2016
Prince Claus Fund
Annual Report
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Cover Image: 1000 Times No by Prince Claus Laureate Bahia Shehab. As a graphic designer and art historian, Bahia Shehab was fascinated by the Arabic script of the word 'No'. This work shows the word 'no' in its various incarnations throughout the ages. When revolution swept through Egypt in 2011, Bahia began spraying the ‘No’ in the streets to say no to dictators, no to military rule and no to violence. Photo courtesy Bahia Shehab.
Introduction

A Word from the Director
2016 was a tumultuous year in many respects. On the upside, it was an anniversary year for the Prince Claus Fund, which brought both celebration and constructive reflection on how to stay flexible, strong and effective in carrying out the work we do. Namely, supporting outstanding artists, cultural practitioners and cultural organisations, and preserving endangered cultural heritage, especially where resources for culture are limited.

The downsides to this turbulent year are all too evident. Globally, politics have been shifting in unexpected ways, making it difficult to predict the future. But those shifts demonstrate that the work of the Prince Claus Fund – and the work of all our partners – is more important now than ever. As people are massively on the move to escape conflict and poverty, and populations become increasingly polarised, we must find more ways to bring people together and foster cultural dialogue that leads to better understanding.

The Prince Claus Fund's 20th anniversary was an opportune moment to reflect on our place in this changing world, and to evaluate our working methods and goals. Committed to openness, we started at home with a frank internal discussion. We then broadened the conversation to include our partners and external experts.
These insightful conversations resulted in a healthy look back and a clear path to the future, with a new Vision Statement and four year plan. We have already begun taking practical steps to implement recommendations. By professionalising our fundraising, we're better able to weather contractions in government funding. We are busy developing our assessment procedures and improving monitoring to better track, evaluate and show our impact. We are also strengthening our network by pursuing more egalitarian, interactive relationships with our partners.

Looking back over the past 20 years, the Fund has supported over 1,400 cultural initiatives; it has presented Awards to 242 outstanding cultural achievers and provided ‘first aid’ to cultural heritage in more than 265 emergency situations. In 2016, €2,565,417 in total went to cultural initiatives and dedicated partners, primarily in Africa, Asia, Latin America and the Caribbean.

In 2016, tumultuous times notwithstanding, the Fund kept up the pace of its support. Through a collaboration with Magnum Foundation and the Arab Fund for Arts and Culture (AFAC) the Fund broadened its support for unseen visual stories in the Arab region through the Arab Documentary Photography Programme (ADPP). ADPP provides workshops and mentorships for emerging photographers like Mehdi Mariouch, whose work Scraps of Life reveals the lives of forgotten miners in Eastern Morocco. The Cultural Emergency Response programme also expanded its training programme for heritage rescuers through a collaboration with ICCROM, successfully multiplying local and regional capacity to protect and preserve endangered cultural heritage.
2016 brought the Fund’s focus on **Culture in Defiance** to a successful close with the conclusion of a two year grant from the Dutch Postcode Lottery. Meanwhile, new themes and collaborations are in the works and we are attracting new donors to our networks.

Although the Fund focuses on culture elsewhere, we believe cultural dialogue should enrich us all.

In the Netherlands in 2016, we reached out to the public in various ways. In December, we mounted a campaign that drew attention to the vital importance of culture, reaching over 1.1 million individuals through posters placed in the train stations of three Dutch cities. Exhibitions at the Prince Claus Fund Gallery drew widespread media attention and visitors: a special exhibition of works by 2009 Prince Claus Laureate El Anatsui welcomed over 900 visitors in just one month. Our annual Cultural Speed Date brought together 220 international and Dutch cultural professionals in a vibrant exchange of experience and ideas.

You’ll find more inspiring stories from our partners around the world as you read through our Annual Report.

To all who have been part of our process, and who have given us trust, advice, moral and financial support, we extend our heartfelt thanks. And to newcomers just getting to know the Fund, we extend our warmest welcome.

**Joumana El Zein Khoury**
Director Prince Claus Fund
‘… if you ask why Prince Claus Fund is relevant. I’d say:
Because no one has all the answers and listening and
learning from the Fund’s network of incredible creative,
engaged people may open our minds.
Because reaching out to opinion
makers and cultural activists allows
a dialogue to continue between
people, even when regimes
disagree.
Because it is in connecting
that we are more resilient in
defending our rights and dignity.
Because in creating together we
can achieve much greater things.’

- HRH Prince Constantijn on the occasion of the 2016
Prince Claus Awards at the Royal Palace Amsterdam
on 15 December 2016
The Prince Claus Fund
Wishes to Thank

The Dutch Ministry of Foreign Affairs
The Dutch Postcode Lottery

Our Collaborating Partners
African Centre for Heritage Activities
Amsterdam Fund for the Arts
A.M. Qattan Foundation
Arab Fund for Arts and Culture
Cultural Heritage without Borders Albania and Kosovo
Global Heritage Fund
GSRD Foundation
Heritage Foundation of Pakistan
Hill Museum & Manuscript Library (HMML)
ICCRM-ATHAR
The Imam Zaid Bin Ali Cultural Foundation (IZBACF)
Kathmandu Valley Preservation Trust
Magnum Foundation
Maidan Museum NGO
Minority Rights Group International
Trust for African Rock Art

Our Torchbearers
Allen & Overy Amsterdam
BeamSystems
Irma Boom
Cees and Inge De Bruin-Heijn
Hotel de l’Europe
Marc and Janneke Dreesmann-Beerkens
Benno Friedberg and Judith Mahn
IBFD
KLM
Luxury Hotels of Amsterdam
New Amsterdam Film Company
Ribbink-Van Den Hoek Familiestichting
Pieter and Marieke Sanders
Stichting Optimix
Stichting Robben
Stichting Schouwenburgh
TEFAF
Versteeg Wigman Sprey advocaten
Elise Wessels

Our supporters
The Dutch Embassies in Colombia, Egypt, Lebanon, Pakistan, Thailand and Vietnam
Hotel Okura Amsterdam
Lenoirschuring
Lloyd Hotel & Cultural Embassy
The Mayor and Aldermen of the City of Amsterdam
Richard Messina
Evert Meiling
Dolph and Annemarth Hogewoning
Stedelijk Museum Amsterdam
Hripsimé Visser
Iesje Vermeulen
The Prince Claus Fund
Wishes to Thank
Mission, Reach & Vision

Based on the principle that culture is a basic need, the Prince Claus Fund’s mission is to actively seek cultural collaborations founded on equality and trust with partners of excellence in spaces where resources and opportunities for cultural expression, creative production and research are limited and cultural heritage is threatened.

Over the years, the Fund has built a diverse global network of individuals, many of them role models in their own societies. This network of trust and mutual respect is the backbone of the Fund. Local partners and initiatives guide all the Fund’s work, following the conviction of Prince Claus that people are not being developed, but develop themselves.

In 2016 the Prince Claus Fund conducted its work through the following three programmes: Awards, Grants & Collaborations and Cultural Emergency Response.
Looking toward the Future

Following an extensive evaluation in 2016, the Prince Claus Fund identified ways to strengthen its impact in light of changing realities, globally and specifically in the field of culture and development.

The Prince Claus Fund believes that a peaceful and prosperous future is not possible without culture, and that there is an urgent need for open cultural exchange. The Fund’s activities strive to amplify culture’s transformative power and foster a world in which culture thrives. The vision for the future places a greater emphasis on the network and on cultural initiatives that create connections, shine light on untold stories, and foster understanding. In the coming four years, the Prince Claus Fund will focus on:

- **Fostering connections & creating opportunities for exchange** by becoming a network organisation, giving the Fund’s global network an even more active role at the heart of its activities

- **Providing spaces for the creation of new, visionary ideas** across cultural boundaries and national borders

- **Supporting alternative narratives** that challenge prevailing discourses

- **Working toward a more open remit** by engaging more deeply with countries in Latin America, Asia, Africa and the Caribbean and areas of Eastern Europe where freedom of expression is limited and where the average income may be higher but income inequality is extreme or increasing

- **Responding to the need in Europe and the Netherlands specifically for access to international and alternative narratives** by creating opportunities for exchange with the Fund’s global network
‘Now, you and I are lucky to be in the time that sharing information is just a touch. We realise more and more the beauty of our differences, and at the same time the atrocities and the prejudices. And there are still many places that remembering and sharing is dangerous. I know because I am from such place. My question is, what do we do to reach out, and communicate with empathy, when that place operates on a different logic? I don’t know the answer.

But I just hope that shining the light on certain things may lead them out of darkness, and the light will certainly reflect back to you, because what we do affects one another.’

- Principal Prince Claus Laureate Apichatpong Weerasethakul on the occasion of the 2016 Prince Claus Awards at the Royal Palace Amsterdam on 15 December 2016
Prince Claus Awards
Prince Claus Awards

The Prince Claus Awards honour outstanding achievements in the field of culture and development. The awards are presented annually to individuals, groups and organisations whose cultural actions have a positive impact on the development of their societies.

In keeping with the Prince Claus Fund’s guiding principle that 'culture is a basic need', the awards highlight significant contributions in regions where resources or opportunities for cultural expression, creative production and preservation of cultural heritage are limited.

Procedures

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

In December each year, Prince Claus Awards are presented to the Principal Laureate and further Laureates in a ceremony at the Royal Palace Amsterdam in the presence of members of the Royal Family and an international audience.
Awards Procedure

Nominations from cultural experts requested

Confidential nominations submitted

Policy & strategy
Advice from Awards Committee & International Board of Advisors

RESEARCH PHASE 1
Nominations for long list processed based on criteria

RESEARCH PHASE 2
Second opinions requested and processed for short list

Awards Committee Meeting
Long list reviewed, short list selected

Awards Committee Meeting
Short list reviewed, Laureates selected

Board Approval
Acceptance of the Award by the Laureates

Awards Ceremonies abroad in Laureates' countries

Awards Ceremony in Amsterdam

Public Announcement
2016 Awards format for the 20th anniversary of the Fund

Traditionally, the Prince Claus Fund presents one Principal Prince Claus Award and ten additional Prince Claus Awards. In 2016, in celebration of its 20th anniversary, the Prince Claus Fund took a different approach. This year, the Fund concentrated on a smaller number of Laureates in a way that would enhance their creative impact: one Principal Laureate and five additional Laureates. The five selected Laureates not only received a Prince Claus Award in recognition of their excellence and contribution to culture and development, they also each were given the opportunity to support a project that they felt would expand and enhance creativity in their environment.

2016 Data

In 2015 the fund asked 250 people to submit nominations. In 2016 the number was raised to 350 in an effort to find more women candidates and to focus on specific areas, such as philosophy and new media.

For the 2016 Prince Claus Awards altogether 85 nominations were received and researched by the Bureau. The Prince Claus Awards Committee met on 3-4 December 2015 and drew up a shortlist for further research and second opinions from experts and advisors. During their second meeting on 19-21 May 2016, the Awards Committee conducted in-depth assessments of the 37 shortlisted candidates and, in line with the new Awards format for the 20th anniversary of the Fund, selected six recipients for the 2016 Prince Claus Awards. The Awards Committee’s recommendations were presented to the Board of the Prince Claus Fund in June 2016.
Awards Committee per 31 December 2016

Emile Fallaux (Chair), Chairman of the Board of the Rotterdam Film Festival, Amsterdam, the Netherlands
Sheikha Hoor Al Qasimi, Director Sharjah Foundation/Curator, Sharjah, UAE
Dinh Q Lê, Visual Artist, Ho Chi Minh City, Vietnam
Neo Muyanga, Composer/Musician, Cape Town, South Africa
Manuel de Rivero, Architect/Urbanist, Lima, Peru
Suely Rolnik, Psychoanalyst/Cultural Critic, Sao Paulo, Brazil
Fariba Derakhshani is Programme Coordinator Awards and Secretary to the Awards Committee, the Netherlands
2016 Principal
Prince Claus Laureate

Apichatpong Weerasethakul
Thailand
Artist and a leader of Thailand’s independent cinema movement. His works subtly address complex social issues and personal politics through mesmerising aesthetics and innovative, non-linear narrative forms. He is committed to promoting experimental and independent filmmaking in Thailand.
Prince Claus Awards


Kamal Mouzawak
Lebanon
Chef and food activist passionate about sustainable food production, food traditions and identity through cuisine and agriculture. Founder of Beirut’s first organic market and the cooperative restaurant, Tawlet (Table), Mouzawak draws on rural communities’ culinary knowledge while raising awareness of the importance of sustainable food through cooking classes, health education and environmental campaigns.
PeaceNiche | The Second Floor T2F
Pakistan
Not-for-profit organisation founded by Sabeen Mahmud (1974-2015), is an interdisciplinary space that promotes democratic discourse and conflict resolution through intellectual and cultural engagement. Its flagship project T2F is one of the few community spaces for open dialogue; it features a café and bookshop and hosts a packed agenda ranging from writer meet-ups to performing arts to open mic nights.

Photos courtesy PeaceNiche | The Second Floor (T2F)
Bahia Shehab

Egypt/Lebanon

Art historian who combines Islamic art history with contemporary Arab politics and feminist discourse in her art, activism and academic work. With projects like tagging Cairo with calligraphy graffiti during the Arab Spring, creating artworks from reproduced ancient letters, and compiling the first Arabic script encyclopaedia, Shehab uses the past to shed new light on the present and inspires the next generation of academics and graphic designers.
La Silla Vacia
Colombia
Interactive online portal for news and stories that examine the way power is exercised in Colombia. LSV does investigative reporting on subjects others will not touch, setting high standards for Latin American journalism. Its innovative digital approach stimulates civic engagement and generates informed debate around social issues.

Photos courtesy La Silla Vacia
Vo Trong Nghia

Vietnam

Architect who is putting sustainable architecture on the map by combining local materials and traditional skills with 21st century design. With a focus on green spaces, his designs range from major urban structures to durable but inexpensive housing for remote communities. His approach to urban design is shaping the future of architecture and transforming Vietnam’s urban landscape. At the core of his practice, he uses the physical environment to reconnect humans back to Mother Nature.
2016 Awards Ceremonies

Ceremony in Amsterdam, the Netherlands

The 2016 Prince Claus Awards Ceremony took place on 15 December at the Royal Palace Amsterdam in the presence of HM King Willem-Alexander, HM Queen Maxima, HRH Princess Beatrix, HRH Princess Mabel, HRH Prince Constantijn and HRH Princess Laurentien and 430 national and international guests.

The ceremony included speeches by HRH Prince Constantijn, Honorary Chairman of the Prince Claus Fund, HE Lilianne Ploumen, Dutch Minister for Foreign Trade and Development Cooperation, Henk Pröpper, Chairman of the Board of the Prince Claus Fund and Apichatpong Weerasethakul, the 2016 Principal Prince Claus Laureate. It also included performances by the Syrian clarinetist Kinan Azmeh and Syrian visual artist Kevork Mourad, as well as a film installation by Principal Laureate Apichatpong Weerasethakul. For the third time in the Fund’s history, all Prince Claus Laureates of the year received their awards in Amsterdam from HRH Prince Constantijn.
Prince Claus Awards

On 14 December 2016, the Prince Claus Fund organized a dinner for 350 international guests in collaboration with the Amsterdam Fund for the Arts and City Council Amsterdam in the Stedelijk Museum Amsterdam. Speeches were delivered by Beatrix Ruf, Director of the Stedelijk Museum, Henk Pröpper, Chairman of the Board of the Prince Claus Fund, Kajsa Ollongren, Alderman for culture of the City Council of Amsterdam, the Fund’s Director, Joumana El Zein Khoury and Clayde Menso, Director of the Amsterdam Fund for the Arts.

‘Artists have the possibility of presenting, questioning, reflecting on social issues in subtle and not so subtle forms. It is essential that we defend the space in which they operate; in the name of healthy, open and free societies. And sometimes there are no answers, just questions. Or mere attempts to slow us down and allow us time to reflect.’

- HRH Prince Constantijn, at the presentation of the Prince Claus Awards, 15 December 2016

Principal Laureate Apichatpong Weerasethakul during his speech at the Prince Claus Awards Ceremony in Amsterdam, 2016. © Frank van Beek

Performance by Kinan Azmeh and Kevork Mourad at the Prince Claus Awards Ceremony in Amsterdam, 2016. © Frank van Beek
On 15 December 2016, after the Awards Ceremony, the Prince Claus Fund organized a special dinner for 350 guests at the Okura Hotel in the presence of HRH Princess Beatrix, (former) board members, and other special guests. Part of the dinner was coordinated by chef, food activist and Laureate Kamal Mouzawak, featuring dishes by Lebanese and Syrian cooks.

“Under the title ‘Make food not war’, Lebanese chef and food activist Kamal Mouzawak uses the selling and making of food to unite different communities in Lebanon. A very successful, literally ‘disarming’ initiative. He sets up small-scale local markets, where every week many religions in Lebanon, amongst them Christians and Muslims, come together to sell home-made, regional products. The result: beautiful friendships and understanding for each other’s way of life.”

- Prince Claus Fund Torchbearer Benno Friedberg in the column he wrote for Travel Pro about his meeting with Kamal Mouzawak during the 2016 Prince Claus Awards Ceremony in Amsterdam

Awards Committee member and 2010 Prince Claus Laureate Dinh Q Lê, 2015 Principal Laureate Newsha Tavakolian, HRH Princess Beatrix and former Chair of the Board Lilian Gonçalves-Ho Kang You at the Prince Claus Fund Awards dinner, Hotel Okura Amsterdam, 2016. © Maarten van Haaff

Prince Claus Laureate Kamal Mouzawak, Zina Abboud with chefs at the Prince Claus Awards dinner, Hotel Okura Amsterdam, 2016. © Maarten van Haaff
Ceremonies Abroad

In 2016, ten ceremonies took place to present Prince Claus Awards to the 2015 Laureates in their respective countries, in collaboration with the embassies of the Netherlands.

- **Oksana Shatalova** in Kyrgyzstan – 17 February
- **Fatos Lubonja** in Albania – 14 March
- **Jelili Atiku** in Nigeria – 8 April
- **Newsha Tavakolian** in Iran – 14 April
- **Latif Al Ani** in Iraq – 27 April
- **Amakhosi Theater** in Zimbabwe – 27 April
- **Perhat Khaliq** in China – 27 May
- **Y’en a Marre** in Senegal – 2 June
- **Jean Pierre Bekolo** in Cameroon – 17 July
- **Etcetera** in Argentina – 29 September
- **Osama Mohammed** in Paris (takes place in 2017)
‘…culture is under siege. The space for culture is shrinking and artists are becoming isolated. Freedom of expression is being restricted and diversity is being threatened by intolerance and distrust.

Violence and the fast pace of change are uprooting people, both physically and psychologically. While some have grown insecure about their identity, others have had to literally leave everything behind: their house, their community, their homeland. They’ve seen their whole social fabric unravel and their history disappear before their eyes. They run the risk of losing themselves completely. If ever there was a need for an organisation like the Prince Claus Fund it is now.’

- Minister for Foreign Trade and Development Cooperation Lilianne Ploumen at the presentation of the Prince Claus Awards, 15 December 2016
Grants & Collaborations

First African Circus Festival, Ethiopia, November 2015, Sencirk from Senegal - from the Culture in Defiance Review © Adriano Marz
**Grants & Collaborations**

The core values of the Grants & Collaborations programme are global reach, innovation in the field of culture and the arts, diversity of artistic disciplines, high artistic quality and social relevance of the work. The programme supports cultural initiatives that seek to enable development that exemplifies the values of the Prince Claus Fund. In addition to offering financial support to its partners, the Prince Claus Fund contributes its expertise and that of its extensive global network on project cycle management.

The Grants & Collaborations programme provides financial support to outstanding cultural ideas and initiatives through Mobility Grants, Special Project Grants and Long-Term Network Partnership Grants. The grant-making activities reinforce one another, address the needs of the Prince Claus Fund’s diverse stakeholders, and strengthen the Fund’s network of individuals and organisations throughout the world.

Through its grants, the Fund gives talented artists and cultural practitioners who are just getting started, as well as established professionals and organisations, a chance to benefit from support. Mobility Grants are designed for young and emerging individuals across the range of creative fields to expand their horizons and benefit from exchange.

The Special Project Grants offer individuals and organisations the opportunity to receive one year project funding for new or existing quality initiatives in the arts. It is possible to apply for several one year grants over a number of years.

Finally, longer term Network Partnership grants are for three years. They are meant to give structural support to cultural organisations that enables them to become sustainable over time.
Grants & Collaborations

General Funding Procedure

**Policy & strategy**
Network Partners Committee & International Board of Advisors

**Context analyses**
Research for focus calls

**Call announced**
via website and network

**Incoming applications**
compiled

**Research phase**
Information gathered, including second opinions from external advisors

**Recommendations for research**
Collaborating partners & Management Team

**Pre-selection**
made according to Absolute Criteria

**Approval or Rejection**
based on criteria & expert advice

**Implementation**
approved projects
contracts signed, project commences

**Progress report**
submitted by partner

**Evaluation**
evaluation of calls

**Final Report**
submitted by partner
The Mobility Fund

The Mobility Fund supports the cross-cultural exchange of artists and cultural practitioners globally. By covering travel costs, such as economy plane or train tickets, the Prince Claus Fund assists in the professional growth and networking abilities of those it supports: specifically young and emerging cultural practitioners who travel for the purposes of professional development, cooperation and exchange.

According to the 2015 UNESCO Report ‘Re-Shaping Cultural Policies’ there are roughly 1,020 public and private funding sources for the mobility and development of artists in the ‘Global North’, compared to only 95 in the ‘Global South’. For several years, the Prince Claus Fund’s Mobility Fund has aimed to bridge the gap by working exclusively with individuals coming from countries that represent the ‘Global South’.

In 2016 thirty-six people were supported through the Mobility Fund.
Young South African photographer finds new perspectives in Iran  
Grantee: Lindokuhle Sobekwa, South Africa  
Travelled to: Iran (€ 500)

20-year-old Lindokuhle Sobhekwa was born in a township near Johannesburg. He grew up among young addicts of various street drugs with whom he used to play football or shared a classroom. When he received a camera through a charity three years ago he started to capture their lives in compelling images. With the support of the Fund he travelled from South Africa to Iran to exhibit his photographic works as part of No Man’s Art Gallery’s pop-up with the Tehran Museum of Contemporary Art. His aim was to enter into a dialogue with a new Iranian audience, forge future collaborations, and produce new work in Iran. The Prince Claus Fund asked 2015 Principal Laureate Newsha Tavakolian if she could offer a day of mentorship to the 20-year-old photographer and she happily agreed. Included in its plans for the coming four years, is the Fund’s express ambition to bring people together for mentoring on a structural basis, to invest in the future of the new generation of cultural practitioners.

“The exhibition we had with the No Man’s Art gallery in Tehran … really helped me a lot to networking with other local Iranian artists who introduced me to the environment of Tehran. The artists made me aware of certain things about Iran and what I should and should not photograph when I was thinking to start a photographic body of work. I also got a one day mentorship from Newsha Tavakolian who is one of the renowned Iranian photographers… Also the contact with a new audience helped me understand how my work is perceived outside of my own culture and society.”

- Lindokuhle Sobekwa

Photo taken during Lindokuhle Sobekwa’s travel to Iran, 2016. Photo courtesy Lindokuhle Sobekwa
Special Project Grants: Calls for Proposals

The Prince Claus Fund puts out calls for proposals with a special thematic or geographic focus both independently and in collaboration with other organisations. These special grants encourage and help sustain innovative cultural initiatives that make a difference to their local context, both in terms of culture and development. The projects that are selected address pressing social and cultural issues that have global relevance. The calls are intended to give financial support to initiatives for a period of one year. In 2016, five calls were launched through joint collaborations. The calls revolve around a central theme of Alternative Narratives.

The Future is Handmade: Re-Designing Crafts with the GSRD Foundation

This call was set up to support projects that breathe new life into traditional crafts and help keep them relevant in the future; to link artisans to current markets; to honour craftspeople and the value of the handmade. The call was carried out in collaboration with the GSRD Foundation in the Netherlands and was a follow-up to the 2015 Prince Claus Fund - GSRD Foundation call in Vietnam. In 2016 Prince Claus Fund’s Grants & Collaborations team visited each of the project partners in Vietnam and carried out an extensive evaluation of the work supported by the Fund through its Call in 2015. Based on the findings of this evaluation, and the monitoring during implementation of the projects, the Fund invited the most effective of the 2015 projects, in terms of originality, social impact and broader reach, to submit new proposals for a follow up 3-year funding.
Online platform connects Vietnamese artisans to the rest of the world
Project: Crafted Societé
Grantee: Fashion4Freedom
Vietnam (€ 23,500)

www.craftedsociete.com is an online platform that honours the work of Vietnamese artisans from remote and rural areas. The objective is to connect global designers & creative explorers with local makers and traditional artisans in Vietnam. The site presents high quality films of masters in crafts at work and it enables people from all over the globe to buy their beautiful products. The project has been working with 97 artisan and co-op groups working with paper art, bamboo, wood and metal, embroidery and much more, supporting them, for example, with aesthetic/design guidance, introductions to buyers, and acting as liaisons for collaborative projects. Fashion for Freedom is driven by the hope to make the supply chain in the fashion industry more just and sustainable, also for the makers of products.

‘Design is a process in problem-solving. The fashion and garment industry is arguably the second largest supply chain in the world. We believe that with thoughtful designs, we can tap into this massive supply chain and use fashion as a way to address social challenge.’
- Crafted Société website
Drama Diversity & Development with Minority Rights Group

The Drama, Diversity and Development programme (DDD) is a 2-year (2015 - 2017) collaboration between the Prince Claus Fund, the Minority Rights Group International (UK), Andalus Institute for Tolerance and Anti-Violence Studies (Egypt) and The Civic Forum Institute (Palestine), with financing from the “Med Culture” programme of the European Union.

The DDD uses culture to promote an appreciation of diversity and to challenge discrimination against minorities. Among the projects supported are street theatre performances in Jordan, Lebanon, Egypt, Palestine and Israel as well as performances in cities in Morocco, Algeria and Tunisia.

The works connect with people directly. They are followed by post performance debates between actors and the public that trigger dialogue about multiplicity, difference, discrimination, equality and justice. In a wide-ranging but profound way, the DDD programme has shifted attitudes about minorities and raised awareness of the role that culture can play in social cohesion across the Southern Mediterranean - North African region.

Selat Links through the Arts with AM Qattan Foundation

SELAT: LINKS THROUGH THE ARTS is a collaboration with the A.M. Qattan Foundation to provide support for cultural initiatives in Palestinian refugee camps in Lebanon. SELAT solicits proposals for projects that promote cultural life in the camps and strengthen links between the camps’ cultural practitioners and their peers in Lebanon. Among various creative projects that received support in 2016 were 5 months of training in chess and chess competitions for young people in the Shatila refugee camp; three months of intensive theatre arts training for youth in Shatila, leading to a final show that was presented in Beirut and three Palestinian camps; a 5-day workshop for storytellers in preparation for performances in various libraries in Palestinian camps and Beirut; and a 6-month workshop on the art of creating comic books and animation videos, followed by introductions to publishing and production houses for the most promising participants.
Arab Documentary Photography Programme (ADPP) with the Arab Fund for Arts and Culture and Magnum Foundation

The call aimed to raise the level of creative documentary photography in the Arab region by training young, up and coming Arab documentary photographers from Northern Africa and the Middle East in visual storytelling. The photographers often address untold stories and shed light on important societal issues.

ADPP project partners have been featured in the international press including the work of Eyad Abou Kasem in *Time*, Ziyed Ben Romdhane in *The New York Times Lens Blog*, Amira Shariff in *WN*, Sima Diab in *El Pais*, and Nathalie Naccache in *NRC Handelsblad*, among others.

‘Scraps of life’ in a deserted mining town

*Project: Bribes de Vie*

*Grantee: Mehdi Mariouch*  
*Morocco (€5,000)*

As a grantee of the Arab Documentary Photography Programme (ADPP), Moroccan photographer Mehdi Mariouch has received a production grant and participated in two intensive workshops held in Beirut, as well as a 6-month mentorship program to oversee the development of his individual project ‘Bribes de Vie’.

‘Bribes de Vie’ tells the story of a deserted mine in the eastern-most part of Morocco. The so-called “Black Faces” inhabiting this part of the country came from all over Morocco. Many found themselves jobless after the mine closed in 2000. The project tells the stories of those that have no choice but to seriously risk their lives to earn more. Mehdi Mariouch has been nominated for World Press Photo’s Joop Swart Masterclass in March 2017.
Grants & Collaborations

The Magnum Emergency Fund with the Magnum Foundation

The global call aims to foster diversity and creativity in documentary photography throughout the world. Selected projects are those that explore new models of storytelling that demonstrate a commitment to social issues, and/or are grounded in the communities they represent.

This collaboration was a favourite in the media with Time Magazine covering the announcement of the grantees on 23 March 2016.

Photographs break silence about menstruation taboo in Nepal

Project: A Ritual of Exile: Blood Speaks

Grantee: Poulomi Basu

Nepal (€ 6,800)

Poulomi Basu is a storyteller, artist and activist. She received support from the Fund for ‘A Ritual of Exile: Blood Speaks’, in which she documented the ritual known as Chhaupadi, that drives girls and women out of their homes and into makeshift huts for the time of their menstruation. The ritual stems from the superstitious belief, and a tradition linked to Hinduism, that considers menstrual blood ‘impure’. They are regarded as untouchables. Nepal ruled the practice illegal in 2005, but the government has not enforced the decision in many remote areas of the country and many thousands of women are forced to observe this extreme form of psychological and physical abuse. For ‘A Ritual of Exile: Blood Speaks’, Basu received the 2017 FotoEvidence Book Award.

‘I returned from the wilderness, shell shocked and dazed. The brutality of chhaupadi had been laid bare. A young girl’s life, pushed to the edge by ritual and violence disguised as tradition. Why should this young girl, and others like her, be made to suffer for some sins committed in some past life? Religion and traditions keeping menstruation shrouded in taboo so that it can be used as a weapon, a means of control. It is barbaric. Truly shameful that violence should mark every stage of a girl’s coming of age.’

- A Ritual of Exile: Notes from the field by Poulomi Basu, 2016

From the ‘A Ritual of Exile: Blood Speaks’ series, 2016 © Poulomi Basu
Finalising the Culture in Defiance Fund, supported by the Dutch Postcode Lottery

In March 2014, the Dutch Postcode Lottery granted the Prince Claus Fund a sum of €1,110,000 for projects over two years in support of artists under difficult conditions of war, occupation, conflict and transition. The goal of these projects was to create a positive change towards peace in their environments through art and culture, free thought and expression.

There was a tremendous response to calls for proposals under this theme, reflecting a deeply felt need. Two calls drew more than 1,000 proposals from across Africa, Asia, Latin America, the Caribbean and non-EU Eastern Europe. In 2014, projects were selected in 24 countries; in 2015, projects in 17 countries. In total 51 projects of artists and cultural organisations received support under the theme Culture in Defiance. Their activities ranged from directly addressing human rights violations and fostering freedom of expression, to connecting artists and communities, disseminating alternative narratives and empowering marginalized communities.

Projects completed in 2016

<table>
<thead>
<tr>
<th>Category</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Projects completed</td>
<td>27</td>
</tr>
<tr>
<td>Visitors to public events abroad</td>
<td>103,953</td>
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<tr>
<td>Media items covering partners’ events</td>
<td>311</td>
</tr>
<tr>
<td>Partnering individuals and organisations</td>
<td>205</td>
</tr>
<tr>
<td>Countries in which projects have been supported</td>
<td>24</td>
</tr>
</tbody>
</table>
The first and only Sierra Leonean to participate in the Paralympics

Project: WHO MAKES MY IMAGE?
Grantee: Worldwide Arts for Youth (WAYout)
Sierra Leone (€ 15,220)

WAYout seeks to improve the lives of street youth and other vulnerable and conflict-affected young people in Sierra Leone through music, media and the arts. WHO MAKES MY IMAGE? is a project in which ten young filmmakers and ten young musicians from impoverished and isolated areas of Freetown, Kambia, Kenema and the diamond mining district of Kono worked together to record music and films that explored their stories and the issues that matter to them.

One of the participants was George Wyndham from Freetown, a Paralympic table tennis player with many other activities and ambitions. Wyndham chose to make a documentary about his life and battle for acceptance. “I am a disabled actor and a sportsman. During a movie rehearsal I had a dream of becoming a filmmaker. At the age of fifteen my father was killed during the war and I started taking care of myself. I was living with my mum and at the age of nine I was sick with polio and became disabled. I had to battle discrimination, but I believe disabled people can be creative and can be role models.”

Wyndham proved to be a role model himself as he has qualified and participated in the Paralympics in Brazil in 2016 – he was the only Sierra Leonean ever to do so.
For more information on the projects supported through Culture in Defiance and the remarkable organisations and individuals behind them; see our special publications, available online and in print:

Review: 2014 Culture in Defiance Call
Review: 2015 Culture in Defiance Call

The activities which we supported through Culture in Defiance were not only successful in the countries where they were carried out. The publications, activities and exhibitions in the Netherlands of work by the artists we supported generated enormous interest, concern and media coverage here at home. Three exhibitions and eleven activities on the theme of Culture in Defiance, including book launches, film screenings and performances, were organized in the Netherlands over the period of the grant. In all, events and exhibitions were attended by nearly 3,400 people and received extensive press coverage. In the Dutch media alone, Culture in Defiance events had a total reach of over 33 million readers. The Estimated Advertisement Value of Dutch print media coverage was €176,112.
Long-Term Network Partnership Grants
& Committee

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

The Fund’s relationship with its Network Partners goes beyond financial support. It thrives on the creative ideas and dialogue generated within the Network. Partners offer advice on the form and content of the Fund’s work and how it can develop, based on the experiences of their own projects and their knowledge and perspectives on global developments. They help facilitate the Fund’s work in the regions that they represent. Through this Network of networks, the Fund enjoys a great diversity of communities, disciplines, expertise and geographic perspectives that inform and strengthen both the work of the Fund and that of all its partners. In 2016 there were 11 current Network Partners.

Network Partners Committee

This committee consists of the Prince Claus Fund’s current Network Partners. The Committee advises on the selection of project applications that are received through the Fund’s calls for proposals. The Committee also advises on general issues of relevance to the Fund’s work, such as changing circumstances in countries where the Fund works and developments in financing artists and cultural organisations. The committee met in Ho Chi Minh City, Vietnam, from 2 - 9 July and in Amsterdam on 17 December. As a part of the meeting, a conference on the theme ‘Conscious Realities’ was organized by the Network Partner San Art and the Prince Claus Fund in collaboration with the Vietnam Fine Arts Association. All network partners present gave workshops to local cultural practitioners from various cultural disciplines in Vietnam.
Network Partners Committee per 31 December 2016

Nydia Gutiérrez, Maria del Rosario (Museo de Antioquia, Colombia)
Laxmi Murthy, Kanak Mani Dixit (The Southasia Trust, Nepal)
Eduard Muka (Tirana Institute of Contemporary Art, Albania)
Orwa Nyrabia, Guevarra Namer (DoxBox, Syria / Germany)
Zoe Butt (Sán Art Network, Vietnam)
Joseph Osae-Addo (ArchiAfrika, Ghana)
Jama Musse Jama, Ayan Mahamoud (Redsea Online Cultural Foundation, Somaliland)
Marcel Hendrik Pinas, Donovan Pramy (Kibii Foundation, Suriname)
Dolgor Ser-od, Marc Schmitz (Land Art Mongolia 360°, Mongolia)
Consuelo Bassanesi, Frederico Pellachin (Despina, Brazil)
Virginie Dupray, Faustin Linyekula (Studio Kabako, D.R. of Congo)

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

Watch: ‘Prince Claus Fund Network Partner Meeting: Vietnam 2016’ (15:54 min)
Network Partnership with Studios Kabako in Kisangani (DRC) comes to a close

Faustin Linyekula was a young dancer and choreographer in exile from the Congo when he dreamed of setting up his own dance group and studio back home in his war-torn country. In 2001, just 27, he returned to establish Studios Kabako in the capital Kinshasa. But people in the regions had a greater need for hope and creative outlets, so in 2006, he relocated to Kisangani, a city still reeling from years of occupation and heavy conflict. In 2007, Linyekula received the Principal Prince Claus Award:

Over the years Studios Kabako has developed a strong presence in Kisangani by producing and performing works; offering artistic programs for youth; and encouraging residents to produce art on the city’s critical issues.

In 2011, Studios Kabako joined the Network Partnership of the Fund. With the support from the programme, it was able to set up the Paramoja Residency, a network of artistic residencies and production in collaboration with artistic organisations in Senegal and Mozambique.

Studios Kabako not only offers the citizens of Kisangani the inspiration of artistic performance, it also offers the skills and facilities to use creativity as a way to build an alternative to the culture of violence, and imagine a new approach to life.

‘The Prince Claus Award came like a deep breath, a sudden and unexpected possibility to start building our dreams… It was also a very important sign for artists around me… telling their stories around the world. It gave to all of us the strength to go on and to hope in a country where it is sometimes so difficult to believe in anything…’

- Principal Prince Claus Laureate and Studios Kabako founder Faustin Linyekula
‘This year, we are celebrating our 20th birthday. And ...we are in difficult times. But this can only mean that we must continue working and re-invent ourselves in order to respond to the challenges of today. And we will do it always with Prince Claus’s conviction in mind; that only through culture and an open mind we can overcome differences, cross boundaries, see each other.’

- Henk Proepper, Chair of the Board of the Prince Claus Fund, on the occasion of the 2016 Prince Claus Awards at the Royal Palace Amsterdam on 15 December 2016
Cultural Emergency Response

First Aid Training at the Smithsonian Institute, Washington - Participants from all over the world executing simple shoring in order to stabilize a brick wall at Congressional Cemetery

© Michael Barnes
Cultural Emergency Response

When disaster strikes – an earthquake, a flood or an armed attack - international humanitarian help often arrives quickly, but numerous sites and artefacts – the physical evidence of people’s history - are lost forever. The Cultural Emergency Response (CER) programme of the Prince Claus Fund is working hard to prevent or minimize that loss.

CER provides a kind of first aid or ‘ambulance service’ that reacts quickly and flexibly when the need arises. CER’s approach is unique and effective at minimizing damage and protecting heritage until longer term solutions can be put into place. By taking action, CER can draw needed attention to the losses of those affected.

By preserving heritage which can play an essential role in a community’s recovery after any kind of disaster CER contributes to restoring the identity and dignity of affected communities. Restoring the cultural infrastructure of a community hit by disaster also helps restore their social fabric and provides an anchor of hope for the future. It allows them to maintain cultural traditions that evoke a sense of normality and connectedness in a disrupted surrounding.

Respect for ‘the other’ and appreciation for diversity are under pressure everywhere. All the more reason why we need emergency assistance for cultural heritage, to preserve the rich variety of humanities’ stories, histories and cultures around the world.
Cultural Emergency Response Procedure

**Policy & strategy**
Advice from CER Advisory Committee & International Board of Advisors

**Disaster strikes,**
cultural heritage is threatened or damaged

**Context analyses**
Research for focus calls

**Research**
conducted on the situation

**Call announced**
via website & network

**Potential partners**
approached & informed about possibilities of Cultural Emergency Response assistance

**Incoming applications**
compiled

**Pre-selection**
made according to Absolute Criteria

**Recommendations for research**
Collaborating partners & Management Team

**RESEARCH PHASE**
Second opinions requested regarding selected applications

**Implementation**
approved projects
contracts signed, project commences

**Approval or Rejection**
based on criteria and expert advice

**Progress report**
received and assessed

**Final report received,**
results of the project assessed

**Evaluation**
evaluation of CER projects

**Evaluation**
evaluation of CER projects
Advisory Committee Cultural Emergency Response

The CER Advisory Committee was established to advise on the policy and organisation of the Prince Claus Fund’s Cultural Emergency Response Programme. The Committee advises the Director of the Prince Claus Fund on themes or specific, strategic questions relating to the CER programme and its further development.

The CER Advisory Committee met in Amsterdam on 29 February, 23 May, 12 September and 23 November.

CER Advisory Committee per 31 December 2016

**Mechtild van den Hombergh**, (Chair). Van den Hombergh Consultancy, Amsterdam, the Netherlands

**Valerie Sluijter**, Former Netherlands Ambassador to Bosnia-Herzegovina, The Hague, the Netherlands

**Evert Meiling**, coach/consultant, Amsterdam, the Netherlands

**Michelle Parlevliet**, Assistant Professor Conflict Resolution and Governance in the Department of Political Science at the University of Amsterdam and affiliated with the research programme group Transnational Configurations, Conflict & Governance, Bosch en Duin, the Netherlands

**Sada Mire**, Assistant Professor archaeological and anthropological theory and practice and cultural heritage studies, Leiden University, Oegstgeest, the Netherlands

**Deborah Stolk** is coordinator of the Cultural Emergency Response programme and Secretary to the CER Advisory Committee
Projects

Destruction of culture and heritage is one of many war strategies aimed at erasing a people's identity. Increasingly it is also used as a lucrative source of income to finance war through the illegal trade in artefacts. Both situations played a role in actions by the Cultural Emergency Response programme (CER) in 2016.

Due to the acute situation in Yemen, CER has paid special attention to supporting dedicated local partners who are in a position to prevent destruction of heritage. Civil war has been a fact of life in Yemen since early 2015, when conflict erupted in the already fragile state. The cost to the country’s cultural legacy has been high, in a region where heritage has increasingly moved beyond collateral damage to become a target of armed groups.

Using its international network to reach the most affected, CER has been able to support urgent actions in spite of difficult conditions on the ground. These solutions range from the safeguarding of museum collections by constructing secure premises, to the permanent digitisation of manuscripts that are at risk of being destroyed by bombs.

In 2016, amongst others, CER also supported projects in Libya and Syria, and responded to the earthquake in Ecuador in April.

Saving the future by rescuing the past

Project: Salvaging and documenting the Ataq museum collection
Partner: Director of the Ataq Museum, Khairan al-Zobaidi
Yemen (€ 13,100)

The Ataq museum is located about 500 km east of Aden in southern Yemen, on the tip of the Arabian peninsula. The museum has been plagued with a lack of resources which has kept it closed to the public for 12 years; nonetheless it still houses a sizable collection of archaeological artefacts dating back to the pre-Islamic period, making it an invaluable source of information about the region’s rich culture and history.

In Yemen, many museums and cultural sites have already been destroyed or heavily damaged. And in the poverty and chaos of conflict, there is the ever-present temptation to loot historical treasures for a thirsty illegal market in antiquities. Ataq’s whole collection was potentially at risk. Nearly three thousand of its artefacts were particularly vulnerable. Undocumented and housed in two unguarded storage rooms about 400 meters away from the museum, they required urgent action.
Two archaeologists at Aden University worked with the Director of the Ataq Museum to supervise the project. The inscriptions, sculptures, bronze and silver coins, bronze artefacts and plaques that formed the collection have been transferred to safe storage, where two museum staff technicians cleaned them. Approximately 900 artefacts have been classified and documented so far.

Preserving the Ataq Museum’s collection is a gift to future generations. The museum has the potential to once again become a valuable center of information about the pre-Islamic period in southern Arabia and to attract tourists to the region. This project has set a positive example, both for local people and for potential donors, by showing that heritage can be protected, even where the risks make it difficult to find funds and to act.

Digitisation of manuscripts collections in Yemen 2016. Photo courtesy of the Imam Zaid Bin Ali Cultural Foundation (IZBACF)
First Aid to Cultural Heritage in Times of Crisis (FAC) Course 2016

International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM), in partnership with the Prince Claus Fund and other partners, has developed a course for containing damage to cultural heritage during complex emergencies. There is a global need for knowledge and skills in regard to first aid to heritage, especially in conflict affected areas. Therefore the Prince Claus Fund has since 2011 supported at least five international courses on First Aid to Cultural Heritage in Times of Crisis (FAC) and enabled participants in the last three courses to organize a course themselves in their respective countries. The training introduces methods and tools for assessing damage, documenting and stabilizing different types of heritage during large scale and multi-layered emergencies.

The 2016 edition of the FAC course was held at the Smithsonian Institute in Washington DC, from 2 to 29 June. Twenty-one professionals from 17 countries took part. This five-week immersive training course combined lectures, group work, debates and emergency simulations. Post training, participants are committed to replicate the training and/or implement and promote projects for cultural first aid and rescue in their respective countries. A select number of projects, among them in Georgia, Malawi and Syria, were financially supported by the Prince Claus Fund to further spread local knowledge. In 2016, amongst others, CER also supported projects in Libya and Syria, and responded to the earthquake in Ecuador in April.
Heritage Rescuers network

To sustain the efforts made through the international courses on First Aid to Cultural Heritage in Times of Crisis (FAC) mentioned above, in 2016 CER also started developing a collaboration with international partners to create a worldwide Heritage Rescuers network that will include all past and future alumni. These Heritage Rescuers will be capable of evacuating collections from damaged buildings, stabilising walls, assessing the overall extent of the damage and identifying priorities. They will be able to act during complex emergency situations where humanitarian and security actors are also involved. They will be able to negotiate with military officials, talk to the press, brief the involved ministries and will also be trained to act according to security protocols. The Heritage Rescuers programme is based on previous FAC courses and aims to have First Aid teams for culture in place in all countries.

Collaborations

Trust for African Rock Art

The Prince Claus Fund entered into a two year collaboration with the Trust for African Rock Art, TARA, focused on safeguarding Africa’s rock art at a time when this heritage is increasingly under threat across the continent. A three-day workshop in Agadir, Morocco, examined the current situation of rock art on the continent, identified some of the most threatened sites, and devised a plan of action to document the art and undertake necessary measures to protect it.
Africa is considered to have some of the greatest diversity of rock art of any continent. However, many of the rock art sites are in danger of deterioration. Over the past eight years, TARA has been attempting to identify alternative economic uses of rock art sites in order to safeguard rock art, and simultaneously to increase their social and cultural values. Amongst the projects supported through this collaboration are mapping Nigeria cross river monoliths that are threatened by environmental circumstances and looting for the international black market.

The partners are also collaborating on mitigating damages to Zimbabwe’s ancient rock art sites which have become the place of worship for religious groups. These sites have always had a special meaning for the communities around them but soot from fires is slowly but surely obliterating the rich and ancient rock art at these sites. A community engagement campaign is aimed at making local people aware of the importance and value of these rock art paintings and engaging them to find solutions for protecting the art while continuing religious worship.

**ICCROM-ATHAR**

Cultural heritage throughout the Arab region is being damaged and is under significant threat. Dangers include not only unmanaged, unregulated development, but also increasing acts of civil disorder. In Libya, for example, following the revolution of 2011, there is no authority in full control, no constitution yet written, a weak civil society and rising religious extremism. One consequence has been significant and continuing damage to the country’s cultural heritage.

Libyans passionate about the country’s cultural heritage came together in Tunis, Tunisia, from May 9 to 11, 2016, for the International Expert Meeting on the Safeguard of Libyan Cultural Heritage. The three-day workshop sought to identify practical actions to engage civil society, customs and security services in protecting Libya’s numerous cultural heritage sites and in combating illicit trafficking.

A representative of the Prince Claus Fund’s CER programme attended the meeting to establish priorities for immediate cultural relief. The workshop was organized by the Rome-based International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM), the United Nations Educational, Scientific and Cultural Organisation (UNESCO), the Libyan Department of Antiquities and several Libyan institutions, with support of the U.S. Embassy in Libya. Local and international experts from a broad range of backgrounds and experiences participated in the discussions. The gathering included over 30 Libyan stakeholders representing heritage sites, historic cities and civil society, as well as several scientific missions in Libya and a number of international organizations.
Several immediate needs were identified and are being further explored with local representatives under the Fund’s collaboration with ICCROM-ATHAR (Architectural-Archaeological Tangible Heritage in the Arab Region).

Training programmes in first aid to cultural heritage, the identification of cultural emergencies and the assessment of needs and activities to mitigate cultural emergencies both in Libya, and in the broader region, are part of the collaboration envisioned between Prince Claus Fund and ICCROM-ATHAR in order to provide relief to heritage recently affected by ongoing regional conflicts, or that are under threat.

**Historic landmark devastated by earthquake in Calceta, Ecuador**

In April 2016, an earthquake in Manabi Province, Ecuador, with a magnitude of 7.8 Mw, left more than 670 people dead and 27,000 injured. The earthquake decimated 80 percent of the city of Calceta, including one of the oldest buildings, a clock tower. Made of wood and located in the middle of the main plaza, the clock tower functioned as a museum and as the municipal library, where it safeguarded historic documents, ancient photographs and a large collection of archaeological pieces from ancient civilisations.

Severe aftershocks resulted in irreparable damage and left the clock tower building on the verge of collapse. With Prince Claus Fund support, a team of local experts of conservators, clock specialists, carpenters, welders and conservation assistants was assembled. The book col-

Calceta became the first city in Ecuador to have a museum with rich archeological pieces and a library with historic documents, both housed in train carriages. Not only has this novelty brought more visitors to the museum, it has inspired other cities that are interested in recuperating their old train pieces to transform them into museums, recreational spaces for children, community centers, etc. But most importantly, the heritage pieces are now in a very safe place with the correct environment, exhibited in technical displays, enriching the historic knowledge of the people who visit.

- Fundación Conservartecuador

The clock tower of Calceta, Ecuador before and after the earthquake of April 2016. Photo courtesy Fundación Conservartecuador
lection, artefacts, original clock, bells and wooden ornaments could still be saved. The historic collections of the museum “Luis Felix Lopez” and the Library “Abelardo Moncayo” were transferred to another heritage icon of Calceta: the centenary train wagons of a railroad park, a space assigned by the Municipality. The railroad cars were fitted with the right preservation and display equipment and transformed into museums. The inauguration and opening of the relocated museums not only gave the people of Calceta a new historic and cultural space where they can visit the collection and library, it also preserved the jobs of the museum staff in this new setting.

Although the bells could not be completely restored, they received preservation treatment and are on display at the museum. All the remaining original wooden pieces of the tower have been rescued, inventoried, coded and preserved. The organisation aims to use these pieces in a new tower structure. To make the clock complete and functioning again once the tower is rebuilt, two replica bells were purchased and donated to the municipality.
Public Programme

Exchanging business cards at the 2016 Prince Claus Fund Cultural Speed Date, Compagnietheater, Amsterdam, December 2016.
© Maarten van Haaff
The Public Programme supports the international work of the Fund and strives to engage a diversity of audiences, facilitate intercultural exchange, show work of the Fund’s partners and laureates and to generate visibility and support for the Fund in the Netherlands. It organises events and exhibitions which contribute to the discourse held on arts and culture in places where freedom and the space for cultural expression/heritage is threatened or limited. In 2016 the Prince Claus Fund celebrated its 20th anniversary with various events that connected its unique network of artists, critical thinkers and cultural organisations to Amsterdam.

**Visitors to the ‘El Anatsui: Meyina’ exhibition at the Prince Fund Gallery in November 2016. © Maarten van Haaff**
Exhibitions

Supporting Alternative Visions

The exhibition Supporting Alternative Visions was on show at the Prince Claus Fund Gallery from 25 July to 28 October 2016. The exhibition highlighted the work of ten renowned contemporary photographers whose perspectives reflect the challenging circumstances that surround them. It featured works by Prince Claus Fund partners and Laureates including: Maya Goded (1967, Mexico City), Van Leo (1921, Ceyhan–2002, Cairo), Yto Barrada (1971, Paris) Rena Effendi (1977, Baku), Zanele Muholi (1972, Umlazi), Sammy Baloji (1978, Lubumbashi), and Óscar Muñoz (1951, Popayán).

Signed works by eight of the artists were compiled in the Prince Claus Fund PhotoBox, a limited edition collection. Proceeds from sales go to a joint Prince Claus Fund - Magnum Foundation project to support emerging photographers working in difficult circumstances worldwide.

Several events were organised around this exhibition: on 8 September the Fund organised a special get-acquainted / 20th anniversary cocktail for its Amsterdam neighbours. The exhibition was part of the Unseen Photo Festival between 16 and 23 September and on 27 October another get-acquainted event was organised in cooperation with Novel Creative Consultancy, to launch the 20th anniversary activities.
El Anatsui: Meyina

An exhibition of works by El Anatsui (Ghana, 1944), one of the most influential contemporary artists working today, opened at the Prince Claus Fund Gallery in Amsterdam on 24 November 2016 and is on view until 28 April 2017. The exhibition was curated by Bisi Silva, an independent curator and founding Director of the Centre for Contemporary Art, Lagos. The opening was part of Amsterdam Art Weekend and was in celebration of the 20th anniversary of the Prince Claus Fund. El Anatsui’s large-scale bottle top tapestries have enthralled viewers around the world. He has received wide-spread acclaim including a Prince Claus Award in 2009 and a lifetime achievement award at the 2015 Venice Biennale. The exhibition is one of the Prince Claus Fund’s most successful to date, attracting a large number of visitors (around 900, in the first month) and substantial media interest.

The exhibition was launched as part of Amsterdam Art Weekend (25 - 27 November 2016). On 14 December, during the Prince Claus Awards week, a special viewing was organised for international guests in the presence of El Anatsui and Bisi Silva. Dutch students were also invited for additional tours of the exhibition.

Watch our teaser of the exhibition: ‘El Anatsui: Meyina’ at the Prince Claus Fund Gallery
El Anatsui’s exhibition was named one of the top exhibitions of 2016 by Het Parool and was featured in De Volkskrant, NRC Handelsblad, Harper’s Bazaar, among others.

“It is very inspiring to come to a place that embraces art from other cultures and has not named it as “exotic art.”

“Every bottle top is a first step toward beauty.”

“Beautiful - Something as small and insignificant as a bottle cap, transformed into something magical. I stopped my bicycle and for the first time came into your space. Thank you!”

From the Guest Book, El Anatsui: Meyina
Events

Pan African Space Station

Straight from Cape Town and for the first time in Amsterdam, this pop-up internet radio station, performance space and research platform broadcast live from the Amsterdam Public Library (OBA) between 11-15 December 2016. PASS brought together cultural producers and thinkers across disciplines, from Amsterdam and abroad, to interrogate shared histories. The live studio featured daily programming with artists, filmmakers, writers and musicians whose practices draw from and respond to a variety of contexts. Among the guests were 2016 laureates Apichatpong Weerasethakul and Vo Trong Nghia and Dutch-based creatives Orpheu de Jong, Chandra Frank and Charl Landvreugd. In celebration of the Fund’s 20th Anniversary, PASS was produced through a collaboration between the Prince Claus Fund, the Amsterdam Fund for the Arts, and 2011 Principal Prince Claus Laureate, Chimurenga.

Watch our short video about the event: Pan African Space Station in Amsterdam
Cultural Speed Date

This year saw the eighth edition of the Prince Claus Fund’s Cultural Speed Date, with more than 200 international and Dutch cultural professionals who gathered at Het Compagnietheater prior to the Awards Ceremony. The Cultural Speed Date is a uniquely formatted networking event and has become one of the highlights on the cultural agenda for professionals in various fields who welcome an opportunity to meet, build relationships and share ideas with peers from across the globe.

“It was extremely interesting to meet with such a diversity of people from all over the world doing fascinating projects”
- Jurg Schneider

“It was a truly great experience both professionally and humanly”
- Maral Deghati

“It is getting better by the year!”
- Mwangi Hutter
Here is one of their stories

From Amsterdam to Surinam and back again

Tanja Karreman is the director of Nieuw Dakota in Amsterdam. She was in the process of developing an exhibition for the Gerrit Rietveld Academie with the work of five Surinamese alumni. Four of the five graduates had become teachers at the Nola Hatterman Academy in Paramaribo and Tanja was planning to travel there in the spring of 2015 for her project. So Tanja thought it was about time to meet Marcel Pinas, the director of the Nola Hatterman Academy. Marcel Pinas is an artist from Suriname and also the head of Kibii Foundation, a Prince Claus Fund Network partner since 2014. For Marcel, the preservation of culture, in particular the culture of his ancestors, is a central theme in his art.

At the 2014 Cultural Speed Date, the pair finally connected. It was the beginning of Tanja’s fascination with Surinam, as well as her lasting admiration for Marcel’s clear attitude towards the cultural relations between The Netherlands and Suriname. Since their meeting, she has become more and more aware of the inter-connectedness between the two countries.

When Tanja travelled to Suriname in 2015, Marcel showed her around his family village and introduced her to stories she would otherwise never have heard. Meeting Marcel opened Tanja’s eyes to Surinamese art and its development. She wrote an essay about what she learned and has since developed a focus on art in the Caribbean. She sees the Surinamese contacts as an inspiration for Nieuw Dakota and of crucial importance in an increasingly trans-local world.
Tanja and Marcel were reunited at the Cultural Speed Date in the winter of 2015.

In October 2016 their collaboration came to fruition when the Nola Hatterman Academy alumni present their work at Nieuw Dakota’s exhibition ‘Zuiver’.

Academy days

Several times a year the Public Programme organises an Academy Day - an occasion to invite students of art academies, colleges and universities and introduce them to the work and projects of the Prince Claus Fund, as well as to the great resource of information, literature and art offered by the Fund’s Library and Gallery. Academy Days were organised, for De Rijksakademie, the curatorial programme of De Appel and the University of Amsterdam. In addition, Prince Claus Laureates - Bahia Shehab, Marvi Mazhar and Mahenaz Mahmud, Juanita Leon and Vo Trong Nghia – gave public talks at different academic institutes about their fields of work.

For similar stories and more information, visit the Cultural Speed Date blog.
20th Anniversary PR-Campaign: Why is Culture So Important?

Inspired by quotes from Honorary Chairman HRH Prince Constantijn, the Prince Claus Fund created a campaign concept making a case for the importance of culture. Five questions were developed as a call to action and designed for posters and postcards by Irma Boom.

In December, the posters were shared in the streets of Amsterdam and throughout NS stations in Amsterdam, The Hague and Utrecht. An estimated 1.1 million people saw the posters in the Dutch train stations. 3,000 postcards were distributed throughout cultural venues in Amsterdam.

The campaign also had a wide reach online with 27,300 views of the Fund’s Facebook posts related to the campaign.

HRH Prince Constantijn also generated attention for the campaign in an exclusive interview with NRC Handelsblad and NRC Next. The print articles alone reached 237,800 readers and reached more than 760,000 readers online.
Royce Lyssah Malabonga visited the rice terraces of the Philippine Cordilleras in 2016 to evaluate a Cultural Emergency Response restoration project supported by the Prince Claus Fund. Photo courtesy Royce Lyssah Malabonga
Increasing context awareness and learning

Following the recommendations of *Moving Worlds: Evaluation of the Prince Claus Fund 2012-2015*, an independent evaluation commissioned by the Dutch Ministry of Foreign Affairs in 2016, the Fund invested a great deal of time and effort into developing a clear intervention logic. In order to ensure that its choices are well founded, the Fund organised expert meetings in which the central question was what direction the Fund should take in its future plans and what it should take into consideration in terms of global developments as well as developments in the working field of the Fund.

Two expert meetings were held in 2015 - on 18 November with Dutch organisations in the field of culture and development, and on 30 November with network partners, collaborating partners and members of the Fund’s International Board of Advisors - the Prince Claus Fund organised a last expert meeting on 4 and 5 February 2016 on culture & development. Participants included representatives of Roberto Cimetta Fund, Arab Fund for Arts and Culture, British Council, Africalia, Danish Centre for Culture and Development (CKU), European Cultural Foundation, DutchCulture, DOEN Foundation, Hubert Bals Foundation and HIVOS.

In addition to inviting people from around the world and outside the Fund to reflect on what the role of the Fund should be in the future, the Fund also looked inwards. Internal brainstorming groups involving all members of staff looked critically at all programmes of the Fund, making SWOT analyses and concluding after several inspiring sessions with recommendations for each programme.

Director Joumana El Zein Khoury then composed a *Vision for the Future* which provided a firm basis for the next step; developing a Theory of Change and solid plans for the coming 4 years. This was an interesting and challenging process for the Fund, both educational and inspirational.
It has led to a better understanding of why the work of the Fund is so relevant in the world of today and tomorrow and to aligning and reinforcing all the different goals and programmes in a way that should maximise our impact. In alignment with the Theory of Change, a new Monitoring and Evaluation Protocol was written. At the end of 2016, Research, Monitoring and Evaluation were merged completely, which will lead to a much more effective learning cycle. In December 2016 the Fund shared its plans for the future with its International Board of Advisors at their annual meeting and asked the members of its network to reflect and provide feedback.

In 2017 the Fund will be investing more time to develop the most suitable methods, instruments and procedures to optimise learning as well as to keep track of the impact of the Fund’s work as it relates to the Theory of Change. Implementation of the new Monitoring and Evaluation protocol will take time as it needs changing and optimising all current forms and procedures. Another aim is to communicate more on achieved results and impact. This year, for example, the annual report already presents more results of projects that have finished. Also, as of 2018, the Fund is preparing to share all its data on support provided in IATI (International Aid Transparency Initiative). The Fund hopes to use the data that will be gathered for IATI to provide more information online on all its work in the future.
Research and context analyses

Research has always been key to making decisions of who and what the Fund should support. In 2016, the emphasis was made even stronger on thorough research that gathers information and expert advice on the specific context of calls for proposals and projects. The Research, Monitoring and Evaluation team developed new forms that yield useful context analyses, not only gathering data on important players and developments in relation to topics under consideration, but also looking at what the Fund has done in the past, how lessons previously learned can be taken on board, who in the Fund’s network could advise on particular matters and other experts who might be able to provide additional advice or input.

Since the Fund works across the world and in so many different fields and contexts, every year it approaches more than 500 experts whose advice is invaluable in making solid assessments. As a result, the network of the Fund is constantly expanding and diversifying. All these people together become the eyes and ears of the Fund. They keep the Fund informed about developments all over and help identify areas that deserve attention from the Fund.

Students

Since 2012, the Prince Claus Fund has worked with students and researchers who are travelling to places where the Fund has supported projects. In 2016, four student-researchers visited and evaluated the impact of projects in four countries. They documented interesting and impressive outcomes. However, in the context of making research more efficient, the Fund is looking for a more coordinated and effective way to evaluate the longer term effects of interventions in order to guide policy. The Fund is also looking for less arbitrary ways to utilise the insights of young students and researchers. The academic world remains important to the Fund and linking to it in a more substantial approach would offer the Fund as well as the academic world opportunities. Therefore these will be explored in the near future, especially in regard to research on the broader societal impact of culture.
Tzay Kin: Mayan Sound Art and Experimental Radio
by Marie-Sol Reindl

Student evaluator Marie-Sol Reindl followed a workshop promoted by Radio Tzaykin.fm, which Prince Claus Fund had supported in 2012 for a project of experimental radio and sound art that is active in rural communities of Yucatán and Quintana Roo, Mexico. “The project is designed to bring young people in rural communities closer to radio and sound art and to foster collaborations with young people from the urban centers” and “the evaluation shows that the operation of the Tzay Kin project is strongly related to the stigma reduction of Mayan communities and especially Mayan youth.”

Dança Sem Fronteiras
by Thais Martins Costa

Dança Sem Fronteiras was supported by the Prince Claus Fund in 2014 for a dance residency programme for people with disabilities in a state school in São Paulo, Brazil. According to student evaluator Thais Martins Costa, after two years “the company has outgrown itself in developing many new projects, performances and actions throughout the city and theatres” and “has developed high quality material of projects and performances that demonstrate the practice of inclusive education and art.”
Financials

The Research, Monitoring & Evaluation team follows all of the projects from the contract stage to the final payment. Through close contact with the partners, the flow of the activities is ensured and potential problems are solved. In 2016 the Fund was again faced with challenges in transferring funding to partners, working in war-torn countries, like Yemen and Syria. The partners on the ground have limited access to funding from abroad, due to logistic problems but also due to the sanctions imposed on the countries by the USA and the EU. The Financial office, however, has always found a way to safely deliver the funding, allowing the projects to be carried out even in the most difficult situations.
Fundraising
In 2016, the fundraising department developed the basis for a fundraising strategy for the next four years that is in line with the Fund’s Vision for the Future.

As the Vision for the Future document points out, the increasing need to raise financing demands that the Fund is very clear about what, where and on whom we should focus. An overriding vision should inform the Fund’s approach to fundraising. Central to the approach is developing relationships with individuals, companies, organisations and peers who believe as we do in the primacy of relationships and understanding between cultures. In seeking support, the Fund is looking for people and organisations who want to invest in a long-term relationship with the Fund and with its network.

The fundraising department is in the process of developing into a proactive department that is an integral part of the organisation. The primary focus will be on the most promising and feasible fundraising methods, through finding major donors, corporations, in kind sponsorships and partnerships with foundations and parties that are sympathetic to the mission of the Fund. The roll-out of this strategy and action plan started in 2016.

### Funding in numbers

- **€ 3 million** contributed by the Dutch Ministry of Foreign Affairs
- **€ 500,000** contributed by the Dutch Postcode Lottery
- **€ 1,338,017** Total funds raised

### Connections

- 16 collaborations

### In-Kind Giving

- 6 international flights from KLM with a total value of € 18,400
- Legal advice for the amount of **€ 10,000** from Versteeg Wigman Sprey advocaten
- **512** hotel nights for international guests during the Prince Claus Awards week in the Luxury Hotels of Amsterdam
- **10** rooms for international guests during the Awards Week in the Lloyd Hotel & Cultural Embassy
- Prince Claus Fund dinner and hotel rooms for the amount of **€ 9,529** sponsored by Hotel De L’Europe
Activities

On Thursday March 17, 2016, the Prince Claus Fund PhotoBox was launched during Art Dubai.

The 6th of September marked the actual 20th anniversary of the Fund. During the annual Prince Claus Dinner on that day, which was kindly supported by Hotel de L’Europe, we were able to thank all our Funding Partners, Torchbearers, collaborators and sponsors for their continuing support throughout the years.

In the week of the 20th anniversary we organized a ‘Herengrachtborrel’ to connect with our neighbours and to celebrate the birthday of the Fund.

Long-standing Partners

The Prince Claus Fund would like to thank the Dutch Ministry of Foreign Affairs and the Dutch Postcode Lottery for their long-standing support.

The Ministry of Foreign Affairs

The Prince Claus Fund is extremely grateful to the Ministry for the support received since the Fund was established in 1996. The Prince Claus Fund received € 3 million from the Ministry in 2016.

In 2016 the Fund submitted a subsidy request to the Ministry of Foreign Affairs. The request was well received, rated 8 out of 10 by the Ministry, and a subsidy was granted for € 8,000,000, to be dispersed over the next four years.
The Dutch Postcode Lottery

The Prince Claus Fund would like to thank the Dutch Postcode Lottery and its participants for their ongoing support.

Since 2001, the Postcode Lottery has generously contributed € 500,000 annually to the Prince Claus Fund. In 2016 the Fund sent in the final evaluation to the Lottery regarding the extra contribution of €1,110,000 from its 13th draw for the Cultural Defiance Fund for 2014 - 2015.

The Dutch Postcode Lottery was established in 1989 to support non-profit organisations that work toward a more just and greener world. The Lottery raises funds for their charity work and shares their work publicly. With the Dutch Postcode Lottery, your postal code is your lottery number, so you win together with your neighbours. Today, 2.8 million households are taking part in the Lottery. Every month participants have a chance to win hundreds of thousands in prizes and half the price of the lottery ticket goes toward supporting 99 charity organisations. Since the creation of the Postcode Lottery, more than 5 billion euro has been donated to people and nature.

Torchbearers

Torchbearers, both individuals as well as corporations, support the Fund with an annual gift starting from € 10,000 or by 5 contributions annually of € 5,000 through a Schenkingsakte. These gifts are tax deductible. An alternative to cash sponsoring is the possibility of in-kind giving. Torchbearers can be considered as ambassadors of the Fund, as their support often extends to sharing of knowledge or network and contacts.
In 2016 the Fund focused on renewing and retaining the relationships with its Torchbearers. Also some first steps were taken to reach out to a new audience, both in the Netherlands and abroad. We were very happy to secure a long-term agreement with IBFD (International Bureau of Fiscal Documentation) in 2016. The exhibition El Anatsui: Meyina was supported by both Allen & Overy and Stichting Robben.

Our Torchbearers are Allen & Overy Amsterdam, BeamSystems, Irma Boom, Cees and Inge De Bruin-Heijn, Hotel de L’Europe, Marc and Janneke Dreesmann-Beerkens, Benno Friedberg and Judith Mahn, IBFD, KLM, Luxury Hotels of Amsterdam, New Amsterdam Film Company, Ribbink-Van Den Hoek Familiestichting, Pieter and Marieke Sanders, Stichting Optimix, Stichting Robben, Stichting Schouwenburgh, TEFAF, Versteeg Wigman Sprey advocaten.

Our supporters are Richard Messina, Lenoirschuring, Evert Meiling, Dolph and Annemarth Hogewoning, Hripsimé Visser, Iesje Vermeulen.
Statement of Account

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

Tasks and Accountability of the Board and Directorate

The tasks and accountability of the Board and Directorate are described in the Statutes of the Prince Claus Fund (22 June 2010) and the Directiereglement Prins Claus Fonds (29 July 2015). The latter was signed by the chair of the board, the director and one board member, effective as of the appointment of the director on 1 October 2015.

The Board is responsible for governing the organisation. The Board approves the annual plan, the long term plan, the annual budget and the annual statement of accounts as well as major collaborations, which are drawn up by the Director. An external accountant is appointed to audit the statement of account. The Board also approves project allocations exceeding € 25,000 for Grants & Collaborations and € 35,000 for Cultural Emergency Response.

The Board nominates and appoints board members. Board members receive no remuneration. A departure schedule is drawn up, which also includes re-appointments for a maximum of one period.

The Director has been appointed by the Board. The Board also stipulates her salary. In addition, the Board approves the general terms of employment for both the Director and the other staff members. The Director is responsible, within the aims of the organisation, for general policy development and implementation, external representation, public relations policy, managing the office and staff, implement the general terms of employment, and for preparing and implementing the decisions of the Board.

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

The Prince Claus Fund conducts evaluations of projects and programmes. Each year the Board holds assessment discussions with the Director.
Quality of Organisation and Activities

The Prince Claus Fund strives to maintain optimum quality in all of its activities. It achieves this by involving good advisors in its judgments and implementation, and by specially training staff members for specific tasks. For the Prince Claus Fund, quality is a conditio sine qua non. Staff members and partners are well aware of this not only in terms of implementing projects and processing applications but also in correspondence and communication.

Optimal Investment of Resources

The financial resources should be invested as much as possible in the Prince Claus Fund’s primary objective. The Board and Director do their utmost to keep this percentage as high as possible. In 2016 it was 94.1%.

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

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

Risk management

In 2016 the risk policy accomplished by the Prince Claus Fund was brought up to date. The risk policy is related to:

- financial and reputational risks with respect to the expenditures on projects. The consequences of risks in this field are great; however the chance of actual occurrence has been judged as small. 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. 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. Sufficient mitigating measures have been taken.

- fundraising targets. The consequences of risks in this field are average; the chance of occurrence has been judged as small. 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. Sufficient mitigating measures have been taken.

- risks with respect to the (dis)continuity of the funds from the Ministry of Foreign Affairs. The consequences of risks in this field are great; the chance of occurrence has been judged as average. Sufficient mitigating measures have been taken.

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

Relations with Interested Parties

The Prince Claus Fund maintains open and correct dialogue with all interested parties, including staff members, funding bodies, donors, beneficiaries, partners, and government bodies. The Prince Claus Fund keeps these interested parties informed and engaged through correspondence, the annual report, interim reports (when necessary), and invitations to the Prince Claus Fund’s activities. The Prince Claus Fund also has a complaints procedure. There were no complaints in 2016.
Financial Review

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

Board
The Board receives no remuneration.

Directorate
The Director’s annual income is illustrated below, based on the requirements regarding the Dutch Wet Normering Topinkomens.

<table>
<thead>
<tr>
<th>Name</th>
<th>Period</th>
<th>2016 Income</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mrs J. El Zein Khoury</td>
<td>1 January - 31 December 2016</td>
<td>€ 77,535</td>
</tr>
</tbody>
</table>

Administration
Jac’s den Boer & Vink, a business economics consultancy firm for non-profit organisations, was appointed by the Prince Claus Fund to manage its administration and to draw up the financial statements 2016. With Accountants was appointed to audit the financial statements.

Income
In 2011, the Dutch Minister of Foreign Affairs granted the Prince Claus Fund a total subsidy of € 17,500,000 for the period between 1st January 2012 and 31st December 2016. A sum of € 3,000,000 was available for the year 2016. This amount has been received, with the exception of a final term of € 872,500 in accordance with the rule that advance payments from the Ministry may not exceed 95% of € 17.5 million.

In addition to the Dutch government’s financial support, the Prince Claus Fund is also a beneficiary of the Dutch National Postcode Lottery. It received its regular € 500,000 contribution from the Lottery in 2016. This contribution will be continued until 2020.

More and more incidental (project) funding is being received. This mainly consists of funding from partners in collaboration (€ 786,000).

In 2016, income amounted to a total of € 3,948,000 (budgeted was € 3,895,000; realisation 2015 was € 5,393,000). The deviation (appr. € 53,000) between budget and realisation in 2016 is explained mainly by extra in kind funding from sponsors.
Resources expended and overhead standards
The costs of generating funds and the costs of management and administration amounted to € 374,941, while the sum of € 3,715,264 was invested in implementing the programmes. The overhead percentage was 9.2%; it was budgeted at 8.9%. The distribution of costs is based on the time that each staff member is expected to spend on the various activities. This estimation is then checked against the actual situation every year.

Balance of funds and costs 2016
The balance of funding and costs is € 44,000 more negative than budgeted according to the revised budget 2016. Personnel costs (€ 58,000), direct project costs (€ 28,000) and fundraising costs (€ 11,000) exceed the budget. Realisation of the other categories of costs is around budget.

Policy and function of reserves
With its contingency reserve, the Prince Claus Fund should, in the case of either insufficient follow-up funding or its cessation, be able to settle any current business and to fulfil its contractual obligations once the subsidy period has ended. As based on a risk analysis vis-à-vis office expenditure, the reserve’s optimal size has been calculated to stand at € 1,125,000. The size of this reserve conforms to the relevant guidelines. The Board has decided to build up this reserve with if possible an annual allocation of at least € 50,000.

In the course of 2016 it was decided to revise the budget, due to the fact that it became clear that the account receivable to the Ministry of Foreign Affairs of around € 900,000 would have to be settled with the grant for the year 2016. In order to reduce the effect of this budget reduction it was decided to partly fund the activities 2016 from the contingency reserve.

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

The following consists of the balance sheet as of 31 December 2016 and the statement of income and expenditure 2016. The complete version of the financial statements 2016 is available at www.princeclausfund.org.
## Financial Review

### Balance sheet as of 31 December 2016

<table>
<thead>
<tr>
<th></th>
<th>31-12-2016</th>
<th>31-12-2015</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Non-current assets (equipment and housing)</td>
<td>41,312</td>
<td>91,588</td>
</tr>
<tr>
<td>Inventories</td>
<td>4,248</td>
<td>12,514</td>
</tr>
<tr>
<td>Government grants to be settled</td>
<td>0</td>
<td>899,318</td>
</tr>
<tr>
<td>Receivables</td>
<td>1,869,337</td>
<td>488,642</td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>1,186,712</td>
<td>1,879,500</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td>3,101,609</td>
<td>3,371,562</td>
</tr>
<tr>
<td><strong>Liabilities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reserves and funds:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reserves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Contingency reserve</td>
<td>805,974</td>
<td>897,751</td>
</tr>
<tr>
<td>- Other reserves</td>
<td>26,312</td>
<td>61,588</td>
</tr>
<tr>
<td><strong>Total reserves</strong></td>
<td>832,286</td>
<td>959,339</td>
</tr>
<tr>
<td>Funds</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Restricted funds housing</td>
<td>15,000</td>
<td>30,000</td>
</tr>
<tr>
<td><strong>Total reserves and funds</strong></td>
<td>847,286</td>
<td>989,339</td>
</tr>
<tr>
<td>Debts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Long term project contributions</td>
<td>293,377</td>
<td>440,343</td>
</tr>
<tr>
<td>- Short term project contributions</td>
<td>1,706,291</td>
<td>1,882,043</td>
</tr>
<tr>
<td>- Other short term debts</td>
<td>254,655</td>
<td>59,837</td>
</tr>
<tr>
<td><strong>Total debts</strong></td>
<td>2,254,323</td>
<td>2,382,223</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td>3,101,609</td>
<td>3,371,562</td>
</tr>
</tbody>
</table>
## Financial Review

### Statement of income and expenditure 2016

<table>
<thead>
<tr>
<th>Incoming resources</th>
<th>Realisation 2016</th>
<th>Revised Budget 2016</th>
<th>Realisation 2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Own fundraising</td>
<td>1,338,017</td>
<td>1,285,000</td>
<td>1,133,862</td>
</tr>
<tr>
<td>Third-party contributions</td>
<td>500,000</td>
<td>500,000</td>
<td>1,030,000</td>
</tr>
<tr>
<td>Government grants</td>
<td>2,100,682</td>
<td>2,100,000</td>
<td>3,210,000</td>
</tr>
<tr>
<td>Interest</td>
<td>9,453</td>
<td>10,000</td>
<td>18,831</td>
</tr>
<tr>
<td><strong>Total incoming resources</strong></td>
<td><strong>3,948,152</strong></td>
<td><strong>3,895,000</strong></td>
<td><strong>5,392,693</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Resources expended</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Programme expenditure</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-Grants and Collaborations</td>
<td>1,622,897</td>
<td>1,603,900</td>
<td>2,435,796</td>
</tr>
<tr>
<td>-Emergency Relief and Cultural Heritage</td>
<td>903,773</td>
<td>931,800</td>
<td>1,310,589</td>
</tr>
<tr>
<td>-Awards</td>
<td>1,059,935</td>
<td>994,700</td>
<td>1,131,373</td>
</tr>
<tr>
<td>-Monitoring and evaluation</td>
<td>202,284</td>
<td>175,600</td>
<td>209,599</td>
</tr>
<tr>
<td>Release</td>
<td>-73,625</td>
<td>-67,000</td>
<td>-34,173</td>
</tr>
<tr>
<td><strong>Total programme expenditure</strong></td>
<td><strong>3,715,264</strong></td>
<td><strong>3,639,000</strong></td>
<td><strong>5,053,184</strong></td>
</tr>
<tr>
<td>Costs of generating funds</td>
<td>197,952</td>
<td>183,000</td>
<td>188,899</td>
</tr>
<tr>
<td>Management and administration</td>
<td>176,989</td>
<td>170,800</td>
<td>204,877</td>
</tr>
<tr>
<td><strong>Total resources expended</strong></td>
<td><strong>4,090,205</strong></td>
<td><strong>3,992,800</strong></td>
<td><strong>5,446,960</strong></td>
</tr>
<tr>
<td>Balance of funds *</td>
<td>-142,053</td>
<td>-97,800</td>
<td>-54,267</td>
</tr>
</tbody>
</table>

*The balance of funds is added to the reserves and funds.*
## Financial Review

### Overview of division of expenditures 2016 - specification by programme

<table>
<thead>
<tr>
<th></th>
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<th></th>
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<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Direct to programmes and projects</td>
<td>€1,163,647</td>
<td>€571,986</td>
<td>€883,409</td>
<td>€20,000</td>
<td>€-73,625</td>
<td>€0</td>
<td>€0</td>
<td>€0</td>
<td>€0</td>
<td>€2,565,417</td>
<td>€2,537,000</td>
<td>€3,811,382</td>
</tr>
<tr>
<td>Fundraising</td>
<td>€0</td>
<td>€0</td>
<td>€0</td>
<td>€0</td>
<td>€54,863</td>
<td>€0</td>
<td>€0</td>
<td>€0</td>
<td>€54,863</td>
<td>€44,000</td>
<td>€22,382</td>
<td></td>
</tr>
<tr>
<td>Communications</td>
<td>€11,243</td>
<td>€7,942</td>
<td>€4,188</td>
<td>€3,115</td>
<td>€0</td>
<td>€2,145</td>
<td>€536</td>
<td>€536</td>
<td>€4,064</td>
<td>€33,769</td>
<td>€35,000</td>
<td>€50,000</td>
</tr>
<tr>
<td>Personnel costs</td>
<td>€328,962</td>
<td>€239,749</td>
<td>€127,997</td>
<td>€146,185</td>
<td>€0</td>
<td>€70,046</td>
<td>€17,875</td>
<td>€17,875</td>
<td>€129,894</td>
<td>€1,078,583</td>
<td>€1,020,800</td>
<td>€1,166,105</td>
</tr>
<tr>
<td>Housing</td>
<td>€32,420</td>
<td>€22,903</td>
<td>€12,076</td>
<td>€8,983</td>
<td>€0</td>
<td>€6,187</td>
<td>€1,547</td>
<td>€1,547</td>
<td>€11,719</td>
<td>€97,382</td>
<td>€99,000</td>
<td>€97,022</td>
</tr>
<tr>
<td>Office</td>
<td>€67,966</td>
<td>€48,012</td>
<td>€25,315</td>
<td>€18,831</td>
<td>€0</td>
<td>€12,970</td>
<td>€3,242</td>
<td>€3,242</td>
<td>€24,567</td>
<td>€204,145</td>
<td>€204,000</td>
<td>€242,159</td>
</tr>
<tr>
<td>Depreciation</td>
<td>€18,659</td>
<td>€13,181</td>
<td>€6,950</td>
<td>€5,170</td>
<td>€0</td>
<td>€3,561</td>
<td>€890</td>
<td>€890</td>
<td>€6,745</td>
<td>€56,046</td>
<td>€53,000</td>
<td>€57,910</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>€1,622,897</td>
<td>€903,773</td>
<td>€1,059,935</td>
<td>€202,284</td>
<td>€-73,625</td>
<td>€149,772</td>
<td>€24,090</td>
<td>€24,090</td>
<td>€176,989</td>
<td>€4,090,205</td>
<td>€3,992,800</td>
<td>€5,446,960</td>
</tr>
</tbody>
</table>
Organisation and Board

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

Honorary Chairman and the Board

HRH Prince Constantijn is the Honorary Chairman of the Prince Claus Fund for an indefinite period of time. According to the Statutes the Board meets at least three times a year. In 2016, its meetings were held on 8 April, 28 May, 17 June, 6 September, 16 September and 18 November.

Prince Claus Fund Board per 31 December 2016

<table>
<thead>
<tr>
<th>Name</th>
<th>start</th>
<th>end 1st period</th>
<th>end 2nd period</th>
</tr>
</thead>
<tbody>
<tr>
<td>HRH Prince Constantijn (Honorary Chair)</td>
<td>22 August 2003</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Henk Pröpper, Chair, Amsterdam</td>
<td>22 June 2013</td>
<td>22 June 2017</td>
<td>22 June 2021</td>
</tr>
<tr>
<td>Marjorie Boston, Member, Artistic Director at RIGHTABOUTNOW Inc, Amsterdam</td>
<td>3 April 2009</td>
<td>3 April 2013</td>
<td>3 April 2017</td>
</tr>
<tr>
<td>Boris Dittrich, Member, Jurist, Advocacy Director at the Lesbian, Gay, Bisexual and Transgender program for Human Rights Watch, Berlin</td>
<td>3 April 2009</td>
<td>3 April 2013</td>
<td>3 April 2017</td>
</tr>
<tr>
<td>Bregtje van der Haak, Member, Documentary Filmmaker and Journalist, Amsterdam</td>
<td>3 April 2009</td>
<td>3 April 2013</td>
<td>3 April 2017</td>
</tr>
<tr>
<td>Lionel Veer, Member, Ambassador and Permanent Representative to UNESCO, Paris</td>
<td>16 March 2012</td>
<td>16 March 2016</td>
<td>16 March 2020</td>
</tr>
<tr>
<td>Eppo van Nispen tot Sevenaer, Member, Director at CPNB, Amsterdam</td>
<td>14 September 2012</td>
<td>14 September 2016</td>
<td>14 September 2020</td>
</tr>
<tr>
<td>Marietje Schaake, Member, Member of European Parliament, Brussels</td>
<td>8 April 2016</td>
<td>8 April 2020</td>
<td>8 April 2024</td>
</tr>
</tbody>
</table>

According to the statutes, the Board must consist of at least five people. The Board members are appointed for four years and can be immediately re-appointed for the same period of time. This is in accordance with the revised statutes of 22 June 2010. The schedule below comprises the current appointments (per 31 December 2016).
Director and office

The Director presides over the office. The Director is responsible for general policy development and implementation, external representation, finances, organisation and management of the office and its staff. The Director reports to the Board. The Executive Assistant supports the Director and the Board.

There are three programme coordinators, one each for the Awards, Grants & Collaborations and Cultural Emergency Response programmes. The Awards Coordinator has one staff member as assistant. A staff member Fundraising is responsible for fundraising and contact with donors and Torchbearers. One staff member is responsible for the coordination of Research, Monitoring & Evaluation; in this department there is one staff member responsible for Monitoring & Evaluation, and two staff members who research all incoming project applications and nominations.

Under the Public Programme, there is one staff member responsible for the Fund’s external activities in the Netherlands, including exhibitions, lectures and collaborations with other organisations. One staff member is responsible for communications, press, publicity, website and social media, assisted by a staff member who is responsible for writing and editing. The office manager’s tasks involve reception, telephone, office management and general email inbox duties. One staff member is responsible for finances and administration. A volunteer maintains the library.

The average number of staff members in 2016 was 16.37 FTEs. There was an average of 16.62 FTEs in 2015. In 2016, externally hired personnel temporarily supported the Public Programme and the Awards programme during the peak period in December.
Office of the Prince Claus Fund
per 31 December 2016

Joumana El Zein Khoury, Director
Adrienne Schneider, Executive Assistant
Fariba Derakhshani, Programme Coordinator Awards
Deborah Stolk, Programme Coordinator Cultural Emergency Response
Bertan Selim, Programme Coordinator Grants & Collaborations
Mette Gratama van Andel, Coordinator Monitoring & Evaluation and Research
Dilara Jaring-Kanik, Coordinator Public Programme
Liesbeth van Biezen, Coordinator Fundraising
Sarah Smith, Communications Officer
Ginger da Silva, Writer & Editor
Linda van der Gaag, Researcher
Eveline de Weerd, Researcher
Emma Bijloos, Staff member Monitoring & Evaluation
Cora Taal, Staff member Finances & Administration
Joanne van Altena, Assistant Awards
Nathalie Ho-Kang-You, Office Manager
Evelyn Onnes, Documentalist (Volunteer)
Interns

In 2016, the Prince Claus Fund was supported by 13 interns and 8 volunteers from a wide range of countries including the Netherlands, France, Great Britain, Cyprus, Portugal, USA, Kenya, Italy, Brazil, Ukraine, Canada, Poland, Guatemala and Botswana. An additional 8 volunteers helped to accompany laureates and with other tasks during the week of the Awards Ceremony in December. The Prince Claus Fund is extremely appreciative of their valuable contributions.

Staff Representation

The staff representative committee is composed of three staff members. The committee officially meets twice a year with the Director to discuss the workings of the office. In 2016 one meeting took place on 7 June.

International Council of Advisors

The Prince Claus Fund benefits from advice from international advisors. The Board has set up a number of advisory and working committees to support the three programmes of the Fund: the Awards Committee (see chapter ‘Awards’), the Network Partners Committee (see chapter ‘Grants & Collaborations’), and the CER Advisory Committee (see chapter ‘Cultural Emergency Response’). The members of the advisory committees are officially appointed by the Board. The members of all the committees comprise the International Council of Advisors. The Council meets once a year shortly before or after the Awards ceremony. In 2016, the Council met on 16 December.

Working Committees

Apart from advisory committees, the Board can also set up ad hoc working committees. Their mandate and working method are stipulated by the Board.
In Memoriam

In 2016, the Prince Claus Fund mourned the loss of three members of our community: a grantee, a Laureate and a loyal advisor to the Fund.

In July, the talented Iraqi dancer Adil Qays Adil (23) had recently returned to Baghdad from Jordan, where, with the help of a Prince Claus Travel Grant, he performed publically for the first time in dance and jazz festivals. Adil looked forward to going to New York to study with the Battery Dance troupe and was making further plans to train other young Iraqi dancers when a bomb blast at a market in Baghdad brought his promising career to a tragic end, together with over 200 other victims.

In December, Senegalese sculptor and Prince Claus Laureate Ousmane Sow (82) passed away in Dakar. After a career as a physiotherapist, Sow turned to art late in life. His powerful, anatomically exact sculptures gave monumental presence to Masai warriors, American Indians and wrestlers, among others, confronting racist stereotypes with their energy and humanity. He received the Prince Claus Award in 2008.

Also in December, Syrian philosopher and author Sadiq Jalal al-Azm passed away. Prof al-Azm was a politically engaged thinker dedicated to freedom of expression. His work remains influential in Arab intellectual circles. Prof al-Azm gave great moral support to the Prince Claus Fund, serving on the Awards Committee from 2002-2005 and remaining a loyal friend and advisor to the Fund up to his last days.

They will all be sorely missed.
## List of allocations Grants & Collaborations and Cultural Emergency Response

### Mobility grants

<table>
<thead>
<tr>
<th>Grantee</th>
<th>Number</th>
<th>Country</th>
<th>Continent</th>
<th>Travel</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ayesha Zulfiqar</td>
<td>TI.2016.05987</td>
<td>Pakistan</td>
<td>Asia</td>
<td>Ayesha Zulfiqar to the Netherlands</td>
<td>Travel to the Netherlands in order to attend the Artist Residency Program at the Rijksakademie.</td>
</tr>
<tr>
<td>Justyna Mielnikiewicz</td>
<td>TI.2016.06001</td>
<td>Georgia</td>
<td>Europe/Asia</td>
<td>Justyna Mielnikiewicz to USA</td>
<td>Travel to USA to attend a photography review at the FotoFest Biennale in Huston, Texas.</td>
</tr>
<tr>
<td>Angelica Bunoan</td>
<td>TI.2016.06005</td>
<td>Faroe Islands, Philippines</td>
<td>Europe, Asia</td>
<td>Angelica Bunoan to United Arab Emirates</td>
<td>Travel to the UAE to be part of a group that will be installing a show for Marker 2016, and presenting 15 artists from 4 artist-run spaces in the gallery halls of Art Dubai.</td>
</tr>
<tr>
<td>Lena Cobangbang</td>
<td>TI.2016.06005</td>
<td>Philippines</td>
<td>Asia</td>
<td>Lena Cobangbang to United Arab Emirates</td>
<td>Travel to the UAE to be part of a group that will be installing a show for Marker 2016, and presenting 15 artists from 4 artist-run spaces in the gallery halls of Art Dubai.</td>
</tr>
<tr>
<td>Anna Garcia</td>
<td>TI.2016.06005</td>
<td>Philippines</td>
<td>Asia</td>
<td>Philippines to Emirates</td>
<td>Travel to the UAE to be part of a group that will be installing a show for Marker 2016, and presenting 15 artists from 4 artist-run spaces in the gallery halls of Art Dubai.</td>
</tr>
<tr>
<td>Cherry Mae Navarozza</td>
<td>TI.2016.06005</td>
<td>Philippines</td>
<td>Asia</td>
<td>Philippines to Emirates</td>
<td>Travel to the UAE to be part of a group that will be installing a show for Marker 2016, and presenting 15 artists from 4 artist-run spaces in the gallery halls of Art Dubai.</td>
</tr>
<tr>
<td>Gabrielle Vicente</td>
<td>TI.2016.06005</td>
<td>Philippines</td>
<td>Asia</td>
<td>Philippines to Emirates</td>
<td>Travel to the UAE to be part of a group that will be installing a show for Marker 2016, and presenting 15 artists from 4 artist-run spaces in the gallery halls of Art Dubai.</td>
</tr>
<tr>
<td>Fatemeh Ali Zadeh</td>
<td>TI.2016.06008</td>
<td>Iraq, Iran</td>
<td>Asia</td>
<td>Fatemeh and Seyedeh to the Netherlands</td>
<td>Travel to the Netherlands to participate in a 6 day theatre workshop surrounding identities between Iran and ‘the west’ together with the project ‘Reconsider your image of me’ (an intercultural contemporary theatre performance about the misconception of ‘the other’).</td>
</tr>
<tr>
<td>Tamilarasi Shanmugam</td>
<td>TI.2016.06019</td>
<td>India</td>
<td>Asia</td>
<td>Tamilarasi Shanmugam to France</td>
<td>Travel to France to work with the Théâtre du Soleil in order to participate and attend their rehearsals for a new production that is based on the Kattalkuttu traditional physical theatre.</td>
</tr>
<tr>
<td>Manana Tevzadze</td>
<td>TI.2016.06022</td>
<td>Georgia</td>
<td>Europe/Asia</td>
<td>ICCROM participants to USA</td>
<td>Travel to Washington D.C. in order to attend the International Course on First Aid to Cultural Heritage in Times of Crisis, organized by ICCROM in cooperation with the Smithsonian Institution and the PCF.</td>
</tr>
<tr>
<td>Name</td>
<td>Country</td>
<td>Region</td>
<td>Activity Description</td>
<td>Destination</td>
<td>Details</td>
</tr>
<tr>
<td>-----------------------</td>
<td>------------------</td>
<td>----------</td>
<td>----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td>-------------</td>
<td>-----------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Alfred Topeka</td>
<td>Malawi</td>
<td>Africa</td>
<td>ICCROM participants to USA Travel to Washington D.C. in order to attend the International Course on First Aid to Cultural Heritage in Times of Crisis, organized by ICCROM in cooperation with the Smithsonian Institution and the PCF.</td>
<td>USA</td>
<td></td>
</tr>
<tr>
<td>Afolassade Abidemi Adewumi</td>
<td>Nigeria</td>
<td>Africa</td>
<td>ICCROM participants to USA Travel to Washington D.C. in order to attend the International Course on First Aid to Cultural Heritage in Times of Crisis, organized by ICCROM.</td>
<td>USA</td>
<td></td>
</tr>
<tr>
<td>Todini Runganga</td>
<td>Zimbabwe</td>
<td>Africa</td>
<td>ICCROM participants to USA Travel to Washington D.C. in order to attend the International Course on First Aid to Cultural Heritage in Times of Crisis, organized by ICCROM in cooperation with the Smithsonian Institution and the PCF.</td>
<td>USA</td>
<td></td>
</tr>
<tr>
<td>Madhusudan Singh</td>
<td>India</td>
<td>Asia</td>
<td>ICCROM participants to USA Travel to Washington D.C. in order to attend the International Course on First Aid to Cultural Heritage in Times of Crisis, organized by ICCROM in cooperation with the Smithsonian Institution and the PCF.</td>
<td>USA</td>
<td></td>
</tr>
<tr>
<td>Rosette Lemba Ndambele</td>
<td>Democratic Republic of Congo</td>
<td>Africa</td>
<td>Rosette Lemba Ndambele to Senegal Travel to Senegal, following invitation by the Cielier Temps, to participate and develop her solo choreography under the mentorship of other select participating dancers.</td>
<td>Senegal</td>
<td></td>
</tr>
<tr>
<td>Imran Channa</td>
<td>Pakistan</td>
<td>Asia</td>
<td>Imran Channa to Netherlands Travel to the Netherlands to participate in a year-long residency program at the Van Eyck Academy.</td>
<td>Netherlands</td>
<td></td>
</tr>
<tr>
<td>Ana Frangovska</td>
<td>Macedonia</td>
<td>Europe</td>
<td>Ana Frangovska to Netherlands Travel to the Netherlands to participate in the Utopia Exhibition organised by the art collective BAUM for the event Utopia Day in Maastricht.</td>
<td>Netherlands</td>
<td></td>
</tr>
<tr>
<td>Jeton Muja</td>
<td>Kosovo</td>
<td>Europe</td>
<td>Jeton Muja to the Netherlands Travel to the Netherlands to participate in the Utopia Exhibition organised by the art collective BAUM for the event Utopia Day in Maastricht.</td>
<td>Netherlands</td>
<td></td>
</tr>
<tr>
<td>Liryc Paolo Dela Cruz</td>
<td>Philippines</td>
<td>Asia</td>
<td>Liryc Paolo Dela Cruz to Spain Travel to Madrid to present the 'The Ebb of Forgetting' in the short film section of the Festival Internacional de Cina, and to create an installation on the theme of Spanish colonization in the Philippines.</td>
<td>Spain</td>
<td></td>
</tr>
<tr>
<td>Jorge Scobell Carre- on</td>
<td>Mexico</td>
<td>North America</td>
<td>Jorge Scobell to Germany Travel to Germany to present the short film 'RH Reporte' about labour in Central and North Mexico at the International Short Film Festival Oberhausen.</td>
<td>Germany</td>
<td></td>
</tr>
<tr>
<td>Aamir Nawaz</td>
<td>Pakistan</td>
<td>Asia</td>
<td>Aamir Nawaz to England Travel to the UK to participate in the International Association of Theatre for Children and Young People, taking part in workshops, Master classes and seminars.</td>
<td>United Kingdom</td>
<td></td>
</tr>
<tr>
<td>Aloum Moussa</td>
<td>Cameroon</td>
<td>Africa</td>
<td>Aloum Moussa to Senegal Travel to Senegal to take part in the exhibition for the OFF DAK'ART Biennal Program, and to participate in planning the 'Modes' Emploi' exhibition tour in collaboration with OTHNI, and the Spanish Embassy.</td>
<td>Senegal</td>
<td></td>
</tr>
<tr>
<td>Elisangelo Campos</td>
<td>Brazil</td>
<td>South America</td>
<td>Elisangelo Campos to the Netherlands Travel to the Netherlands to develop two wall paintings in Amersfoort for Kunsthall Kade’s upcoming exhibition on contemporary Brazilian art, and another mural in Nieuw-West in collaboration with the Street Art Museum Amsterdam.</td>
<td>Netherlands</td>
<td></td>
</tr>
<tr>
<td>Name</td>
<td>TI/Date</td>
<td>Country</td>
<td>Region</td>
<td>Activity</td>
<td></td>
</tr>
<tr>
<td>---------------------------</td>
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<td>---------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>Xingyi Hu</td>
<td>T1.2016.06040</td>
<td>China</td>
<td>Asia</td>
<td>Travel to Iran to exhibit works as part of No Man's Art Gallery's pop-up with the Tehran Museum of Contemporary Art.</td>
<td></td>
</tr>
<tr>
<td>Lindokuhle Sobekwa</td>
<td>T1.2016.06041</td>
<td>South Africa</td>
<td>Africa</td>
<td>Lindokuhle Sobekwa to Iran Travel to Iran to exhibit photographic works as part of No Man's Art Gallery's pop-up with the Tehran Museum of Contemporary Art.</td>
<td></td>
</tr>
<tr>
<td>Laura Hernandez Peña</td>
<td>T1.2016.06050</td>
<td>Mexico</td>
<td>North America</td>
<td>Laura Hernandez Peña to Canada Travel to Canada to attend and give a presentation at the CAC-ACCR's Joint 44th Annual Meeting and 42nd Annual Conference in Montreal.</td>
<td></td>
</tr>
<tr>
<td>Ismaila Doucoure</td>
<td>T1.2016.06052</td>
<td>Mali</td>
<td>Africa</td>
<td>Ismaila Doucoure to Italy Travel to Italy to perform on the opening night of the Dutch pavilion at the architecture biennale as an invitation from the Het Nieuwe Instituut.</td>
<td></td>
</tr>
<tr>
<td>Aksana Haiko</td>
<td>T1.2016.06053</td>
<td>Belarus</td>
<td>Europe</td>
<td>Aksana Haiko and Raman Chmel to France Travel to France to present 'Chernobyl' performance, dedicated to the 30th anniversary of Chernobyl disaster, held in Murviel in partnership with the Association L'effet Divers.</td>
<td></td>
</tr>
<tr>
<td>Raman Chmel</td>
<td>T1.2016.06053</td>
<td>Belarus</td>
<td>Europe</td>
<td>Raman Chmel to France Travel to France to present 'Chernobyl' performance, dedicated to the 30th anniversary of Chernobyl disaster, held in Murviel in partnership with the Association L'effet Divers.</td>
<td></td>
</tr>
<tr>
<td>Jose Arispe</td>
<td>T1.2016.06055</td>
<td>Bolivia</td>
<td>South America</td>
<td>Jose Arispe to Cyprus Travel to Cyprus to participate in a 7 day workshop to develop performances together with 10 other performance artists for the Cyprus International Performance Art Festival.</td>
<td></td>
</tr>
<tr>
<td>Akbar Ryskulov</td>
<td>T1.2016.06056</td>
<td>Kyrgyzstan</td>
<td>Asia</td>
<td>Akbar Ryskulov Kyrgyz Republic to Colombia Travel to Colombia to participate as an invited guest at the Medellin International Poetry Festival.</td>
<td></td>
</tr>
<tr>
<td>Silvanos Mudzvova</td>
<td>T1.2016.06060</td>
<td>Zimbabwe</td>
<td>Africa</td>
<td>Silvanos Mudzvova to Norway Travel to Norway to present and perform a one man play titled 'Missing Diamonds' at the Bergen Afro Arts Festival (BAAF).</td>
<td></td>
</tr>
<tr>
<td>Mohammed Rasheed</td>
<td>T1.2016.06062</td>
<td>Pakistan</td>
<td>Asia</td>
<td>Mohammed Rasheed to China Travel to China to participate in the Shangai Pride Film Festival, and present a documentary focused on queer cinema as activism in Pakistan with emphasis in transgender minority.</td>
<td></td>
</tr>
<tr>
<td>Amina Malik</td>
<td>T1.2016.06062</td>
<td>Pakistan</td>
<td>Asia</td>
<td>Amina Malik To China Travel to China to participate in the Shangai Pride Film Festival, and present a documentary focused on queer cinema as activism in Pakistan with emphasis in transgender minority.</td>
<td></td>
</tr>
<tr>
<td>Naomi Van Niekerk</td>
<td>T1.2016.06063</td>
<td>South Africa</td>
<td>Africa</td>
<td>Naomi Van Niekerk to France Travel to France to present short film based on poem by Ronelda Kamfer. The film is the first Afrikaans film to be selected and screened at this festival.</td>
<td></td>
</tr>
<tr>
<td>Martha Kazungu</td>
<td>T1.2016.06065</td>
<td>Uganda</td>
<td>Africa</td>
<td>Martha Kazungu to Ethiopia Travel to Ethiopia to participate in Asiko Art School. Asiko is an intensive 35 day pop-up curatorial school for aspiring curators and artists in Africa.</td>
<td></td>
</tr>
<tr>
<td>Name</td>
<td>TI.</td>
<td>Country</td>
<td>Region</td>
<td>Description</td>
<td></td>
</tr>
<tr>
<td>--------------------------</td>
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<td>-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>Esteban Chinchilla</td>
<td>T1.</td>
<td>Costa Rica</td>
<td>North America</td>
<td>Travel to Georgia to participate in a 9-day workshop with John Stanmeyer, winner photographer of the World Press Photo 2014. The workshop is focused specifically on the storytelling and editing processes.</td>
<td></td>
</tr>
<tr>
<td>Alexandra Knight</td>
<td>T1.</td>
<td>South Africa</td>
<td>Africa</td>
<td>Travel to Guatemala to participate to the development of the documentary on the community of Antigua, Guatemala, in collaboration with Actuality Media.</td>
<td></td>
</tr>
<tr>
<td>Ameer Abualrob</td>
<td>T1.</td>
<td>Palestine Territories</td>
<td>Asia</td>
<td>Travel to Italy to participate in an 8-day workshop on the analysis of movement, on tragedy and comedy.</td>
<td></td>
</tr>
<tr>
<td>Selly Raby Kane</td>
<td>T1.</td>
<td>Senegal</td>
<td>Africa</td>
<td>Travel to the Netherlands to participate at the ‘What Design Can Do’ conference in Amsterdam, sharing own story of work in fashion design and popart, part of the theme of ‘What Africa Can Do for Europe’.</td>
<td></td>
</tr>
<tr>
<td>Didier Lalaye</td>
<td>T1.</td>
<td>Chad</td>
<td>Africa</td>
<td>Travel to the Netherlands to perform at the Voice4Thought Festival, presenting songs and participating in discussions about human migration and mobility in current times.</td>
<td></td>
</tr>
<tr>
<td>Aminata Bamaba</td>
<td>T1.</td>
<td>Ivory Coast</td>
<td>Africa</td>
<td>Travel to the Netherlands to perform at the Voice4Thought Festival, presenting songs and participating in discussions about human migration and mobility in current times.</td>
<td></td>
</tr>
<tr>
<td>J. Richard Holder</td>
<td>T1.</td>
<td>Liberia</td>
<td>Africa</td>
<td>Travel to Amsterdam to participate in a cultural exchange organized by Kriterion Monrovia, Filmtheater Kriterion and the Young Urban Achievers Foundation. The cultural exchange has a focus on cinema, including workshops and presentations.</td>
<td></td>
</tr>
<tr>
<td>Heba Khalifa</td>
<td>T1.</td>
<td>Egypt</td>
<td>Africa</td>
<td>Travel to Singapore to participate in ‘Women in Photography’, an event co-presented by Magnum Foundation &amp; Objectifs and the Centre for Photography and Film.</td>
<td></td>
</tr>
<tr>
<td>Derrick Akoto Lamptey</td>
<td>T1.</td>
<td>Ghana</td>
<td>Zanzibar</td>
<td>Travel to Zanzibar to give a performance at Sauti Za Buzara music festival and to engage in cultural conversations with inhabitants, artists and other creatives.</td>
<td></td>
</tr>
</tbody>
</table>
## Annex I.

### Special Project Grants

<table>
<thead>
<tr>
<th>Grantee</th>
<th>Call for proposal / collaboration</th>
<th>PCF € Amount Contributed</th>
<th>Co-financing or additional allocation</th>
<th>Discipline</th>
<th>Country</th>
<th>Continent</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paradise Lost ('Heartland')</td>
<td>Culture in Defiance</td>
<td>22,700</td>
<td>N/A</td>
<td>Photography</td>
<td>Bosnia</td>
<td>Europe</td>
<td>A photo reportage that depicting the current state of Bosnia-Herzegovina, twenty years after the Bosnian War.</td>
</tr>
<tr>
<td><strong>Collaboration Grants</strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Arab Documentary Photography Programme (ADPP)</td>
<td></td>
<td>85,000</td>
<td>85,000</td>
<td>Documentary Photography</td>
<td>Middle east and North Africa.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nadia Bseiso</td>
<td></td>
<td></td>
<td></td>
<td>Documentary Photography</td>
<td>Jordan</td>
<td>Asia</td>
<td>Infertile Crescent. The project describes the reality of what was once called the cradle of civilization.</td>
</tr>
<tr>
<td>Roy Saade</td>
<td></td>
<td></td>
<td></td>
<td>Documentary Photography</td>
<td>Lebanon</td>
<td>Asia</td>
<td>Daljeh: On the Edge. This Project documents a place at the verge of disappearing.</td>
</tr>
<tr>
<td>Muhammed Salah</td>
<td></td>
<td></td>
<td></td>
<td>Documentary Photography</td>
<td>Sudan</td>
<td>Africa</td>
<td>Who Said White is Better? The project aims to document the life of 20-30 year old females' experience with skin bleaching.</td>
</tr>
<tr>
<td>Mehdi Mariouch</td>
<td></td>
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<td></td>
<td>Documentary Photography</td>
<td>Morocco</td>
<td>Africa</td>
<td>Bribes De Vie. A photographical project about a deserted mine in the eastern-most part of Morocco.</td>
</tr>
<tr>
<td>Carmen Yahchiouchi</td>
<td></td>
<td></td>
<td></td>
<td>Documentary Photography</td>
<td>Lebanon</td>
<td>Asia</td>
<td>Beyond Sacrifice: The project represents a daring portrayal of often forgotten Lebanese women who live lives of celibacy.</td>
</tr>
<tr>
<td>Iman Al-Dabbagh</td>
<td></td>
<td></td>
<td></td>
<td>Documentary Photography</td>
<td>Saudi</td>
<td>Arabia</td>
<td>Daring This project is about people who pursue their passion boldly within this uncharted grey area.</td>
</tr>
<tr>
<td>Youcef Krache</td>
<td></td>
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<td></td>
<td>Documentary Photography</td>
<td>Algeria</td>
<td>Africa</td>
<td>EL Houma. This project photographs Algerian in a neighborhood with a French colonial history.</td>
</tr>
<tr>
<td>Hadeer Mahmoud</td>
<td></td>
<td></td>
<td></td>
<td>Documentary Photography</td>
<td>Egypt</td>
<td>Africa</td>
<td>Loss A project that documents the wives and lovers of men subject to arrest</td>
</tr>
<tr>
<td>Project Title</td>
<td>Category</td>
<td>Country</td>
<td>Region</td>
<td>Description</td>
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<tr>
<td>Sara Sallam Documentary Photography</td>
<td>Egypt</td>
<td>Africa</td>
<td>Hide and Seek: This photo-documentary follows two young boys as they lose their awareness of the nature and significance of a graveyard they live in.</td>
<td></td>
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</tr>
<tr>
<td>Lebanese Palestinian Heritage Revival Society (Koufiyyeh Band) “Aha-zeej” Festival for Folk</td>
<td>Lebanon</td>
<td>Asia</td>
<td>This project is transformed from a contest to a festival open for both Palestinian and Lebanese Dabke/Lebanese-Palestinian Heritage Revival Society (Koufiyyeh Band Folk dance groups).</td>
<td></td>
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<tr>
<td>Shatila Camp Chess Club. Teaching chess tournament</td>
<td>Chess</td>
<td>Lebanon</td>
<td>A five-month chess training and competition for youth in Shatila camp.</td>
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<tr>
<td>Seenaryo (UK) – Yaabad Scout (Shatila camp. Seenaryo Showbuilds</td>
<td>Theatre / New production</td>
<td>Lebanon</td>
<td>A three month intensive theatre training led by Seenaryo dramatists (UK) and two Lebanese choreographers, for youth in Shatila camp.</td>
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</tr>
<tr>
<td>Arab Puppet Theatre Group. A thousand and one Titanic</td>
<td>Puppet Theatre / Tour</td>
<td>Lebanon</td>
<td>A tour for a previous puppet theatre production by APTF that tackles the question of war, displacement and illegal immigration.</td>
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<tr>
<td>ARCPA – Al Jana Capacity Building in Artistic and Cultural Management</td>
<td>Specialized Training</td>
<td>Lebanon</td>
<td>A five-day intensive workshop in cultural management fundamentals, conducted and led by Hanan Haj Ali (Actress and Cultural manager; previous member in SELAT’s jury).</td>
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<tr>
<td>Assabil Association – Friends of Public Libraries/ Our stories</td>
<td>Specialized Training/</td>
<td>Lebanon</td>
<td>A five-day workshop for storytellers, conducted and led by the renowned Lebanese-international storyteller Jihad Darwish.</td>
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<tr>
<td>Samandal Comic magazine/ The Picture Book.</td>
<td>Storytelling Specialized training / Comics</td>
<td>Lebanon</td>
<td>A six-month workshop on the art of creating comics, picture books and animation, followed by the production of picture books.</td>
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<tr>
<td>Institute for Palestinian Studies. Write Your Stories</td>
<td>Specialised training/ Creative writing</td>
<td>Lebanon</td>
<td>A 17-month training for Palestinian refugees in creative writing.</td>
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<tr>
<td>Al Kamandjati/Teaching Music for the Children on Palestinian Camps.</td>
<td>Specialised Training/ Music</td>
<td>Lebanon</td>
<td>The usual annual music teaching program of Al-Kamandjati in Shatila and Bohr Al Barajinah Palestinian refugee camps.</td>
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</tr>
</tbody>
</table>
### Annex I.

| Zoukak Theatre Group/ The Actors/Actress citizen. | Specialised Training /Drama | A seven-month workshop in theatre acting followed by the production of a play based on the text of “The Visit of the Old Lady” of the Swiss dramatist Friedrich Dürrenmatt. |
| Les Amis Des Marionettes/Puppets and Learning. | Specialised Training/ Employed puppet theatre. | A seven-month training for teachers in Palestinian refugee camps on employing puppet theatre and drama |
| Waraq/ Moharrek (motor) | Specialised Training/ Stop Motion Animation | A three-month training on stop-motion for Lebanese, Palestinians and Syrians residing in Lebanon |
| Al Bori Camp/Pen in Baddawi Refugee Camp. | Specialised Training/ Creative Writing | A seven-month training in creative writing in Baddawi refugee camp |
| Erab/ Sabeel in Music Workshops and Shows | Specialised training/ Music. | 15 days of training led by Sabeel duet, for young Palestinian musicians in Beirut. |
| Tyro: Cultural capacity building for the youths of South Lebanon through theatre | Specialized Training / Drama | An eight-month training in drama arts for youth from Tyre and other regions in South Lebanon |

<table>
<thead>
<tr>
<th>The Magnum Foundation Fund Grantees</th>
<th>The Magnum Foundation Fund</th>
<th>Photography</th>
<th>Global</th>
<th>Global</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alejandro Cegarra/ Our Invisible War</td>
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<tr>
<td>Brigitte Grignet/ Welcome</td>
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<tr>
<td>Angelos Tzortzinis/ In Search of the European Dream</td>
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<tr>
<td>Chien-Chi Chang/ The Price of Isolation</td>
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<tr>
<td>Danny Wilcox/ Bury Me Not on the Lone Prairie</td>
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<tr>
<td>Endia Beal/ Am I what You Are Looking For?</td>
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<tr>
<td>Eric Gyamfi/ Just Like Us</td>
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<td></td>
</tr>
<tr>
<td>Project Name</td>
<td>Country</td>
<td>Region</td>
<td>Description</td>
<td></td>
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<tr>
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</tr>
<tr>
<td>Injinaash Bor/Mongolian Modern Teenagers</td>
<td>Mongolia</td>
<td>Asia</td>
<td>A project that observes the conditions of young people in contemporary Mongolia.</td>
<td></td>
</tr>
<tr>
<td>Joana Choumali, Siri Barra/Smoke Work</td>
<td>Ivory Coast</td>
<td>Africa</td>
<td>Aims to promote awareness about social injustice, gender disparities, and the multiple challenges of the female charcoal production workers in the city of San Pedro.</td>
<td></td>
</tr>
<tr>
<td>Jordi Ruis Cirera/The United Soya Republic</td>
<td>Argentina</td>
<td>South America</td>
<td>This project is a portrayal of the changes to the landscape and socio-economic tissue brought about by intensive farming and exportation of produce.</td>
<td></td>
</tr>
<tr>
<td>Katy Orlinsky/Chasing Winter</td>
<td>United States</td>
<td>North America</td>
<td>Project that explores how climate change is challenging communities across Alaska.</td>
<td></td>
</tr>
<tr>
<td>Ndege Mazars/The Other Colombia</td>
<td>Colombia</td>
<td>South America</td>
<td>Project which shows an intimate point of the guerrillero's daily lives and identities, with a particular focus on the women who represent around 35% of the combatants.</td>
<td></td>
</tr>
<tr>
<td>Poulomi Basu/The Ritual of Exile.</td>
<td>Nepal</td>
<td>Asia</td>
<td>Project shows how rituals keep issues such as menstruation shrouded in mystery and taboo, which leads to the further subjugation of women.</td>
<td></td>
</tr>
<tr>
<td>Prasit Sthapit/Change Course.</td>
<td>Nepal</td>
<td>Asia</td>
<td>Project that looks into the changes witnessed by the border village of Susta between Nepal and India.</td>
<td></td>
</tr>
<tr>
<td>Showkat Nanda/The Endless Wait</td>
<td>Kashmir</td>
<td>Asia</td>
<td>Project reflects women in Kashmir living with unresolved grief of missing men who were picked up by Indian forces.</td>
<td></td>
</tr>
<tr>
<td>Thomas Dworzak/The guide For Refugees.</td>
<td>Europe</td>
<td>Europe</td>
<td>Project is an independent book, intended for practical use by migrants and refugees as an educational tool to inform, engage, and facilitate community exchange.</td>
<td></td>
</tr>
<tr>
<td>Yael Martinez/Broken Roots.</td>
<td>Mexico</td>
<td>South America</td>
<td>Project documenting artists family, and the families of other missing people, in order to capture in photographs the psychological and emotional breakdown caused by the loss of family members.</td>
<td></td>
</tr>
<tr>
<td>Ziyah Gafic/Paradise Lost.</td>
<td>Bosnia and Herzegovina</td>
<td>Europe</td>
<td>Project reflects how common people manage to maintain their lives even with the very fabric of a society being torn apart by violence, nepotism, and systematic corruption.</td>
<td></td>
</tr>
</tbody>
</table>
### Drama Diversity and Development

<table>
<thead>
<tr>
<th>Project</th>
<th>Country</th>
<th>Amount</th>
<th>Field</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>N/A (decision due in 2017)</td>
<td></td>
<td>150.000</td>
<td>Theatre</td>
<td>Morocco, Algeria, Tunisia, Libya, Egypt, Palestine, Israel, Jordan, Lebanon, Syria. This project aims to support the efforts of the Southern Mediterranean countries’ in building deep-rooted democracy and to contribute to their sustainable economic, social and human development, through regional co-operation in the fields of media and culture.</td>
</tr>
<tr>
<td>The Future is Handmade, Re-designing Crafts</td>
<td>Vietnam Asia</td>
<td>150.000</td>
<td>Design, cultural heritage, culture and development</td>
<td>The Future is Handmade, Re-designing Crafts: Collaboration with the GSRD Foundation. This call, for projects that reinvigorate traditional crafts and do pioneering craft work, was a follow-up to the 2015 Prince Claus Fund - GSRD Foundation call in Vietnam. It invited the most effective of the 2015 projects, in terms of originality, social impact and broader reach, to submit new proposals for sustained 3-year funding.</td>
</tr>
</tbody>
</table>

* Explanation of collaborations:

**Arab Documentary Photography Program (ADDP):** Collaboration (call) with the Arab Fund for Arts and Culture (AFAC) and Magnum Foundation targeting creative documentary photographers in the Arab region.

**Selat Links through the Arts:** Collaboration with the Arts with AM Qattan Foundation. The call aimed to support the development of innovative cultural initiatives and individuals in Palestinian refugee camps in Lebanon.

**The Magnum Foundation Fund:** The global call aims to foster diversity and creativity in documentary photography throughout the world. Selected projects are those that explore new models of storytelling, projects demonstrate a commitment to social issues, and/or are grounded in the communities they represent.

**Drama Diversity and Development:** Collaboration with Minority Rights Group. The call aims to support street theatre projects designed and run by local organisations in the Middle East and North Africa.

**The Future is Handmade, Re-designing Crafts:** Collaboration with the GSRD Foundation. This call, for projects that reinvigorate traditional crafts and do pioneering craft work, was a follow-up to the 2015 Prince Claus Fund - GSRD Foundation call in Vietnam. It invited the most effective of the 2015 projects, in terms of originality, social impact and broader reach, to submit new proposals for sustained 3-year funding.
## Cultural Emergency Response (CER) Allocations 2016

(All projects listed below are within the discipline of cultural heritage)

<table>
<thead>
<tr>
<th>CER project name</th>
<th>Collaboration*</th>
<th>PCF € Amount Contributed</th>
<th>Co-financing or additional allocation</th>
<th>Country</th>
<th>Continent</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nigeria Monoliths</td>
<td>Trust for African Rock Art (TARA)</td>
<td>21,698</td>
<td>15,200</td>
<td>Nigeria</td>
<td>Africa</td>
<td>In Nigeria, TARA and the PCF are jointly supporting activities to create public awareness on monoliths and to preserve the surface carved decoration of this ancient heritage.</td>
</tr>
<tr>
<td>Uganda Documentation and Community Engagement on the Island of Dolwe</td>
<td>Trust for African Rock Art (TARA)</td>
<td>13,093</td>
<td>13,143</td>
<td>Uganda</td>
<td>Africa</td>
<td>In Uganda, TARA and the PCF are jointly supporting the documentation of community engagement to rock art on the Island of Dolwe.</td>
</tr>
<tr>
<td>Zimbabwe. Documentation and Community Engagement of threatened rock art sites</td>
<td>Trust for African Rock Art (TARA)</td>
<td>32,388</td>
<td>31,758</td>
<td>Zimbabwe</td>
<td>Africa</td>
<td>In Zimbabwe, TARA and the PCF are jointly supporting community engagement and documentation of rock art sites that have been affected by graffiti or fires.</td>
</tr>
<tr>
<td>International training in First Aid to Cultural Heritage in Albania, Bosnia and Herzegovina and Kosovo</td>
<td>CHwB Collaboration (B-CARE 2nd phase)</td>
<td>90,000</td>
<td>60,000</td>
<td>Albania, Bosnia and Herzegovina and Kosovo</td>
<td>Europe</td>
<td>The offices of Cultural Heritage Without Borders in Albania, Kosovo and Bosnia and Herzegovina are collaborating in a cross border theoretical and practical training programme in First Aid to Cultural Heritage. The project also includes country-based interventions: 1) Preventive conservation / rescue operation of museum artifacts in BiH; 2) Identification and defining the boundaries of the historic center of Prishtina, Kosovo; 3) Emergency conservation of historical buildings and preservation of crafts in Albania.</td>
</tr>
<tr>
<td>N/A (no proposals yet received)</td>
<td>IC-CROM-ATHAR: Libya and surrounding countries</td>
<td>90,000</td>
<td>90,000</td>
<td>Libya and other countries in the Arab region</td>
<td>Africa</td>
<td>N/A</td>
</tr>
<tr>
<td>Ecuador, Emergency Clock Tower Rehabilitation Post Earthquake</td>
<td>N/A</td>
<td>33,672</td>
<td>N/A</td>
<td>Ecuador</td>
<td>Latin America</td>
<td>The PCF supports the emergency rehabilitation of the wooden clock tower in Calceta, Ecuador, which functioned as a Museum and the Municipal Library before an earthquake severely damaged it.</td>
</tr>
<tr>
<td>Heritage Rescuers Train-the-trainer course: Phase 1</td>
<td>N/A</td>
<td>20,000</td>
<td>N/A</td>
<td>Worldwide</td>
<td>Worldwide</td>
<td>Together with the Smithsonian Institute and ICCROM, the PCF will support Train-the-trainers courses for partner organisations from different regions that have the possibility to become a regional training centre on cultural first aid.</td>
</tr>
</tbody>
</table>
### Annex I.

<table>
<thead>
<tr>
<th>Country</th>
<th>Project Description</th>
<th>Amount</th>
<th>Budget</th>
<th>Region</th>
</tr>
</thead>
<tbody>
<tr>
<td>Libya, Filling in of archaeological site in Eastern Libya</td>
<td>The urgent filling of the archaeological site ‘the cave of Hua Fteah’ in Libya, which is threatened by several natural and manmade disasters, such as erosion, flooding, grazing animals, Islamic fundamentalists and damage otherwise caused by the conflict, illicit trafficking and unplanned building expansion.</td>
<td>5,000</td>
<td>N/A</td>
<td>Libya, Africa</td>
</tr>
<tr>
<td>Syria, Homs old city, Course on Conservation and Restoration for DGAM staff</td>
<td>Training for the staff of the Directorate General of Antiquities and Museums (DGAM) in Homs, Syria, on the principles and methodologies for conservation and restoration of built heritage (including technical, administration and financial conditions).</td>
<td>35,000</td>
<td>N/A</td>
<td>Syria, Asia</td>
</tr>
<tr>
<td>Syria, National Museum of Raqqa</td>
<td>The PCF is supporting the Directorate General of Antiquities and Museums (DGAM), the Faculty of Archaeology at Leiden University and the Center for Global Heritage and Development (LDE) to establish a database for the looted Raqqa Museum in Syria.</td>
<td>17,420</td>
<td>2,000</td>
<td>Syria, Asia</td>
</tr>
<tr>
<td>Yemen, Digitization of manuscript collections in cities in conflict</td>
<td>In partnership with the Imam Zaid Bin Ali Cultural Foundation (IZBACF), the PCF is supporting the digitization of manuscript collections in Sana’a and Sa’dah, in war-torn Yemen. The collections are made up of manuscripts that range in date of composition from the 8th to 20th centuries and are principally religious texts related to the history and development of the Zaydi branch of Islam.</td>
<td>44,919</td>
<td>28,383</td>
<td>Yemen, Asia</td>
</tr>
<tr>
<td>Yemen, Salvaging and documenting the collection of the Ataq Museum</td>
<td>Salvaging and documenting the collection of the Ataq Museum in Ataq city-Shabwa Gov., Yemen. Most at risk are cultural artefacts located in two (unguarded) storage rooms located about 400 meters away from the museum: approximately 1000-1500 artefacts that are not documented in any way. The collection needs to be moved to an underground storage and needs to be documented so objects can be retrieved after looting.</td>
<td>15,257</td>
<td>N/A</td>
<td>Yemen, Asia</td>
</tr>
<tr>
<td>Yemen, The Center for Manuscripts in Zabid</td>
<td>The building and contents of the center of manuscripts in the old city of Zabid are suffering from humidity caused by the bad climate control, due to the absence of electrical power; the absence of related agencies in Yemen to support the center; and the lack of financial support from the government due to the political conflict, war and economic situation in the country.</td>
<td>16,585</td>
<td>N/A</td>
<td>Yemen, Asia</td>
</tr>
</tbody>
</table>

*Explanation of collaborations:*

**Trust for African Rock Art (TARA):** The Trust for African Rock Art (TARA) and Prince Claus Fund are jointly supporting 5 to 10 projects over 2 years to prevent, mitigate and repair damages to Rock Art on the African continent.

**CHwB Collaboration (B-CARE 2nd phase):** The PCF and offices of Cultural Heritage Without Borders in Bosnia and Herzegovina, Albania and Kosovo are collaborating to train heritage professionals in First Aid to Cultural Heritage theory and practice.

**ICCROM-ATHAR:** Libya and surrounding countries: ICCROM-ATHAR and the PCF are collaborating to support 4-10 joint projects that improve the situation of threatened heritage in Libya and other countries in the Arab region through capacity building, emergency stabilization preservation and evacuation.