdam office, sipping coffee and greeting my colleagues, to meeting our award recipients around the world, it has been a pleasure and privilege to be among people who understand how important culture is. For me, culture has been a lifeline and now, as director of a Fund that supports cultural practitioners around the world, it has been thrilling to see culture in action.

For these reasons, 2022 has been an important year for the Fund. The year began with a moment of retrospection, the launch of a publication to celebrate our 25th anniversary; but quickly gathered pace as new people joined our team and new activities continued to consolidate our philosophy and strategy. Perhaps most significantly, our office once again opened up to the world as travel became possible once again, focussing our minds on the future and what is to come. Meeting our many diverse partners from our international network in person, allowed us to reconnect to the process of learning from real connections. Being on the ground again allowed us to see the true impact of our strategic choices. In-person dialogue allowed us to experiment with new approaches and assess better what works, and what doesn’t. We were cheered by the reactions to these in-person connections; as one of the participants in our Mobile Lab in Ghana saw it as “a testament to what is possible when we stay in the energy of our dreams”

At the same time, we have been working hard to connect this international network to our local network in the Netherlands. It is important for me that we at the Fund interact



The Mobile Lab in Ghana brought together Prince Claus Seed Award recipients and Prince Claus Laureates together at Ibrahim Mahama's Red Clay Studio in Tamale.

meaningfully with partners and donors closer to home, connecting them to those artists and cultural practitioners we support around the world. This was a space of experimentation for us, and taught us lessons in how we might celebrate our award recipients in their own countries and contexts.

We are so proud of the incredible impact the Fund has had over the last year, supporting artists to amplify their activism for social justice, to call attention to the urgent need for radical action to prevent climate disaster, and reimagine alternative pasts and futures for their communities. We have achieved this by giving open, unrestricted funding to our award recipients, allowing them to develop themselves flexibly; and by bringing people together to connect, collaborate and share together. In this report you will find details of our many activities throughout the year and the impact that they have had, in particular on the individuals involved.

We capped off the year with the awards week, and once again we gathered in the Royal Palace in Amsterdam with our international network to honour our award recipients, a tradition that the pandemic had interrupted. While the Fund has held award ceremonies at the Palace since 1998, this was the first time we presented the Impact Awards, and it was my first official awards ceremony as director. It was a moment of celebration, of culture, but also of the remarkable impact the Fund continues to have to so many people across the world. Throughout the report we've included the voices of some of the many individuals who have received our various awards or participated in our programmes, to frame our work through how it has shaped their lives.

I began by saying this had been a transitional year, but also one of continuity. I suppose any learning organisation is open to a slow process of change, but the Fund has sailed through a great number of significant changes this past year, and remained steady, because we've stayed focused on our goal of supporting artists and free cultural expression and trying to do it in the best possible way. As I think this report testifies, we're on a good course. I have the board, my colleagues, our trusted funding partners at the Ministry of Foreign Affairs and the National Postcode Lottery and our vibrant international network to thank for this remarkable progress.

Marcus Desando



HRH Prince Constantijn.

“The deepest human striving is to be happy. To be heard. To be acknowledged for who we really are. In all our differences. To be safe and live a life in freedom.

For many here this vision seems obvious. But it isn’t. It needs to be re-imagined time and time again. Each generation must sharpen it, give new words to it, compose music and imagery for it, express and celebrate it.

The conquest starts small. Person by person. House by house. School by school. Neighbourhood by neighbourhood. Respect is built bottom up. Culture is lived every day. It is a basic need that is in us. It is who we are; not something abstract to be admired or vilified.”

— HRH Prince Constantijn, Honorary Chair of the Board of the Prince Claus Fund

CULTURE IS A BASIC NEED



Work by Debashish Paul, Prince Claus Seed Awardee and artist from West Bengal, India, who explores the problems of queer identity in a society dominated by heterosexual norms.

OUR STORY

Back in 1996, the Prince Claus Fund was established as a tribute to HRH Prince Claus's dedication to culture and development. Since then, we have grown into an independent Fund supported by the Dutch Ministry of Foreign Affairs, the Dutch Postcode Lottery and private individuals and institutions.

Things have changed throughout the years, but our core belief that culture is a basic need has always remained the same. Beyond that, we believe that culture can transform societies and pave the way to a more inclusive and sustainable future. In places where culture is suppressed or undervalued, there is an urgency to support artists and cultural practitioners to work freely and without restrictions. We have this urgency as our driving force: to support and enable artists and cultural practitioners in their mission of creating positive social change.

We amplify young and emerging talent, accelerate future leaders and recognise change makers worldwide, with the strong belief that culture is the catalyst for a transformed society. And we wouldn't be able to do this without our dynamic, wide-reaching network, who help us pioneer unrestricted funding and foster meaningful connections. Together we work for a shared purpose – a future that is equitable, inclusive, peaceful, and environmentally sustainable. That's why we developed our Prince Claus Awards, which are designed to support artists and cultural practitioners at crucial stages in their professional careers.

Each year we give **100 Seed Awards** as an early career boost for emerging artists to find their path and gain momentum.

At least **35 Mentorship Awards**, divided into thematic yearly programmes, create space for growth and experimentation for socially engaged mid-career artists.

Through our **6 Impact Awards**, given biannually, we recognise trailblazing artists who engage and transform their own communities with work that is relevant, urgent and inspiring.

Our **Exchanges, Mobile Labs & Public Events** create links and connections among our award recipients, Dutch and international counterparts as well as reach worldwide audiences.

With our work we are serving a worldwide community of creative change makers exemplifying the transformative power of culture. We provide a space where people can develop themselves, experiment and reflect in ways that allow for new perspectives to flourish.

Join us in creating a world where culture is a basic need. [By supporting the Prince Claus Fund](#), you can make a difference in the lives of people who aspire for change and inspire others.

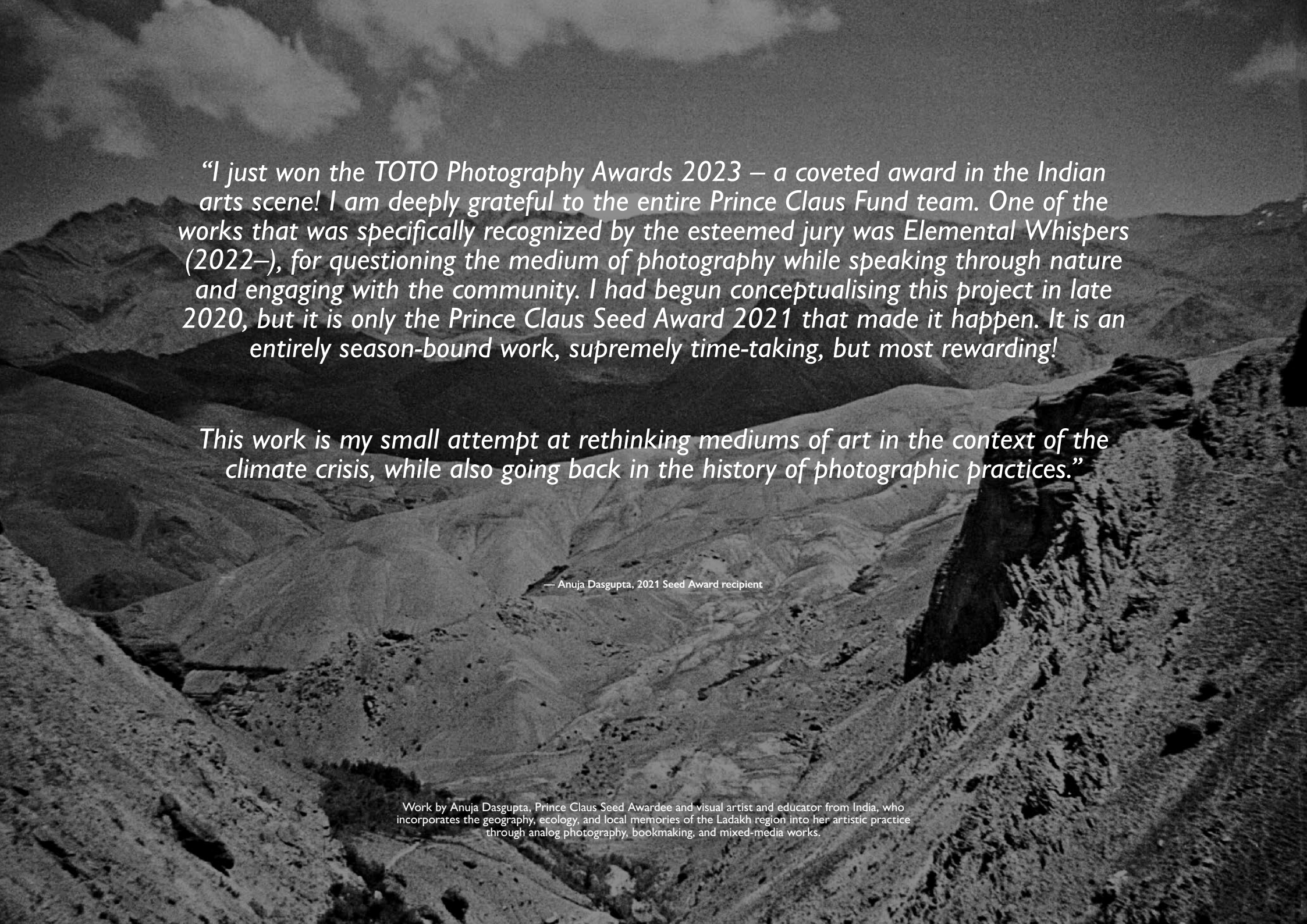




HRH Prince Claus.

“Writing down one’s history, one’s imaginings, one’s ideas about the future, has consequences for the development of society and individuals... Spirits of the past and expectations for the future can dwell in books and documents”

— HRH Prince Claus



“I just won the TOTO Photography Awards 2023 – a coveted award in the Indian arts scene! I am deeply grateful to the entire Prince Claus Fund team. One of the works that was specifically recognized by the esteemed jury was Elemental Whispers (2022–), for questioning the medium of photography while speaking through nature and engaging with the community. I had begun conceptualising this project in late 2020, but it is only the Prince Claus Seed Award 2021 that made it happen. It is an entirely season-bound work, supremely time-taking, but most rewarding!

This work is my small attempt at rethinking mediums of art in the context of the climate crisis, while also going back in the history of photographic practices.”

— Anuja Dasgupta, 2021 Seed Award recipient

Work by Anuja Dasgupta, Prince Claus Seed Awardee and visual artist and educator from India, who incorporates the geography, ecology, and local memories of the Ladakh region into her artistic practice through analog photography, bookmaking, and mixed-media works.

A BOOK CELEBRATING 25 YEARS

To mark the occasion of the 25 year anniversary of the Prince Claus Fund, we published a book, entitled *The Philosophy of the Prince Claus Fund*. This publication is a collection of thoughts, reminiscences and photo stories from individuals intimately connected with the Fund throughout its history. It tells a deeper story of the Fund by people who have been involved in, affected or supported and inspired by the Fund's philosophy. The publication sets out, in words and images, what the Fund means, why it's important, why it exists.

In the words of [Djamila Ribeiro](#), philosopher, afro-feminist activist and 2019 Prince Claus Laureate from Brazil, "The future can only be thought from a re-examination of the past told through (a multiplicity of) humanising eyes." Thus the book begins with a description by the first chair of the Fund's board, sociology professor Anke Niehof, of the political zeitgeist in which the Fund was founded. The philosopher Achille Mbembe, an advisor on the Fund's founding, likewise explains this early process, and how ground-breaking Prince Claus's ideas and open discussions were.

The anniversary book is conceived of as an important archive of the Fund's work, but it also seeks to take the story forward. Prince Claus famously said you can't develop people; they develop themselves. Many of the contributors to this book cite Prince Claus's ethic of respect. As long-term advisor to the Fund, Professor Salah Hassan puts it in his essay, the Fund displays "a non-patronising approach (that) views the world as equal, diverse, and celebrates this diversity, not as a source of conflict but a source of creativity, a source of connecting to humanity, of transcending Euro-centrism."



Publication *The Philosophy of the Prince Claus Fund*. Photo by Maarten van Haaff.

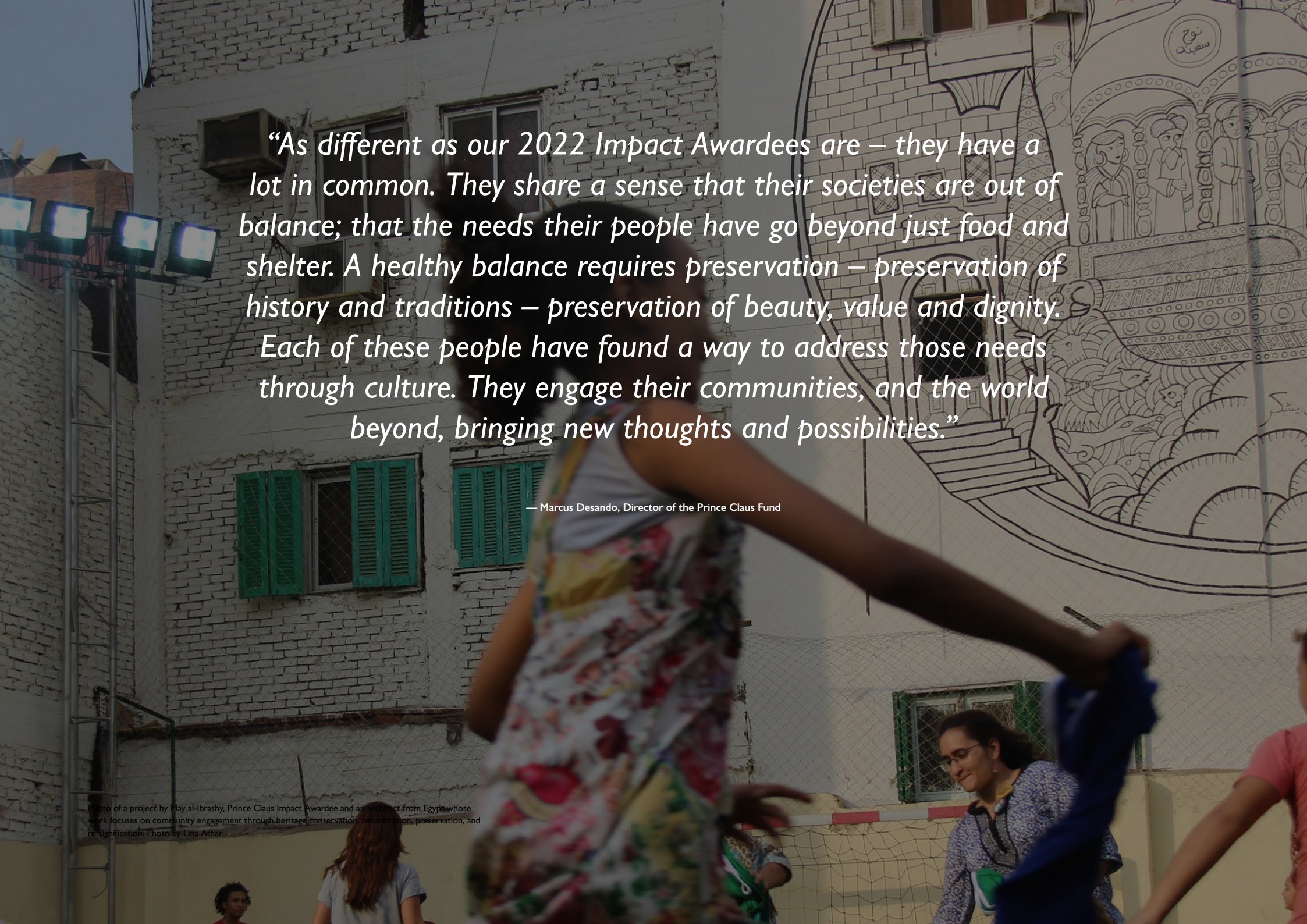
A BOOK CELEBRATING 25 YEARS

The Fund has always given people space to create and to grow on their own terms. It is a legacy that we honour and protect. This book is not just a celebration of the work our laureates and partners have been doing for the past 25 years; it is also a tool that highlights the concerns we are all facing, and helps us consider what is possible when cultural support pays things forward. It is a challenge to us at the Fund to hold ourselves to account to carry forward that legacy well into the future.

The book was launched on 23 May 2022 at the Allard Pierson Museum. Fariba Derakhshani, Chief Special Projects at the Fund, who created the publication, interviewed Irma Boom, the book's designer who has shaped the Fund's visual identity for 20 years, on how her early contact with HRH Prince Claus led to the design of the Prince Claus Fund's logo.



The launch of the 25 year anniversary book. Photo by Maarten van Haaff.



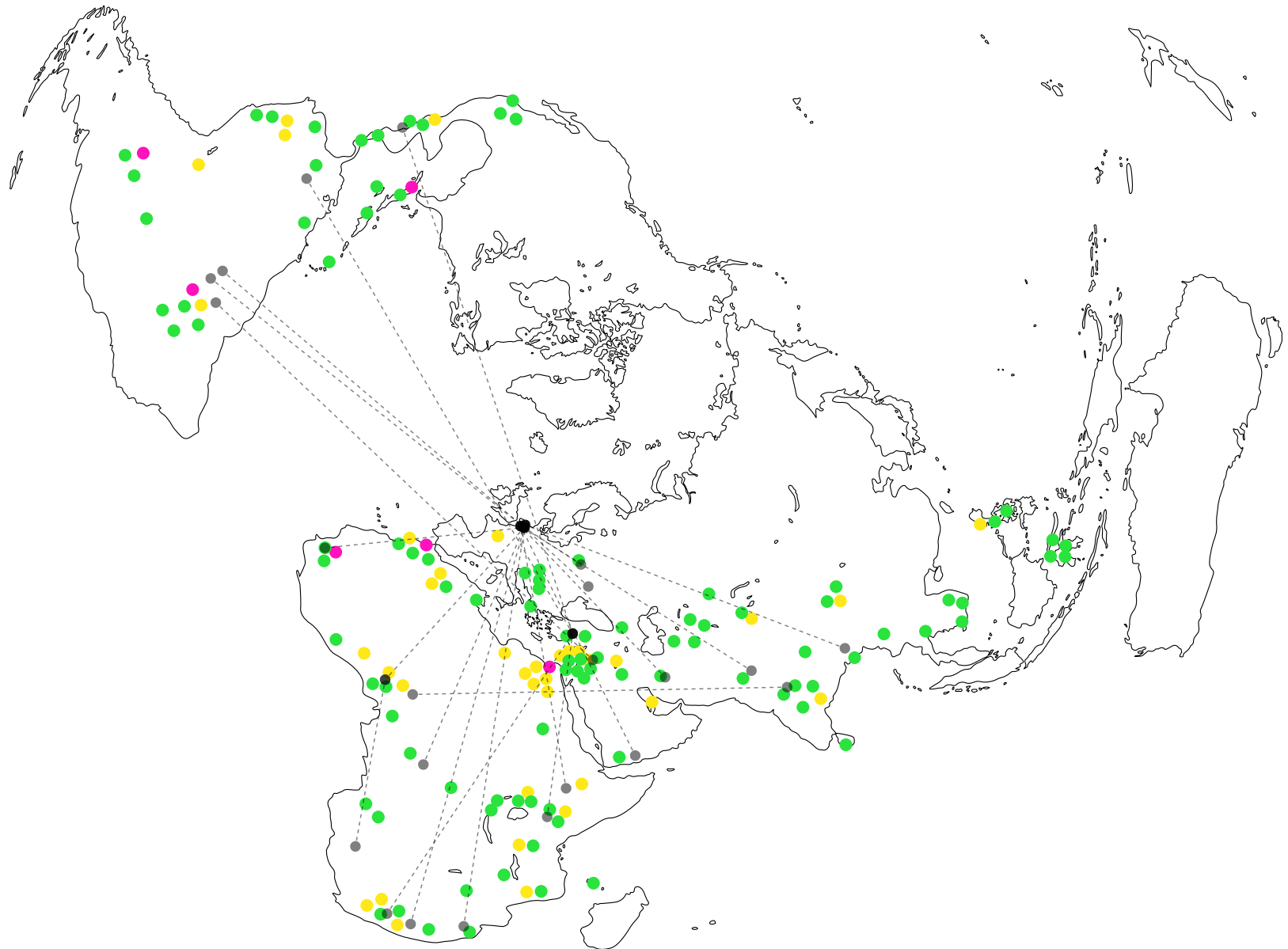
“As different as our 2022 Impact Awardees are – they have a lot in common. They share a sense that their societies are out of balance; that the needs their people have go beyond just food and shelter. A healthy balance requires preservation – preservation of history and traditions – preservation of beauty, value and dignity. Each of these people have found a way to address those needs through culture. They engage their communities, and the world beyond, bringing new thoughts and possibilities.”


— Marcus Desando, Director of the Prince Claus Fund

Photo of a project by May al-Ibrashi, Prince Claus Impact Awardee and an architect from Egypt whose work focuses on community engagement through heritage conservation, rehabilitation, preservation, and re-signification. Photo by Lina Athar.

PRINCE CLAUS FUND ON THE MAP

● SEED AWARDS ● MENTORSHIP AWARDS ● IMPACT AWARDS ● Exchanges





“I believe that to think of oneself as an artist is to recognise oneself as a social actor and communicator. Ethics and the socio-political role of art opens debates on new forms of work and interventions that can inspire new notions of the common.”

— Gabriela Munguía, 2021 Mentorship Award recipient

Work by Gabriela Munguía, Prince Claus Mentorship Awardee and transmedia artist-researcher from Mexico who founded the Invisible Ecologies Laboratory, dedicated to the study of environmental phenomena and materialities through collective and community activities merging arts, science, philosophy and open-source technologies.

CULTURE HAS IMPACT



Performance "Welcome to Yumas" by Prince Claus Impact Awardee Luis Manuel Otero Alcántara, a Cuban artist and human rights defender whose performances are critical of the conditions many Cubans face. Photo by Emanuele Mozzetti.

CULTURE HAS IMPACT



Mural by Prince Claus Seed Awardee and Yemeni visual artist Haifa Subay that addresses the fact that Houthi militia in northern Yemen repress the freedom of Yemeni women, in this case by preventing them from moving from one city to another without the permission of the “Mahram”.

The Prince Claus Fund believes in the transformative power of culture in society. Through the support of artists and practitioners around the world, the Fund champions vital critical voices shaping and transforming their societies. The Prince Claus Fund believes that culture offers a space for nuanced and engaging storytelling, which shifts perspective and sparks bottom-up social change. Through financial support as well as by bringing together a mutually supportive global network of individuals, the Prince Claus Fund amplifies the voices of artists and cultural practitioners, and accelerates their growth.

To check whether our assumptions and beliefs are true and to learn how to serve our community of engaged cultural practitioners better we monitor, evaluate and analyse the impact of our work. To that end we also asked our 2021 award recipients to share with us what their award has meant to them and what it has allowed them to do in 2022. In this annual report we use statements from award recipients, some of whom prefer to be quoted anonymously.

“Writing was the outlet through which we expressed our solidarity: helping out, lending a hand, offering assistance, showing support, simply being there and standing shoulder to shoulder.”

— María Medrano, 2022 Impact Award recipient

Prince Claus Impact Awardee María Medrano is an Argentinian writer, poet and editor. In addition to their artistic and poetic practice, Medrano is a prison abolition activist and co-founder of YoNoFui, a non-profit trans-feminist organisation that works with formerly incarcerated women and individuals from the LGBTQIA+ community in arts and crafts projects.

AMPLIFYING ACTIVISM & SOCIAL JUSTICE

The Prince Claus Fund supports artists and cultural practitioners whose work and practice is dedicated to improving their societies and who are fighting for social justice in all kinds of ways. The work of Cuban performance artist [Luis Manuel Alcántara Otero](#), a recipient of the first ever Impact Awards in December 2022, exemplifies this commitment to social change. As his friend, the academic Coco Fusco wrote in praise of him, “Otero Alcántara is at the forefront of a generation that is demanding broader civil rights and an end to police repression, institutional racism, gruelling poverty, and political stagnancy. A self-taught artist and cultural organiser, he achieved prominence through a sheer force of will and clarity of vision.”


Likewise, the emerging artists who are the recipients of our Seed Awards are often in the process of discovering how their art can best serve their communities or represent the problems they face. The recognition that an award gives them enables their voices to be amplified both locally and internationally. Often, that means finding innovative ways to draw attention to problems that can lead to changes that are small but impactful.

For example, a dance campaign by the 2021 Seed Award recipient [Sunday Obiajulu](#), “Dance is a Weapon”, went viral in his home city of Lagos and resulted in new investment by the city in road infrastructure in the generally overlooked community of Oworo. Likewise, the work of [Anang Saptoto](#) who advocates for farming communities in and around Yogyakarta, received more local attention after he received his Seed Award, which he was able to leverage to achieve fairer treatment for agricultural workers from the municipality. Such examples show how culture can interact with and transform complex issues within society.

These concerns are echoed by our Mentorship Award recipients; as an artist from Mexico, puts it, *“I sometimes think of my work as the tactics of the dispossessed, of those who know they are vulnerable and must operate – and try to win – in a terrain controlled by the other. It is a guerrilla improvisation, which has the power to spread in a network and support popular and assembly environmentalisms.”*

Art can be a powerful vehicle to tell otherwise unheard stories, particularly situations where free expression is restricted. In many societies, women’s voices are often silenced, and photographers like Seed Award recipients [Atefe Moeini](#) in Iran and [Hayat Al Sharif](#) in Yemen, take risks to document their lived realities and the situation of women in their countries. Both Moeini and Al Sharif wrote and featured their work in the BIPOC-founded, Amsterdam-based publication, *The Quick and the Brave*, with Moeini contributing a text on her personal experience of the protests that swept Iran in 2022. As one Seed Award recipient, a photographer from Bangladesh, commented, *“I see myself as more of a social activist who wants to contribute to society through photography and that is why I am more intrigued by photography as a language in itself.”*

Queer artists and performers create community and push for change often under very difficult circumstances. Their courage makes it possible for many others to live more openly. As another Seed Award recipient, a performance artist from Nicaragua, put it, *“How is it possible to create honest artwork that challenges societal norms and government regimes when our voices are silenced and our freedom is mutilated? I’ve now come to the understanding that there is strength in gathering to find new ways to express our freedom that is not often perceived as public demonstration or doesn’t look like conventional activism but rather internal work necessary to build a foundation which LGBTIQ+ struggle can stand on.”*



“For Vitaly ‘culture is also a weapon’ so he uses his work to draw attention to the conflict and remind the world that Ukraine needs our support”

— Interview with Ukrainian Seed Award recipient Vitaly Matukhno in *The Quick and the Brave*

Work by Prince Claus Seed Awardee Vitaliy Matukhno, an art manager and curator from Ukraine who builds an invisible bridge that unites everyone on the basis of art, rejecting all political and social boundaries that exist in the region. He organizes mass events, festivals, exhibitions and parties that take place in the Luhansk region, working with artists and photographers who live in Donbas.

OPEN SUPPORT LEADS TO GROWTH

Since 2021, the Prince Claus Fund has supported artists through awards rather than project grants. This means that there are fewer strings attached; the financial support they receive from us can be spent in any way that benefits the growth and development of their engaged cultural practice. It also creates space for experimentation and reflection, boosting the development of personal practice. Funding artists and cultural practitioners in this way has already had remarkable results and we have seen that not only the award recipients benefit but often the communities around them do as well. As one 2021 Seed Award recipient, a performer and musician from Kenya, put it, *“My mind has also opened to other important issues in my environment that can be improved through the knowledge and skills I have acquired... I am becoming a problem solver in the community and I hope to become even more involved in community matters incorporating my art.”*

The majority of 2021 Seed Award recipients told us that they invested their awards in new equipment for their work, as well as other production-related expenses, such as payment for their collaborators. In the words of [Othiniel Musonza, “Ozxy”](#), a 2021 Seed Award recipient from Zimbabwe, *“My career has moved to an upper level since I received the Prince Claus Award, this is because of the equipment I purchased using the funds. I bought a full kit of recording studio equipment which enables me to easily record my music; the quality of my songs has increased since then. Not only do I benefit from the studio but I also help other upcoming artists that can’t afford recording sessions.”*

The professional and artistic growth that was enabled through the Seed and Mentorship Awards took many forms. Some Award recipients used their financial support to pursue dream projects, with greater security and free from external pressure. Others found that the support created a safe space for them in which to develop new perspectives or

experiment with new tools and methodologies. One 2021 Seed Award recipient, a writer from South Africa told us, *“The Prince Claus Fund has honed in on how to support artistic expression and creatives without feeling the pressure of creating just for the sake of creating. It has given me time to reflect and map out the way I want to create.”*

A Mentorship Award recipient from South Africa commented, *“The most important steps and the move that I observed this year was the ability to scale my work and its impact in my respective city... I’ve moved from an ‘individual’ interested in their personal development towards someone who is building the structure to develop the wider ecosystem.”*

Outside of simply funding their development, being recognised with a Seed Award gives young and emerging artists and cultural practitioners confidence. We believe that artists in the early years of their careers need this kind of investment, trust and recognition to learn and grow further. In the words of [Alfredo Ramirez Raymond](#), a 2021 Seed Award recipient from Ecuador, *“I really appreciate that it is a relationship of trust. The freedom and autonomy that the Fund has allowed me as a cultural practitioner has been incredible for the way I develop my practice, which is very experimental. It gave me a lot of agency to keep an organic and intuitive path and have the cash flow to be able to keep up with the work on my own terms. It was also an input of courage to take risks and allow my work to become its truest version and have the impact that I aim for it to have.”* The openness of the support we provide to artists is made possible by the flexible and trusting multi-year support we receive from our own donors.

A woman is shown from the chest up, wearing a traditional Ethiopian dress. The dress consists of a black long-sleeved top with a decorative silver-colored metal piece at the neckline, and a bright yellow shawl with intricate black and white patterns draped over her shoulders. She is holding two yellow roses, one in each hand. The background is a plain, light-colored wall.

“I had the time to think more about how to create works that are more sustainable and more community-focused/ incorporate local communities in the creative process. The Fund has helped dramatically improve the images that I am able to now create due to the fact that I was able to purchase new high-tech equipment to shoot my images with. Since receiving the Seed Award my work has matured and what I am creating now feels true to who I am as a creative. ... Since receiving a Seed Award I have felt more confident in my abilities and have had a lot more successes in my career. It has helped bolster my recognition & has led to greater opportunities”.

— Gouled Ahmed, 2021 Prince Claus Seed Award recipient

Work by Gouled Ahmed, Prince Claus Seed Awardee and multidisciplinary artist born in Djibouti based in Ethiopia who through film, photography, costume design, and writing seeks to dissect history and re-shape how structures of power created meaning in how the 'other' is understood in Africa.

RESPONDING TO THE CLIMATE EMERGENCY

The Prince Claus Fund believes in the power of culture and art in addressing the climate emergency. In his extensive body of work, [Ailton Krenak](#), one of the recipients of the Fund's first-ever Impact Awards, has long spoken of the deep interconnection of the climate with human life across the globe. In an interview with the Prince Claus Fund, on the occasion of his award, he said, *"We are building artificial paradises, where a small number of humans can live very well from a material viewpoint, while billions of other human beings are excluded from this privilege, and are becoming a zombie humanity. This understanding is becoming increasingly widespread in the field of human and climate sciences where the Earth is perceived as a living organism, and we are separating ourselves from the Earth, which also means disconnecting ourselves from the creation of earthly life – from the Earth."*

The Prince Claus Fund believes that conversations around climate change and climate justice need to centre precisely those voices that are all too often marginalised by mainstream discourses; the voices that are at the same time hardest hit by the worsening global conditions climate change is causing. In so doing, the Fund places a conscious focus on supporting indigenous communities, who comprise less than 5% of the world's population while protecting 80% of global biodiversity. As Ailton Krenak's work shows, the rights of indigenous people are intrinsically connected to climate change.


As part of the Prince Claus Fund's Mentorship Awards, our Cultural and Artistic Responses to Environmental Change Programme (CAREC) announced an exciting new cohort of 2022 award recipients in January 2023. Meanwhile, the 12 recipients of the 2021 CAREC Mentorship Awards carried out their year-long programme through 2022. Meeting

first in person for a workshop in Istanbul, then in Amsterdam, and online throughout the year, the award recipients supported and inspired each other in seeking new ways of seeing and eco-social solutions to the climate crisis, that centre those communities which are at the front lines of environmental collapse.

As one CAREC Mentorship Award recipient commented, *"I mobilised my local community at the Tempo Arts Centre for activities around the Nairobi river, including river clean-up activities and tree planting along that same river. These were formalised into routines that we now undertake every month. To date, we have planted around 1500 trees on land that didn't have trees before, and removed several tonnes of plastics from the river."*

As another CAREC Mentorship Award recipient put it, *"Meeting similar people from many different places, working at the intersection of art, science, the environment and politics helped me to create tight bonds and assert the importance of context specific discourse, especially voices from the global south."*

At the same time, the work of many of the artists we support in other award streams reflects the changing physical world around them, bearing crucial witness to environmental change and loss of biodiversity, advocating for the protection of nature. As Anuja Dasgupta, a 2021 Seed Award recipient from India, explains, *"Blessed with the roof of the world as my studio in Ladakh, I have witnessed the lingering uncertainties of the mountain communities against the planet's ailing health, which will soon send stronger ripples across the world. This has profoundly informed my practice over the past couple of years – during which I have devoted my time to studying the region's history, geomorphology, and ecology."*



“I was also one of the selected artists to participate in the Mobile Lab at Documenta 15, organised by the Prince Claus Fund. It was one of the most enriching experiences professionally and humanly. The most interesting thing was to see other ways of doing things that are contextual and that you can relate to”

— Younes Ben Slimane, 2021 Seed Award recipient

Self portrait of Younes Ben Slimane, Prince Claus Seed Awardee and a Tunisia-based multimedia artist, whose work establishes an ongoing dialogue between architecture and the visual arts, to present a poetic interpretation of the world, where these mediums coexist and reflect each other's potentiality and limitations.

FOSTERING MEANINGFUL CONNECTIONS

The Prince Claus Fund believes that its network is its most valuable asset. As well as supporting artists who are making positive change in the world, we stimulate change by bringing people together to exchange ideas, learn from and inspire each other.

The Fund's Exchanges Programme brings together people from different contexts around the world on the basis of shared values and goals. For example, the programme connects and creates [opportunities for female hip hop artists](#), or works to support a [transnational queer community](#). Manager Exchanges Dilara Jaring Kanik shares how she approaches the Exchanges programme in the [interview with the Quick and the Brave](#). The Exchanges Programme was affected by the shutdown of international travel in previous years. As a result, the Fund put energy into learning how to facilitate meaningful connections online which it still benefits from. Finally, in 2022, we were able once again to bring inspiring people together in person, in the Netherlands and around the world.

Thinking of ways to bring our network together to strengthen our new strategy led to the development of brand new Mobile Labs designed to create space for joint exploration of urgent societal topics and the transformative power of culture. In 2022 two Mobile Labs were piloted, one at Documenta 15 in Kassel, Germany, and one hosted by 2020 Prince Claus Fund Award Laureate [Ibrahim Mahama](#) in Ghana. These Labs organised by our Special projects team brought together groups of Seed Award recipients with more experienced change makers for intensive week-long encounters, including workshops, performances and lectures. One artist who took part, [Uzoma Orji](#), recorded his experience with the group in the web project [Pan-African Vibrations](#).

For the Mentorship Awards, which are framed around bringing award recipients together, a return to in-person gatherings gave the Programmes a huge boost of energy. As one Building Beyond Programme participant commented, *"What inspired me the most was being around a group of talented artists who had been individually pursuing their interests for some time (mentors and mentees)."*

The Fund was also able to return to activities like the Cultural Speed Date, which has brought together creatives from all over the world in Amsterdam for over ten years. The December 2022 edition was the first since the Covid-19 pandemic. It brought together more than 200 artists and cultural practitioners to meet and exchange ideas in a lively and informal atmosphere.

The new digital capabilities that we learned during the pandemic have continued to expand and develop, and the Fund regularly brings together its network online. For example, this year we connected our Seed Award recipients to *The Quick and the Brave*, an independent BIPOC-founded media platform based in Amsterdam which was built to represent, inspire and celebrate community. The participants chronicled their stories in a podcast series and journal issue, [Inspired Flight](#).

In addition to this, Prince Claus Fund is developing new workshops and methodologies to support the Seed and Mentorship Award recipients and build longer-term sustainability into their practice. As a result, in 2022, the Fund, in collaboration with partners in Beirut and Yogyakarta, carried out two pilots of an application writing workshop, with the aim of demystifying the process for application writing and with the hope of making funding more accessible to artists who do not have access to the "know-how" associated with such applications.

RE-EXAMINING THE PAST, IMAGINING THE FUTURE

The Prince Claus Fund is committed to a vision of the future that is more equitable, inclusive, peaceful and sustainable, and in which culture can exert its transformative power. Culture offers a unique space to reflect on, and make sense of, the past. In so doing, it allows us to imagine a better future. The artists that we support are part of this vision. Their practice reflects on the past at the same time as it presents novel reimaginings of the future.

[May al-Ibrashy](#), a recipient of the first ever Prince Claus Fund Impact Awards in 2022, has dedicated her life to re-energising the forgotten cultural heritage of historic Cairo. As an architect, her work is to restore buildings while at the same time connecting them to the life of the local community. *“We felt that the age-old connection between these communities and their heritage sites, dulled by years of disenfranchisement, was by no means dead,”* she explains. *“It needed to be reawakened through rebuilding trust and collectively re-fostering a sense of ownership that comes from the right to heritage as a resource.”*

A common and recurring thread in the work of many artists we work with is this practice of re-examining history, going back to stories that have been left out of the official archives and, in doing so, revealing the past in new ways in the hope that the future will be different.

2021 Seed Award recipient [Arif Furqan](#) is a photographer and researcher based in Yogyakarta, whose work explores family archives as a tool for mapping Indonesian history. For him, these archives create insight into the present, and point to different ways of imagining social and environmental futures. His Seed Award helped him to expand his practice, and generated attention which brought local collaboration and support.

The ways in which art and culture can imagine the future took an urgent form in the work of curator and arts manager, [Vitaliy Matukhno](#), a 2021

Seed Award recipient. Matukhno was based in the Luhansk region of Ukraine until the Russian invasion forced him to flee the city. Since then he has been working on an online archive of the stories of young artists in the Donbas region, telling their stories of conflict in the region between 2014 and 2022.

Artist and 2021 Seed Award recipient [Marianne Fahmy](#) has been working with the history and future of water infrastructure in Alexandria, where she lives, using this infrastructure as a way to connect the past and the future. Another 2021 Seed Award recipient, [Gouled Ahmed](#), wrote that the award had helped them expand their practice into more interdisciplinary spaces, including archives; as they put it, *“I plan on reimagining the concept of what it means to archive through this project and think more deeply about how to decolonise the practice of archiving to create more equitable frameworks to record our histories.”*



Community embroidery workshop at the Fashion for Good Museum given by 2020 Prince Claus Laureate designer Diamantina Arcoiris from Colombia, who empowers marginalized communities to explore alternative possibilities and redesign their lives. [The workshop](#) was organised in collaboration with Moroccan fashion designer Karim Adduchi. The embroidery artwork will be on a global tour to reach more participants. The artwork is shown at Karim Adduchi's exhibition "Continue This Thread" at the Amsterdam Museum in February 2023.

COVERAGE BEATS

JIBOWU
IWAYA
SABO
ONIKE
ADEKUNLE
PAKO [UNILAG]

What moved me the most is the access that my affiliation with Prince Claus Fund provided me. It's amazing how many doors can be opened just by introducing myself as a Prince Claus Seed Award recipient."

— Victor Adewale, 2021 Seed Award recipient

WE WANT
JUSTICE
#SAROWOTENDI

Photo by Prince Claus Seed Awardee Victor Adewale, a documentary photographer based in Lagos, Nigeria. He started out as a writer with a deep interest for literature and music and became passionate about photography. His work is human-centered, introspective, and reflective of his community, social realities, and environmental issues.

CULTURE TRANSFORMS LIVES

Prince Claus Seed Awardee Faye Ndeye Penda, AKA Mamy Victory, artist and rapper from Senegal performed with Defa at the Awards ceremony in the Royal Palace. Photo by Frank van Beek.

INTRODUCING THE 2022 AWARDS

The Prince Claus Fund supports socially engaged artists and cultural practitioners at different stages of their careers through three awards. The Seed, Mentorship and Impact Awards offer recognition, peer connection, mentorship and financial support for inspiring practitioners at every level. Each of the awards aims to make a contribution to a world in which the transformative power of culture can lead to positive change. The work of all of our award recipients reflects and shapes the societies they live in. Through their engagement with culture, these individuals are transforming the way in which we see the world around us, while at the same time shining a light on the vital issues they and their societies face.

In 2022, we supported 100 new Seed Award recipients, 36 new Mentorship Award recipients (both for the second year) and, for the first time, six Impact Award recipients. We are excited to introduce a selection of them to you. The quotes come from their answers to questions we asked them about themselves, their practices and the role of arts and culture in shaping the world for the better.

SEED AWARDS

The Prince Claus Seed Awards are given annually to 100 emerging artists and cultural practitioners who are socially engaged. The Prince Claus Seed Award recipients receive international recognition alongside €5,000 which they are free to invest into the development of their practice as they choose. Through their inspiring work, the Seed Award recipients engage with a vast range of social and political issues related to their own contexts. With this unrestricted financial support, we help emerging cultural practitioners explore new perspectives, create new connections and develop their practice on their own terms. This section presents a few of the 2022 Seed Award recipients; the profiles of all award recipients are available to view on our [website](#).



Xiangyu Long



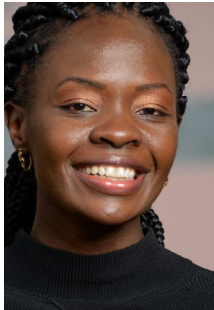
Xiangyu Long is a Tibetan photographer based between Chengdu and Shanghai. After working in administration for half a decade in the Southern African region, he moved to Spain to pursue photography. In 2019, the Hannover University of Applied Sciences and Art awarded him with scholarship for documentary photography studies, upon the completion of which he returned to his birthplace to document the changes that Tibetan Plateau is going through. His work focuses on the superimposition and metamorphosis of group identities under the scope of globalisation and homogenisation.

“I have been very fortunate to spend almost ten years working and living overseas. This exposure to distinctive cultures and our diverse humanity made me see the very best side of our world, and consequently it inspired me to make every effort to invoke constructive dialogues in this age of misinformation. It is my profound hope that my work would reduce some of the stereotypes we hold of the ‘other’, and that my work could reduce some of the prejudice rooted in either occidental or oriental ideologies.”

I believe honest storytelling is crucial in changing the world for the better. Since photographers are the ones who have first-hand experience at the sites they photograph, we are responsible for conducting a thorough field study and to conclude an appropriate representation of the subject. Photographers should actively write, or at least contribute verified information, to aptly illustrate images of the project in order to better inform its audience”.



A seven-second video on TikTok transforms a simple Tibetan yak herder into an Internet star overnight. His fame influences and transforms everyday life of his entire village, giving strong inputs especially to younger people who begin to use social media to become influencers. It is precisely social media that makes this village known to the outside world, but at the same time brings about a change in the villagers' concept of life.



Catherine Aluoch Oito Otero is an independent filmmaker based in Kenya who uses film as a tool for social impact and advocacy. Her work uses knowledge development to bridge the knowledge-gap around survivors of gender-based violence and repressed populations, like sex workers, to access justice, medical care and protection. Through these films, her goal is promoting access to justice, treatment and protection rights for survivors of injustices like gender-based violence.



From the documentary *The Gap*; a mother seeking justice for her 2 year old daughter who was raped by a neighbor during covid-19 pandemic.

“I use films as a tool of social advocacy to realise my vision of a just society that indiscriminately upholds human dignity. My works include the documentaries *The Gap* and *Tackling Malindi’s Dirty Secret*. I am a multifaceted artist who enjoys creating. Art is my escape and my way of highlighting important issues to the world, and to relevant response structures. “Art-ivism” is my little thing and the need for a just, dignified, and better tomorrow keeps me going. Art is everywhere, art is relatable, and art humanises us, hence it has a greater influence on human behaviour and attitude”.

Christian Sleiman



Christian Sleiman is a Lebanese artist currently based in Beirut. His practice examines vegetative souls through minor rituals, fabulations, and recipes. Using food as a medium for day-to-day survival, his practice weaves a collection of invitations between foraging, cooking, and serving food to explore the political implications of eating and the communal value that comes with it.

“I am an artist interested in examining different methods of food production; from foraging to industrial agriculture. Through fabulated menus, the research tackles the issues of food sovereignty and global dependency by looking into historical events, political and cultural forces that reveal larger transitive relations in the global food system. My current focus is the impact of western culture on the rise of the Mediterranean diet and its implications on local cuisine. My practice is animated by conversations over a meal; observing plants that grow around me; the references and opinions from friends; encountering people from different professions; finding weird objects in flea markets; a pen and a blank page; a good night of sleep; mundane activities; the food that I consume on the daily; the journey of the food that I consume on the daily.

I don’t believe that the world functions on a compass that tilts between better and worse. However, actions tend to create ripple effects. Sometimes, different ripples intersect. Regardless if they will result in huge waves, quiet ripples tend to find resonance even at a small scale. The openness of the recipient or observer is enough to generate another action (or reaction), and so on”.



City guide for tree huggers. The work explores the politics of plants in highly expropriated and fabricated spaces in Beirut; looking into the rules and regulations behind this curated approach to deal with trees.

Orlando Sosa Lozada



is an artist and healer whose lines of exploration and work are centred on embroidery and dialogue generation of ritual space-time for ancestral reconnection from a decolonial perspective and who accompanies emotional, spiritual and artistic processes from master plants, astrology. He describes himself as a black, fat, queer person in constant decolonization, de-patriarchalisation, and disidentification from racial trauma.

“My artistic practice seeks to be in constant dialogue with my spiritual practice to design individual and collective space-time for the exploration and care of racial trauma and the impacts of coloniality on subjectivities and forms of relationship between Afro-descendant and racialised people, as a political, artistic and spiritual way to dream future developments for our collective self-preservation in conditions of well-being, rest and care.

I feel that art is a bridge of rapprochement that has the potential to convene collective space-time from places other than rationality and colonial logic, which often implies complex identity processes from the self-demand and self-extractivism of our individual and generational traumas.

The great therapeutic potential of art to contribute emotional composting processes of the racial and colonial trauma that our epigenetic memory goes through, strengthens the political nature of art; because it opens up a set of possibilities in which the act of creating is revolutionary for sustaining processes both for our emotional purging and for our emotional nutrition, which allows us to collectively dream of our collective self-preservation in better conditions than the present ones”.



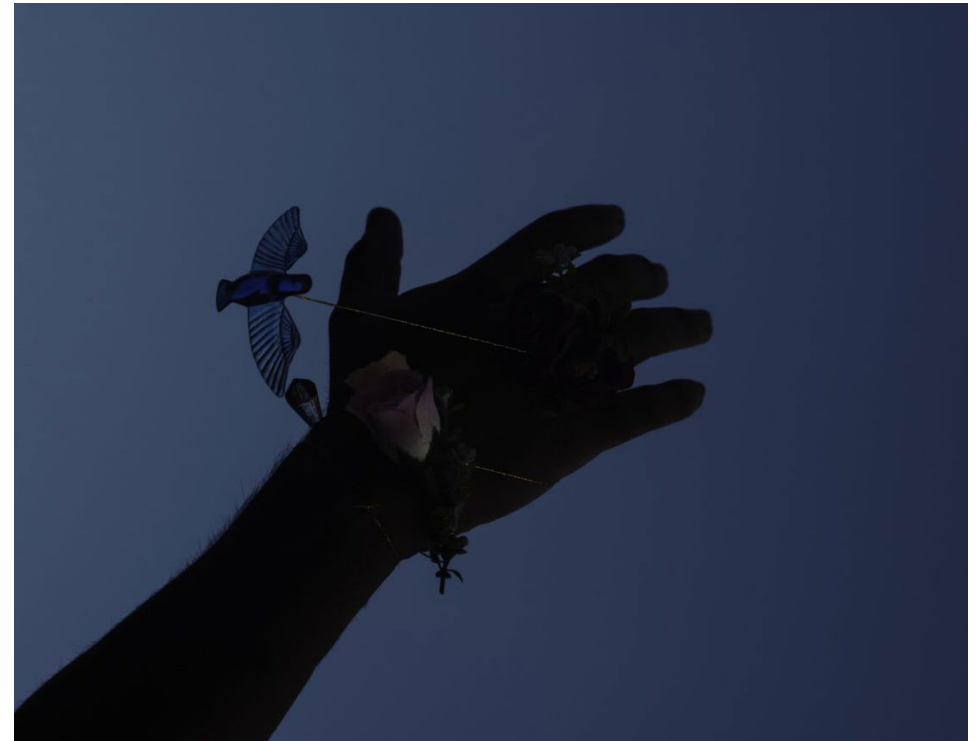
Having more is death: Tribute to Victoria Santa Cruz (2021).



Group photo made in the Building Beyond Mentorship Lab week in Dakar in June 2022. Photo by Jean-Baptiste Joire.

MENTORSHIP AWARDS

The Prince Claus Fund Mentorship Awards are given annually to 36 socially engaged artists and cultural practitioners who are upcoming leaders in their field. Mentorship Award Recipients receive international recognition, participation in a series of Mentorship programmes and workshops, alongside €10,000 to invest in the further growth of their practice. The Mentorship Awards are given through a series of specially designed programmes, organised around themes, regions and disciplines. In these programmes, each of which are produced in collaboration with a partner organisation, award recipients collaborate with carefully chosen mentors, guest speakers and workshops, over the course of a year, online and in person for two intensive Lab weeks. The 2022 Mentorship Awards were organised through three Mentorship programmes, with 12 award recipients in each, and represent the Prince Claus Fund's commitment to growing a fertile network of support for its community. This section presents the mentorship programmes and few of the 2022 Mentorship Award recipients; the profiles of all Award recipients are available to view on our [website](#).



Work by Mentorship Awardee and Peruvian photographer Prin Rodriguez.

CULTURAL & ARTISTIC RESPONSES TO ENVIRONMENTAL CHANGE

The Cultural & Artistic Responses to Environmental Change Mentorship programme responds to the climate emergency which manifests on a global, local and individual scale. The programme was created in partnership with the Goethe-Institut to recognise and support artists whose work addresses the local and global realities of environmental change. Recipients of this programme of the Mentorship Awards are artists whose work engages their communities, proposes inventive solutions and imagines alternative futures. This year was the second edition of this Mentorship programme, supporting 12 award recipients from 11 countries, and focused on community-based practice. The award recipients are supported through the programme by three mentors: scientist and gender diversity advocate Brigitte Baptiste; Federico Zukerfeld & Loreto Garín Guzman, who together make up Etcétera Collective; and artist and academic Serkan Taycan.



Work *Strand* by Mentorship Awardee and Ecuadorian visual storyteller Isadora Romero.

Guely Morató Loredó



Guely Morató Loredó is a curator, sound artist and researcher with an M.Sc in Education and Technology based in La Paz. Since 2014, she has founded and directed SONANDES, a platform for artistic experimentation and research that promotes an international sound art biennial, a programme of residencies, laboratories, research projects, exhibitions and publications.

“Interdisciplinary work is what motivates and interests me the most. I believe that we live in an oculocentric society and in my work I promote discourses that come from sound and listening. To me, building an aural society is very important for the development of our interpersonal relationships and also to promote a society that listens to each other. To listen is to enter into sympathy with the other.

I am developing a curatorial project called Wak`a that relates to neo-extractivism, sacredness and deep listening. With this award I have had the opportunity to work with the support of mentors and colleagues from Asia, Africa and America. As a Bolivian it is very complicated to relate with artists from those continents, so this award allows me to develop my work in collaboration with artists from other latitudes. There is a critical sense in the group that helps me to focus my objectives and develop a more coherent and precise research. In addition to developing my project, I am also expanding my network, which is very important for future projects.



The installations and pieces are site-specific exercises with which Guely Morató Loredó has built an approach to research. Her curatorial process that looked into Neo-extractivism, Sacredness & Deep Listening involved specialists with whom she generated an exchange of knowledge and a dialogue. More information can be found the website of the project [Wak`a](#).

Art has the power to sensitise people, to bring them closer to contexts in which an intimate and complex reflection is possible because many conceptual levels are being debated. Asking the right questions is very valuable because the answers must be sought collectively. Climate change is accelerating and requires that we take action as soon as possible, as a society. This space opens the possibility to reflect on solutions that we can develop immediately. Changes are individual and also collective, and we must move as a society towards new practices.”

BUILDING BEYOND

The Building Beyond Mentorship programme is an interdisciplinary scheme to reimagine the future of cities through design and creative problem-solving. Through this programme, which was created in collaboration with the Creative Industries Fund-NL, the Prince Claus Fund supports designers, artists and cultural practitioners whose practice and work critically re-imagines the future of urban space, community and care. This year was the second edition of this mentorship programme, supporting 12 award recipients from nine different countries. The award recipients are supported through the programme by three mentors: artist and architect Ola Hassanain; architect Nzinga Biegueng Mboup; cultural practitioner and independent curator Hicham Bouzid; and architectural researcher and designer Khensani Jurczok-de Klerk.



Mentorship Awardee Maya Quilolo is a Brazilian artist and researcher born in a quilombola community in Minas Gerais, who in her work explores the potentialities of the black body, and the intersections between art, anthropology and indigenous heritage.

Nec Nonso



Nec Nonso is a visual artist based in Lagos, Nigeria, who works in photography, performance, and augmented reality. His work covers a range of styles, from documentary to fiction. He is driven by a desire to catalyse critical conversations and evoke emotions in his audiences. In 2018, he established Aguleri Stories, a project aimed at sharing first-hand accounts of the Igbo community of Aguleri.

“I focus on capturing everyday life through photography. My style is a hybrid of documentary photography and self-expression, incorporating augmented reality for a multi-dimensional experience. I aim to inspire conversations and evoke emotions through my work, drawing inspiration from various sources such as African culture, urban myths, and popular culture.

Through the Mentorship Programme, I want to work on using my art to bring attention to underserved communities and challenge the power dynamic between the people and political powerhouses. Specifically, I want to explore how I can use augmented reality to create sustainable means of pushing information through monumental structures, billboards, and posters in Lagos. Additionally, I hope to learn from other artists and gain a deeper understanding of my own practice through this program.



The world of the unreincarnated. In many African cultures, there is a belief in the existence of “ogbanje” – spirits that are believed to torment families by causing their children to die young and return to the spirit world repeatedly. The only way to break free from the cycle of death and rebirth caused by the ogbanje is for the child to be ritually cleansed and given a special name.

Public space should be viewed as a platform for interaction and expression, where people can engage with their environment and express their perspectives. By incorporating art and technology, public spaces can be transformed into immersive experiences that encourage active participation and promote a sense of belonging. I believe that my work, which incorporates augmented reality, can help re-imagine public spaces as platforms for expression, storytelling, and community-building”.

ARAB DOCUMENTARY PHOTOGRAPHY

The Arab Documentary Photography Mentorship Programme, which is now in its 10th year, supports independent and experimental documentary photographers from across the Arab world. Through this programme, the Prince Claus Fund strengthens the capacity of emerging photographers to document narratives that are too often neglected by international media.

The Arab Documentary Photography Programme is offered in collaboration with, and administered by, the Arab Fund for Arts and Culture. The 2022 edition supported 12 award recipients from eight different countries.



Image by ADPP Mentorship Awardee Mohammed Nammoor who is a self-taught photographer from Syria who uses photography as a form to express and understand his inner self and document the years of war in Syria.

Imane Djamil



Imane Djamil is a Casablanca-based artist whose practice spans photography, storytelling, and creative writing. Her work explores places in post-traumatic transition and aims to build unexpected bridges between elements. Djamil's work has been exhibited worldwide, most notably as part of *Le Maroc Contemporain* at Institut du Monde Arabe (Paris, 2014) and *En Un Instante, Marruecos* at the Casa Arabe as part of PhotoESPANA official selection (2018).

“Having started photography because I was passionate about storytelling, I specialised in documentary in my early 20s and was the co-founder of KOZ collective with M’hammed Kilito, Seif Kousmate and Yasmine Hatimi. Most of my work so far has revolved around the coastal town of Tarfaya (about 1000 km south of Casablanca), where I’m partly based.

My project (which still doesn’t have a title) with ADPP this year focuses on the migratory relation between Tarfaya and Fuerteventura in the Canary Islands. Being only 80 miles apart from each other, a lot of people from Tarfaya grow up dreaming about moving to the Canary Islands for a better future. A lot of them though see it as a necessary stop in the route to inland Europe. My project is about the simulacrum that is Fuerteventura, a place with not only less opportunities than Morocco, but also an island in the middle of the Atlantic making it hard to move around places. The project is also an intimate portrait into the lives of Tarfaya’s youth who either gave the journey a hit, or still dream about it.



27 II. In the 27 triptych, six young men gather in a colonial-era building to celebrate a fictional birthday, complete with a cake and balloons. This takes place in *dār al-mi’a*, or “house of one hundred,” which formerly housed one hundred soldiers under Spanish occupation.

*On another note, I like working on long term immersive documentary projects using some creative direction at times like in **80 Miles to Atlantis** (2020). Discussing a theme or issue with the story’s subjects and trying to figure out the part fantasy can play in the story we all want to tell within a documentary perspective was something I definitely liked while working on my last series. Building unexpected bridges between elements, people and cultures, as well as worlds colliding is central in my visual and literary practice. I personally take amusement very seriously. To me, fantasy is a weapon against a stereotypical visual speech that has reigned for years over photojournalistic practices in certain parts of the world”.*

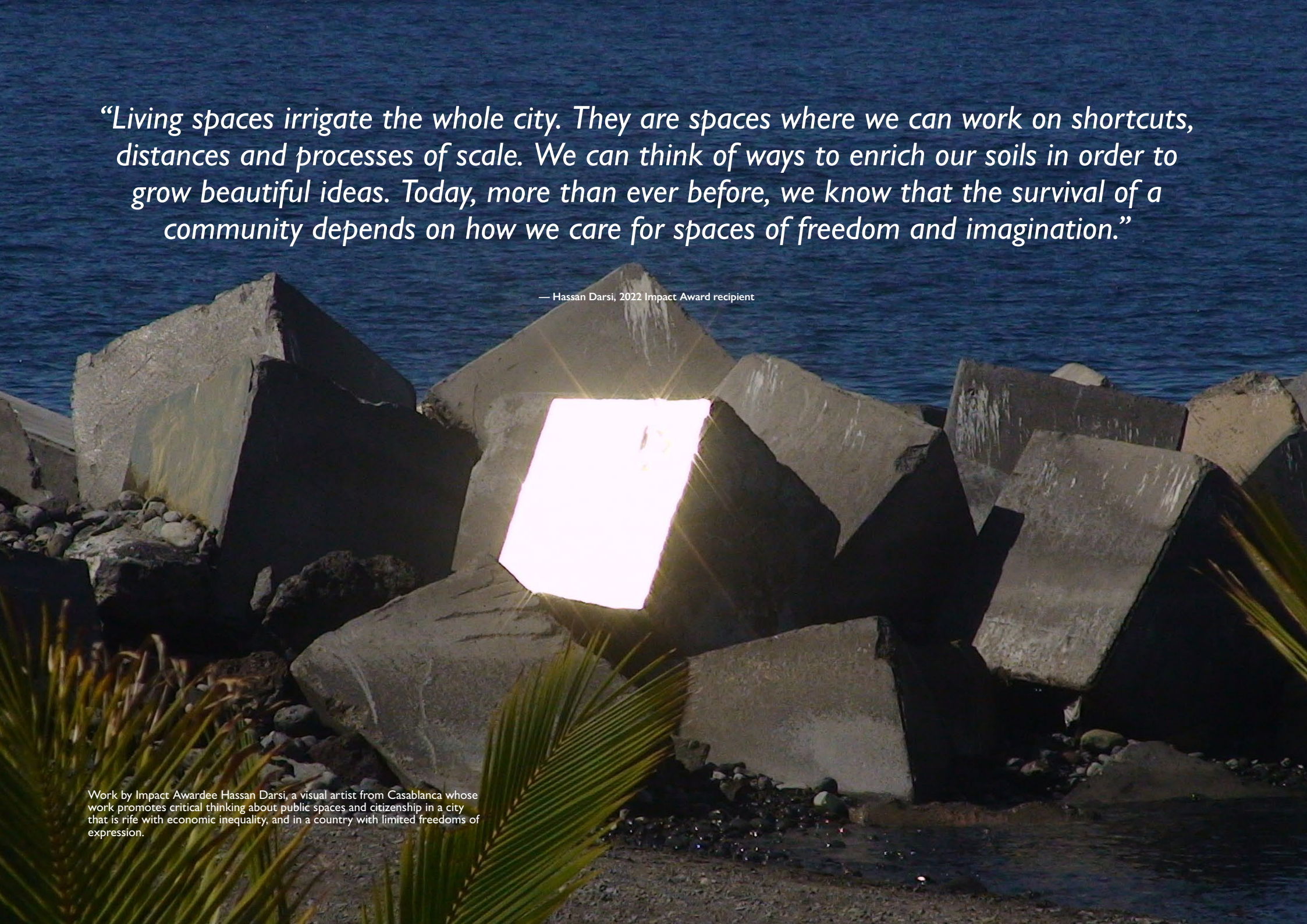


Work by Mentorship Awardee Paribartana Mohanty, a multimedia artist from India, who through video, storytelling, writing and painting explores new environment-disaster-landscapes emerging near the coast of Bay of Bengal in Odisha and the deep impacts of recurring cyclones, tsunamis and land erosion on marginal communities, nature and culture.

PRINCE CLAUS IMPACT AWARDS 2022



All 2022 Prince Claus Impact Awardees with HRH Prince Constantijn at the Awards ceremony in the Royal Palace Amsterdam. Photo by Frank van Beek.



“Living spaces irrigate the whole city. They are spaces where we can work on shortcuts, distances and processes of scale. We can think of ways to enrich our soils in order to grow beautiful ideas. Today, more than ever before, we know that the survival of a community depends on how we care for spaces of freedom and imagination.”

— Hassan Darsi, 2022 Impact Award recipient

Work by Impact Awardee Hassan Darsi, a visual artist from Casablanca whose work promotes critical thinking about public spaces and citizenship in a city that is rife with economic inequality, and in a country with limited freedoms of expression.

IMPACT AWARDS

The Prince Claus Fund Impact Awards are given biennially to six trailblazing artists and cultural practitioners who are excellent role models and whose work and positive impact on their societies deserve much wider recognition. Candidates are nominated by a pool of several hundred nominators from the Prince Claus Fund's global network and, following a rigorous two-year research process, an international jury makes a final selection from a shortlist of 25 candidates. In 2022 the jury consisted of curator [Pablo Leon De La Barra](#), architect and 2019 Prince Claus Laureate [Mariam Kamara](#), dancer and 2007 Prince Claus Laureate [Faustin Linyekula](#), artist and 2010 Prince Claus Laureate [Dinh Q. Lê](#) and curator [Maya El Khalil](#).

The inaugural 2022 Prince Claus Impact Awards were awarded to [Ailton Krenak](#), [María Medrano](#), [Luis Manuel Otero Alcántara](#), [May al-Ibrashy](#), [Hassan Darsi](#) and [Alain Gomis](#). December 2022 saw the return of the Prince Claus Fund's Awards Week, an annual tradition for the Fund since its foundation in 1997. For the first time since 2019, the Fund was able to gather together with our global network and friends at the Royal Palace to watch HRH Prince Constantijn present the Prince Claus Impact Awards together with the Chair of the Jury. The ceremony included performances by the 2021 Prince Claus Fund Seed Award recipients [Sunday Obiajulu Ozegbe](#), a dancer and choreographer from Nigeria, and Athandiwe Ntshinga, "[Amarafleur](#)", a singer from South Africa. The award recipients also shared their inspiring stories with the public at our event [Louder than Words](#).

The six Impact Award recipients, from different regions across the world, exemplify the transformative power of art. Through their work in architecture, poetry, philosophy, visual and performance art, they engage and inspire their communities, illuminating vital social, political and environmental issues in their localities and beyond. This section presents two of the six 2022 Impact Award recipients with quotes selected from interviews taken up in full in the [Awards book](#).



May al-Ibrashy



May al-Ibrashy is an Egyptian architect whose work centres on community engagement through heritage conservation, rehabilitation, preservation, and re-signification. She is the founder of the Megawra – Built Environment Collective (BEC), a twinship between an architectural firm and an NGO that engages with the built environment with a focus on theory, praxis, arts, and linking cultural heritage to sustainability and social responsibility. Her work engages with the often marginalised communities in Cairo’s historic centre, creating an important counter-narrative to the current government’s focus on urban expansion and renewal. The result has been a new sense of hope and pride for the communities in which she works.

“I could not conceive of my job outside the context of engaging with the community that lived around and within these buildings. Historic Cairo was unfathomable without the uncertainties and serendipities of a living heritage constantly being shaped and reshaped by its community. It took close to 25 years for us to arrive at a way of working that balances the needs of the community with the requirements of cultural heritage preservation.

Our premise was that ownership comes through benefit and that communities would take care of their heritage if they felt it was a resource from which they could derive spiritual, social, economic or cultural value. We felt that the age-old connection between these communities and their heritage sites, dulled by years of disenfranchisement, was by no means dead. It needed to be reawakened through rebuilding trust and collectively re-fostering a sense of ownership that comes from the right to heritage as a resource.



Al-Imam al-Shafi'i Dome Interior. Photo by Ahmed Mansour.

Our most significant advocacy campaign so far was for the preservation of al-Hattaba, a historic neighbourhood within the al-Khalifa neighbourhood. Al-Hattaba had been slated for demolition, and the campaign culminated in us presenting a proposal for preservation and regeneration directly to the Egyptian Prime Minister. Thankfully, he ordered a halt to the demolition. We hope that the children of al-Khalifa, who grew up coming to our summer camp, and moved up to our vocational training program, will someday teach on this educational platform, and that the Athar Lina Initiative and its ethos of ownership of the built environment becomes theirs to run, reshape and grow”.

Ailton Krenak



Ailton Krenak is an indigenous leader, environmentalist, philosopher, poet and writer from Brazil, considered one of the great leaders of the Brazilian indigenous movement. Krenak has played a major role in the development of indigenous organisations that have emerged in recent years and is often referred to as a mentor and a leader to younger generations of indigenous leaders, activists, and politicians. In his writing, Krenak puts forward different philosophies of what shapes the human relationship with nature. His recently published books are *Ideias para adiar o fim do mundo* (Ideas to Postpone the End of the World) in 2019 and *O amanhã não está à venda* (Tomorrow Is Not for Sale) in 2020.

“Since I was young, I have been involved in the struggle for land rights of our indigenous people, the Krenak, or botocudo as Brazilian literature about indigenous peoples puts it. Early on, I had to articulate the implied biography of a Collective Subject, organising and inspiring the struggle for identity of the indigenous peoples of my country. Many long-standing challenges still persist, but we have now won formal equal rights, and have expanded relationships and links with non-indigenous societies in various regions in the country.

I see growing participation by our indigenous communities in Brazilian life, despite desperately disadvantaged conditions and being exposed to political violence by the state apparatus. For example, right now a threat of genocide hangs over part of these populations in the Amazon region. One of the most significant milestones was legally overcoming the status of state tutelage, greater participation in public life and advances in representation in political institutions. We are building artificial paradises, where a small number of humans can live very well from a material viewpoint, while billions of other human beings are excluded from this privilege, and are becoming a zombie humanity.



Ailton Krenak at Sierra do Cipo. Photo by Gessimar Medeiros.

This understanding is becoming increasingly widespread in the field of human and climate sciences where the Earth is perceived as a living organism, and we are separating ourselves from the Earth, also means disconnecting ourselves from the creation of earthly life – from the Earth. Scientific understanding is not a fantasy. Seeking an option to live without as much artificialness and hear the message of billions of other living beings in the biosphere of planet Earth would display a path that is more consistent with the spiritual sense of existence and of life itself in this vast organism also called Gaia”.



Performance at the Right About Now Festival in Amsterdam by Prince Claus Seed Awardee, choreographer, dancer and activist Sunday Obiajulu Ozegbe aka 'Valu' and dancers from his community in Owo, Lagos, Nigeria. Photo by Elzo Bonam.

THE PRINCE CLAUS FUND REFLECTS ON 2022

If 2021 was a year of innovation and learning curves at the Prince Claus Fund, 2022 was all about strengthening and refining our approaches according to the lessons we had learned. 2022 marked the second year of our new strategic choices and the first full cycle of the Seed, Mentorship and Impact Awards. The past year allowed us to become more confident and comfortable in this approach, while constantly learning and improving in every aspect of our work. The team was strengthened by its new director Marcus Desando, who was finally able to join the Fund after having had to work remotely from South Africa for four months. It has been a positive boost to have a full team in the office.

It's been an exciting time of the Prince Claus Fund team reconnecting after mainly working remotely for two years. A big catalyst for that I think was Marcus joining the team in person. Connecting us all has been a big goal of his last year and I definitely felt that. He brought the sense of togetherness, team spirit & strength. — Laura Urbo, Communications Manager

As a team, seeing the extraordinary responses to our first open calls for the Seed and Mentorship Awards gave us a clear sense of where we as an institution can really add value. While our aim is to support artists and cultural practitioners at the intersection of innovative and quality artistic practice and meaningful social impact within communities, we are constantly learning what that means.

At the selection level, it means that we are more and more focussed on how deeply the work of award recipients engages with certain communities, or is rooted in their specific local context, rather than making selections based on flashy portfolios of work. For us, the most important criterion is to connect to the driving forces behind the people

that we support.

“We have a plan, but we still leave room for experiments. I really like that we give that room to artists, and we also give ourselves that same space.

A lot of the time the process is as important as the outcome”

— Dilara Jaring-Kanik, Manager of Exchanges

This process of learning has also impacted the way we conduct research. As an organisation that places a great amount of trust in our large international network, research has always been one of our priorities and strengths. We are able to put our trust in those that we support because we are backed up by expert advice from interlocutors all over the world, each of whom encourages us in new ways of looking at artists and cultural practitioners.

Following the first year of running the Mentorship Awards Programmes, for example, it became clear that additional research could play a role in making the selection even stronger. The Mentorship Programmes would benefit from a deeper understanding of how the applicant's work is rooted in their local context, and what that context is.

Reappraising our research methods also allowed us to do the important work of holding space for applicants who are perhaps less skilled or practised at writing application forms but whose work powerfully addresses vital issues. Centring research in the selection process, in particular for the Mentorship Awards, makes it possible for us to select the people for whom an award or programme can make the biggest difference. At the same time, it informs the ongoing process of formulating the programme, as points and comments raised by advisors can be taken up in events and online sessions throughout the year.

THE PRINCE CLAUS FUND REFLECTS ON 2022

“I think we’ve been becoming increasingly critical, we look more into why somebody does what they do and how they do it – really looking beyond face value to figure out how rooted practices are, if and how they engage with community/ies, and trying to understand people’s intrinsic motivations. This is kind of the crux of where we want to be, so we can cater to those artists and practitioners genuinely trying to contribute to a better world, however small or big that change might be.” — Tessa Giller, Head of Programmes

As they are consolidated further, the different award streams reinforce each other and help to grow our network. Bringing in some of our first Seed Award recipients as advisors helped us sustain the programme more successfully. Likewise, for the 2022 Building Beyond Mentorship Awards two recipients had previously received Seed Awards (this did not drive their selection, rather they were reviewed highly by our advisors), an exciting sign of how our awards are helping artists and practitioners grow throughout their careers.

In the office, this sense of learning helped us develop a clearer sense of what we needed, enabling our team to grow stronger. We added new team members, Emma van Schie and Victoria Harari who joined our Programmes team, to strengthen our capacity particularly in research. We were also joined by Olga Muhwati, who brought her skills to the Fundraising team.

2022 also brought with it travel, after two years of Covid-related disruption to our usual in-person meetings. As well as connecting with artists and practitioners in person, we were able to bring groups together through the Mentorship Lab weeks, our Exchanges activities,

and our Mobile Labs, which bring together Seed Award recipients with experienced change makers from our network. It was gratifying to once again be able to create physical spaces for peer-to-peer learning.

“So many people said that they just can’t make the space for this in their life. And that’s what the mentorship gave them, the space and time to have discussions with their peers and reflect on their practice on a regular basis, the opportunity to move past merely keeping their practice going.” — Emma van Schie, Programme Officer

Perhaps the most moving example of this was the Impact Awards. Once again the Prince Claus Fund gathered for its awards ceremony at the Royal Palace in Amsterdam, this time to present the first-ever Impact Awards. Gathering the Fund together with our international network to celebrate was a powerful moment.

For over 25 years, the Prince Claus Fund’s Awards have been about so much more than any individual person, rather they recognise a certain type of work, which responds to a certain context; they are about a sensibility and approach above all. Now, in the second year of our new strategic approach, we see that all of our award streams – Seed, Mentorship and Impact – contribute to this, and that through them, the Prince Claus Fund continues to learn how best to serve artists and cultural practitioners.



Work by Seed Awardee Ufazov Andrey, an artist and director based in Belarus who created the River Theater and spent four seasons rafting down the rivers of Belarus showing his performances combining theater, puppet theater, folk drama, epic, and fairy tales.

HOW WE WORK

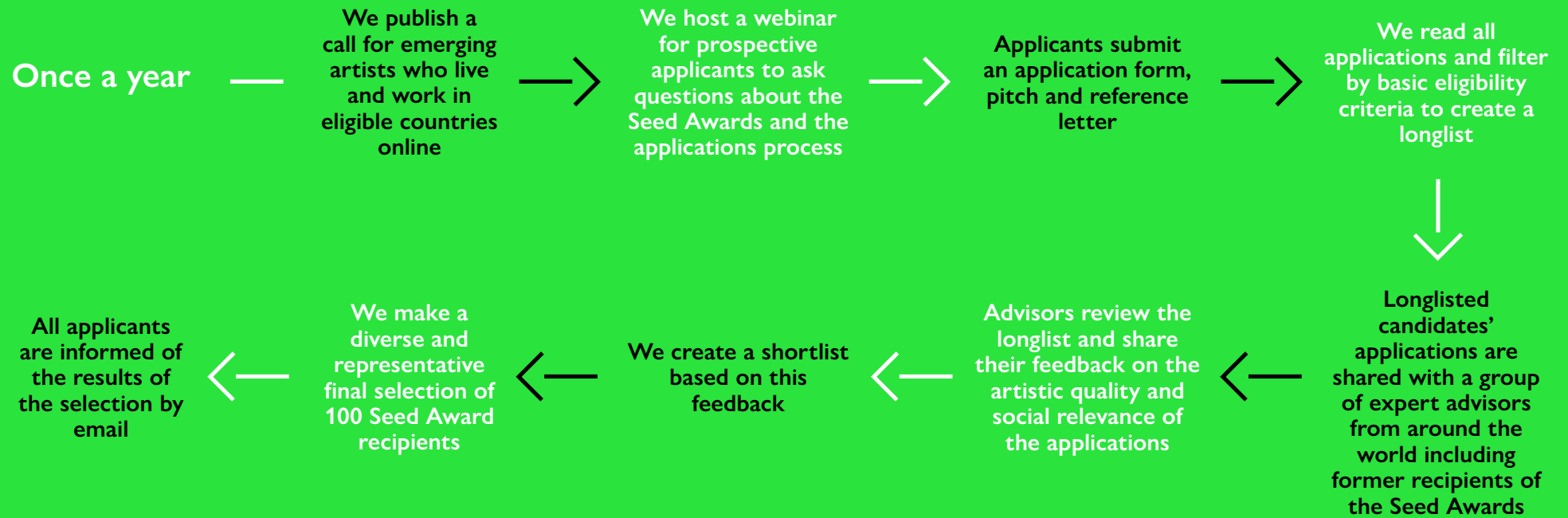
All of our processes are guided by our core values as an organisation. These are:

- We seek daring and audacious partners doing outstanding work in their respective fields
- We support people whose work has a positive impact on their societies
- We seek out people whose voices are less heard
- We work on the basis of equality & transparency
- We build relations based on mutual trust & respect
- We strive to be an informed and context-sensitive organisation
- We regularly reflect on our work, seek feedback from our partners and strive to act on the lessons we learn
- We understand that the power of cultural work sometimes only becomes visible in the context of its place and time. That's why we solicit advice from experts who are embedded in that context, and why research is a vital part of our processes

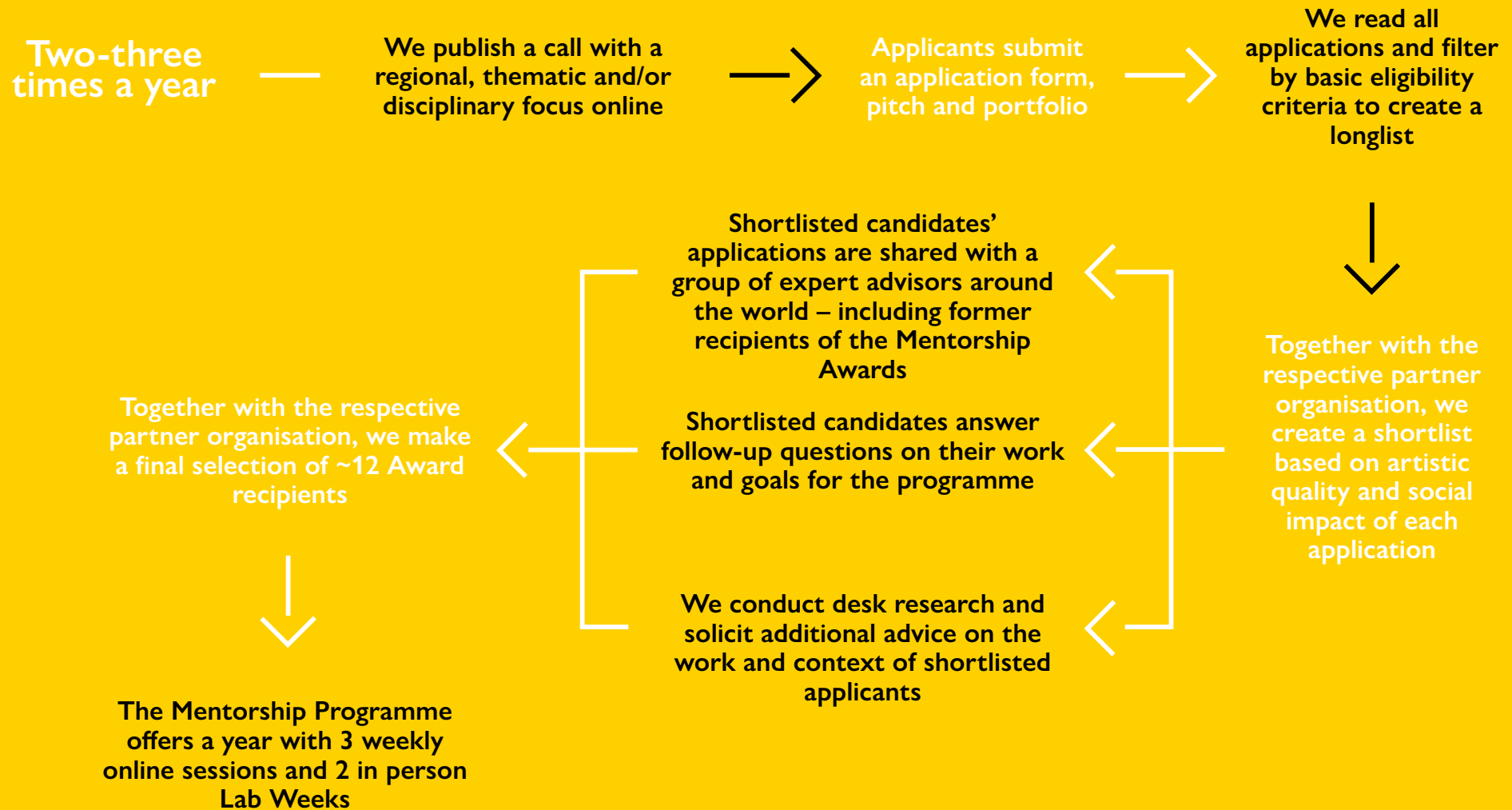
Each of our award streams are guided by the following criteria:

- **Originality:** the work is innovative and artistically interesting
- **Transformation:** the work engages with pressing social/political issues, is challenging, prompts feelings, and is thought provoking
- **Context-specificity:** important in the local context, contributes to the enhancement of the context, rethinking history, societal impact
- **Inclusivity:** the work is linked to the ultimate aim of more inclusive societies, connecting people in ways that resist marginalisation, oppression and division
- **Impact:** award will make a real difference to the professional development, engagement and impact of the individual's practice in the context
- **Diversity:** the individual and their work represents minority groups and marginalised communities within their context.

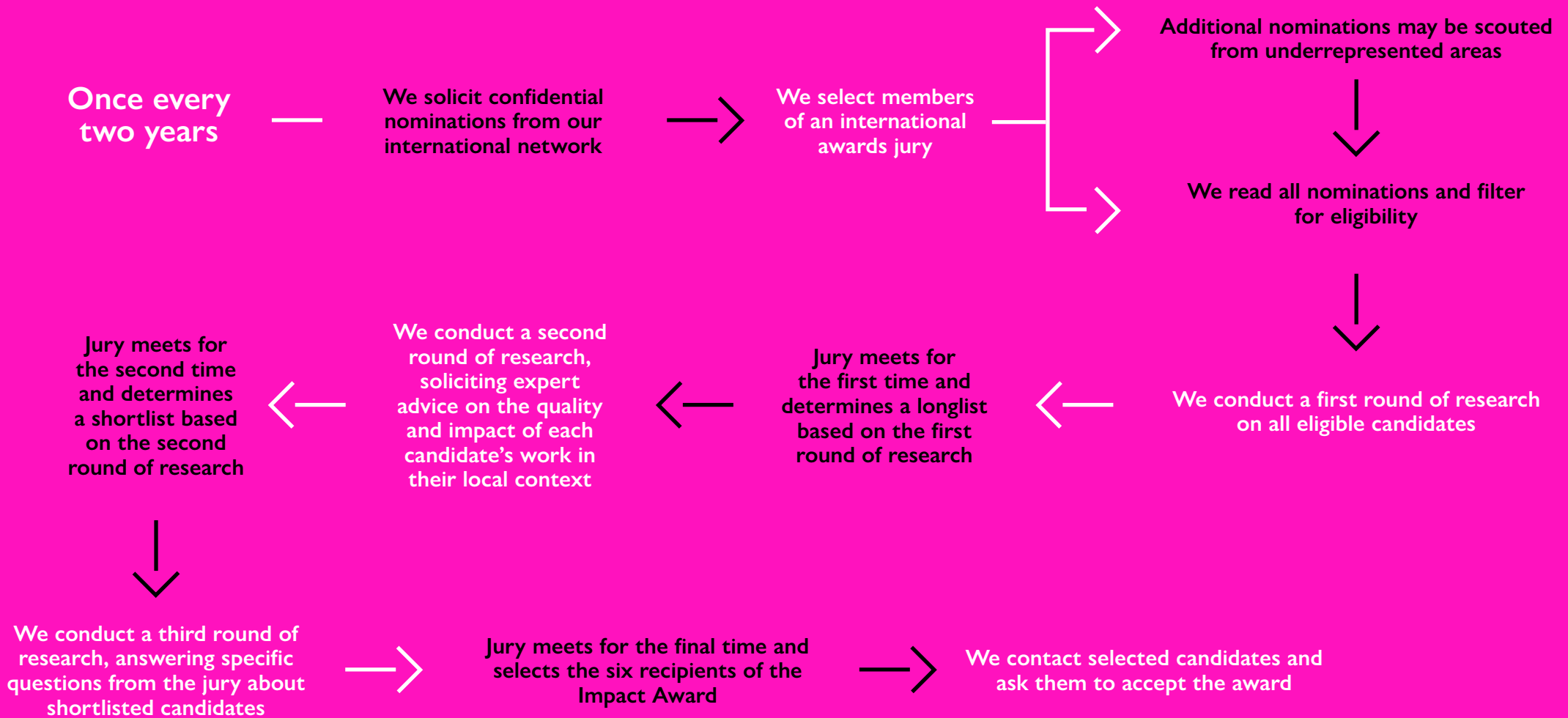
SEED AWARDS SELECTION PROCEDURE



MENTORSHIP AWARDS SELECTION PROCEDURE



IMPACT AWARDS SELECTION PROCEDURE



SUPPORT US & BE PART OF OUR COMMUNITY

The Prince Claus Fund believes that culture is a basic need. Join us in realising our vision of a world where cultural expression is free and valued! If you are interested in learning more check out how you can support us, and get in touch with us, [here](#).



THANK YOU

We would like to express our gratitude for the continued vital support from funders and partners who make our work possible.

Below, you'll find a list of our supporters in 2022

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The Dutch Ministry of Foreign Affairs
The Dutch Postcode Lottery



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Alexander Maljers and Chantal van Erven Dorens
Martijn de Waal and Anna Eiffers

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	Entry	End period 1	End period 2
HRH Prince Constantijn, Honorary chair	August 22, 2003 *	-	-
Ila Kasem, chair	Sept. 6, 2019	Sept. 6, 2023	Sept. 6, 2027
Mohamed Bouker, Treasurer	March 26, 2020	March 26, 2024	March 26, 2028
Lionel Veer	April 8, 2016	April 8, 2020	April 8, 2024
Eppo van Nispen tot Sevenaer	April 8, 2016	April 8, 2020	April 8, 2024
Marietje Schaake	Nov. 18, 2016	Nov. 18, 2020	Nov. 18, 2024
Alexander Ribbink	March 17, 2017	March 17, 2021	March 17, 2025
Clarice Gargard	February 1, 2018	February 1, 2022	February 1, 2026
Nani Jansen Reventlow	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 2022, the board had three board meetings and one written decision round in June.

The board approved the independence of the Cultural Emergency Response (CER), effective on 1 July 2022.

In 2022, the average attendance rate of the board was 64%.

Management and staff

The new director Marcus Desando, appointed 1 December 2021, was active with full responsibility and worked virtually in South Africa and started his role physically in the Netherlands as of 14 April 2022.

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).

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 € 117,225 for 2022. The relevant annual income of the management board remained within the applicable maximum. The amount and composition of the remuneration are explained in the financial statements in the notes to the statement of income and expenditure.

Office of the Prince Claus Fund 2022

Marcus Tebogo Desando, Director
Mechtild van den Hombergh, Management a.i. (12 hours), until 31 March 2022
Kitty Schoenmaker, Bureau Coordinator, from 1 February 2022
Cora Taal, Staff member Finances & Administration
Esther Roschar, Office Manager, until 31 May 2022
Fariba Derakhshani, Chief Special Projects
Heleen de Hoog, Coordinator Special Projects, until 28 February 2022
Fernando Monteiro, Coordinator Special Projects, from 1 March 2022
Mette Gratama van Andel, Head of Monitoring, Evaluation & Learning
Laura Alexander, Coordinator Monitoring, Evaluation & Learning
Mechtild van den Hombergh, Head of Next Generation Programme, until 31 July 2022
Tessa Giller, Head of Programmes
Dilara Jaring-Kanik, Manager Exchanges
Ana Barretto, Programme Coordinator, until 30 November 2022
Emma van Schie, Programme Officer, from 8 March 2022
Victoria Harari, Programme Officer, from 8 June 2022
Bertan Selim, Head of Communications & Fundraising
Laura Urbonavičiūtė, Communications Coordinator
Ginger da Silva, Writer & Editor
Olga Muhwati, Manager Fundraising
Evelyn Onnes, Documentalist (Volunteer)
The CER team members were part of the staff of the Prince Claus Fund until the independence of CER as of 1 July 2022
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

Internship and volunteer policy

In 2022, 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 Prince Claus 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 for them. Agreements have also been made about the vacancy texts and the way in which interviews are conducted. In 2022 the policy was 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 was researched and an adjusted allowance has been put in place for 2023.

In 2022 the average number of FTEs was 15.23. In 2021, this average was 14.12. The reason for this increase of FTEs is that staff members were added including the new director and support staff for Programmes.

Staff Representation Body (SRB)

The staff representation committee is composed of three staff members. Due to staff changes three new representatives were elected in 2022. The committee officially meets twice a year with the director to discuss the workings of the office. In 2022 one meeting took place.

Governance

The Prince Claus Fund endorses the CBF-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).

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) until its independence in 1 July 2022.

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 were still under development, these have been updated in 2022 and final approval by the board will be made in 2023.

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 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. In 2023 the ME&L together with management will perform a midterm evaluation of the new strategy and its programmes.

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 advises the management team on urgent matters, such as diversity and inclusion, sustainability and internal communication. The committee focuses 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. In 2022 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 were sought and will be done further in coming years.

Quality of Organisation and Activities

The Prince Claus Fund strives to maintain optimum quality in all its activities. It achieves this by involving good and independent 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 aware of this in terms of not only implementing projects and processing applications but also correspondence and communication.

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 Board of Advisors. As of 2021 the structure of the committees changed in line with the repositioning of the organisation. The process to determine the new composition and role of the International Board of Advisors was started in 2022 and will be discussed by the Board in 2023.

Optimal Investment of Resources

The financial resources should be invested as much as possible in the Prince Claus Fund's primary objective. In 2022 75.7% 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%. 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 selection and 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 research, expert advice and monitoring and evaluation. 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 using a Service Level Agreement 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.

Policy and function reserves and funds

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 2023. 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 fulfil the contractual obligations if there is no or insufficient follow-up financing.

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. For this reason an amount of € 209,000 has been reserved for operational use for 2023 based on funds that were received for unearmarked funding that was in excess of the fund's needs for 2022. This decision was made by the board in September 2022.

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 1 January 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 STATEMENT

Income aspects

For the years 2021-2024, the Minister of Foreign Affairs has awarded a subsidy amount of € 12 million in total. € 2,666,790 of this was spent in 2021. It was agreed upon to transfer the underspending of 2021 into extra spending in the years 2022-2024, as a result of which the planned spending 2022 amounted to € 3,110,000. However, by letter of 8 December 2022 the Minister of Foreign Affairs changed the grant decision through a budget increase of € 1,025,860 due to two additional activities: an amount of € 1,000,000 (€ 530,000 for 2022, € 240,000 for 2023 and € 230,000 for 2024) for the growth and strengthening of CER as an independent organisation from 2022 until 2024, plus an amount of € 25,860 for the project Side event to Mondiacult 2022. In Appendix 2 the calculation of the subsidy 2022 is displayed. The planned overspending on the 2022 subsidy of € 110,000 has been realised partly (€ 58,570) due to successful fundraising in 2022 and the (negative) effect of this on the calculation model that the ministry uses to determine their subsidy.

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 2022 amounts to € 6,682,003. Received until 31 December 2022 was a total amount of € 6,365,000. The difference between these amounts is receivable. From the available budget of € 6,7 million € 17,997 was underspent.

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 2022. This annual contribution will be continued until 2025.

Total income in 2022 was € 663,000 above budget, partly due to more unearmarked funding (from OSF) than was targeted and partly due to extra earmarked funding for Ukraine.

Expenditure aspects

Total expenditure 2022 is € 496,000 over budget. Direct spending on CER and programmes has been € 521,000 over budget, while indirect spending (personnel, fundraising & communications et cetera) is € 25,000 under budget.

All of the extra spending on CER and programmes was covered by extra funding over budget.

Balance of income and expenditure 2022, allocation of the balance, ratios

The positive balance of income and expenditure 2022 amounts to a negative balance of € 13,000, while a negative balance of € 190,000 was budgeted.

From all expenditure 2022 a total amount of € 189,000 will be funded from the Reserve CER Foundation (€ 120,000) and the restricted fund Tan. The board has decided to add the balance

of income and expenditure after the processing of the mutations on the reserves and funds to a new Reserve OSF (€ 209,000). This amount has been reserved for operational use in 2023, based on funds that were received for unearmarked funding that was in excess of the Fund's needs for 2022. This decision was made by the board in September 2022.

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 2022 this condition is being met (75.6%).

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

	Realisation 2022	Budget 2022
Internal standard	75.6%	73.2%
Direct costs of programmes and projects preferably minimal 70% of expenditure		
General	3.7%	4.7%
Costs of fundraising divided by total income		
Share in expenditure		
— charitable activities	92.6%	91.5%
— fundraising costs	3.7%	4.5%
— management & administration costs	3.7%	4.0%
Total	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 STATEMENT

Balance sheet as at 31 December 2022

Ref.	31-12-2022	31-12-2021
	€	€
Fixed assets		
1. - Tangible fixed assets	85,109	117,295
2. - Financial fixed assets	<u>0</u>	<u>35,000</u>
Total fixed assets	<u>85,109</u>	<u>152,295</u>
Current assets		
3. - Receivables	1,102,416	1,096,663
4. - Cash and cash equivalents	<u>4,915,330</u>	<u>5,210,949</u>
Total current assets	<u>6,017,746</u>	<u>6,307,612</u>
Total assets	<u>6,102,855</u>	<u>6,459,907</u>
Reserves and funds		
<i>Reserves</i>		
5. - Continuity reserve	1,182,465	1,182,465
6. - Reserve CER Foundation	0	120,000
7. - Reserve fixed assets	85,109	117,295
8. - Reserve OSF	<u>208,803</u>	<u>0</u>
Total reserves	<u>1,476,377</u>	<u>1,419,760</u>
<i>Funds</i>		
9. - Restricted fund Tan	<u>563,280</u>	<u>632,280</u>
Total funds	<u>563,280</u>	<u>632,280</u>
Total reserves and funds	<u>2,039,657</u>	<u>2,052,040</u>
Accruals		
10. - Long term project allotments	0	374,149
10. - Short term project allotments	1,154,436	1,656,866
11. - Other short term accruals	<u>2,908,762</u>	<u>2,376,852</u>
Total accruals	<u>4,063,198</u>	<u>4,407,867</u>
Total liabilities	<u>6,102,855</u>	<u>6,459,907</u>

Statement of income and expenditure 2022

Ref.	Realisation 2022	Budget 2022	Realisation 2021
	€	€	€
Income			
12. Income from private individuals	20,712	80,500	66,861
13. Income from companies	201,756	160,000	63,299
14. Income from lottery organisations	589,817	589,817	628,031
15. Income from government grants	3,771,604	3,841,032	3,475,695
16. Income from other non-profit organisations	<u>1,895,312</u>	<u>1,144,669</u>	<u>686,308</u>
Total income	<u>6,479,201</u>	<u>5,816,018</u>	<u>4,920,194</u>
17. Expenditure			
Programme expenditure			
- Programmes	2,757,517	2,628,920	1,453,674
- Special Projects	928,698	885,326	438,972
- Monitoring, Evaluation & Learning	217,005	213,755	150,095
- Cultural Emergency Response	1,774,356	1,403,410	1,060,806
- Next Generation	233,749	234,211	952,390
- Amplifying Creative Voices	109,808	107,983	132,334
- 25 years PCF	0	0	260,382
- CHAP Fund	0	0	63,300
Release	<u>-18,756</u>	<u>0</u>	<u>-78,865</u>
Total programme expenditure	6,002,377	5,473,605	4,433,088
Costs of generating funds	237,285	271,658	211,095
Management and administration	<u>237,729</u>	<u>236,155</u>	<u>185,274</u>
Total expenditure	<u>6,477,391</u>	<u>5,981,418</u>	<u>4,829,457</u>
Balance before financial income and expenditure	1,810	-165,400	90,737
18. Financial income and expenditure	<u>-14,193</u>	<u>-24,600</u>	<u>-19,058</u>
Balance of income and expenditure	<u>-12,383</u>	<u>-190,000</u>	<u>71,679</u>
Allocation balance of income and expenditure			
- Continuity reserve	0	0	30,780
- Reserve CER Foundation	-120,000	-120,000	120,000
- Reserve fixed assets	-32,186	0	1,729
- Reserve OSF	208,803	0	0
- Restricted fund Tan	-69,000	-70,000	-43,064
- Restricted fund CHAP	<u>0</u>	<u>0</u>	<u>-37,766</u>
Total	<u>-12,383</u>	<u>-190,000</u>	<u>71,679</u>



Fonds

Concept: Laura Alexander, Mette Gratama van Andel
Writers/Editors: Thomas Roueché, Laura Alexander, Val Dechev **Production**
supervision: Laura Alexander, Mette Gratama van Andel
Design: Naji el Mir

Cover photo: work by Mentorship Award recipient Guely Morató Loredó who is a curator, sound artist and researcher from Bolivia. Morató's artistic practices focus on exploring and systematising collective creation processes and promoting a culture of listening.

Thanks to all the partners of the Prince Claus Fund for their invaluable contributions.
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