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Fonds

THE
PRINCE
CLAUS
FUND
IN

2017

Annual Report

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Cover Image: Exhibition of the work of 2001 Laureate Ibrahim El Salahi from Sudan at the Prince Claus Fund Gallery
© Maarten van Haaff

For the Prince Claus Fund, 2017 was a year that reinforced our passionate belief in the transformative power of culture.

In a year when the world seemed full of turmoil and division, our annual Cultural Speed Date was more popular than ever: more than 200 people from different countries and cultural disciplines had the chance to meet, discuss their experiences and ideas and look for ways to work together. A perfect testimony to the value people place on cultural exchange!

In a year when foreigners were no longer welcome, but increasingly became a source of fear and suspicion in many parts of the world, the Prince Claus Fund's open call to join our Network Partnership programme brought applications from 69 cultural organisations from all around the world. Three from Ukraine, Argentina and Kosovo made the final selection. The enthusiastic response to the call shows how strong the desire is among cultural organisations to exchange, to be inspired by other's efforts and other contexts.

In a year when negative stereotypes of Muslims and Arabs fanned prejudice and increased insecurity in communities in different parts of the globe, young and emerging photographers from across the Arab world received grants to document little known stories. In the Arab Documentary Photography Programme, (a collaboration between the Prince Claus Fund, the Arab Fund for Arts and Culture and Magnum Foundation) grant recipients are not only mentored, their work receives widespread international attention. Everywhere, there is a thirst for stories that break through stereotypes.

In a year when climate change and safeguarding the planet became an even more urgent topic, our 2017 laureates showed us that change

at all levels can be achieved by valuing the diversity that exists within all cultures. From Ma Jun who raises awareness of pollution in China on a massive scale to Vincent Carelli who brings the stories of the indigenous in Brazil to the wider public; from Brigitte Baptiste who shows that diversity is a fact of nature to Francis Kéré who shows how beautifully sustainable architecture can be created from local materials, the 2017 laureates carried out outstanding creative work in their diverse countries, informing, engaging and inspiring people.

For more than 20 years we have been supporting and awarding extraordinarily creative people and organisations and rescuing threatened cultural heritage in Africa, Asia, Latin America, the Caribbean and Eastern Europe. We see the impact of the people and projects we support. In this Annual Report, we hope to make it clear what investment in culture can achieve.

In our recent efforts to make the goals and results of our work clearer and more visible to all concerned, we've identified three areas where we believe our projects and programmes can contribute to more peaceful and inclusive societies where culture thrives. The three outcome areas that we identified are: **Alternative Narratives**, **Networks for Exchange** and **Growth of People and Organisations**. These outcomes cut across our various programmes and are often combined. Looking at our work in this way is not a radical departure from what we've always done, but rather a better recognition of our (possible) impact. In this annual report, we present a few of the highlights of our activities in 2017 and indicate how they contribute to these outcomes.



As a learning organisation, we have a responsibility to take a hard look at ourselves. This past year, the Fund's critical eye took in our own office practices. Concern about the environment has led us on the path to becoming a greener, healthier office, with less paper-waste, no soft drinks but fruit, and more plants in the office.

A workshop on gender awareness has revealed that even an office overwhelmingly staffed by women can be a bit oblivious about gender.

Our new awareness has led to greater attention to gender in our programmes and to gender-sensitive language in our communications.

Finally, an exciting new development: in 2017 we started a new programme called The Next Generation. Cultural attitudes begin young and cultural activities need to include young people. The Next Generation programme is for - and with - people roughly between the ages of 15 and 30. It applies our extensive experience and the wisdom of our network to the expressed needs and interests of young people, and it fits well into our focus outcome areas.

You'll find details and examples of all of our various activities in this Annual Report, with icons indicating the outcome areas we've identified. For more extensive information, the annexes offer clarifying data. We welcome any feedback or questions you might have.

Joumana El Zein Khoury,
Director, Prince Claus Fund

Thank you

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

The Dutch Ministry of Foreign Affairs
The Dutch Postcode Lottery

Our Torchbearers:

Allen & Overy Amsterdam
BeamSystems
Irma Boom
Cees and Inge De Bruin-Heijn
De L'Europe Amsterdam
Marc and Janneke Dreesmann-Beerkens
Benno Friedberg and Judith Mahn
Hinderrustfonds
IBFD
KLM
Luxury Hotels of Amsterdam
New Amsterdam Film Company
Ribbink-Van Den Hoek Familiestichting
Pieter and Marieke Sanders-ten Holte
Stichting Optimix
Stichting Robben
Stichting Schouwenburgh
Ron and Wilma Van Straalen-Sanderse
TEFAF
Versteeg Wigman Sprey advocaten
Elise Wessels-van Houdt

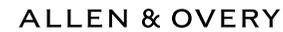
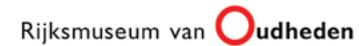
Our collaborating partners:

AM Qattan Foundation
Amsterdam Fund for the Arts (AFK)
Arab Fund for Arts and Culture
British Council
Compagnietheater
Cultural Heritage without Borders Albania and Kosovo
Dutch National Opera & Ballet
Dutch National Museum of Antiquities
EENWERK
Gerda Henkel Stiftung
Goethe Institute
GSRD Foundation
ICCROM
ICCROM-ATHAR
The Imam Zaid Bin Ali Cultural Foundation (IZBACF)
Kathmandu Valley Preservation Trust
Lutfia Rabbani Foundation
Magnum Foundation
Netherlands Commission for UNESCO
Smithsonian Institution
Stichting VALUE
Trust for African Rock Art
Whiting Foundation

Our supporters:

Embassies of the Netherlands in Thailand, Lebanon, Pakistan, Egypt, Colombia and Vietnam
Dolph and Annemarth Hogewoning
Lenoirschuring
Lloyd Hotel & Cultural Embassy
Evert Meiling
Richard Messina
Sharjah Art Foundation
Sheikha Hoor Al-Qasimi
Tom Postma Design
Van Abbemuseum
Vigo Gallery

Thank you



.....
Lenoirschuring
printing office
for designers
.....
Lenoirschuring
drukkerij voor
ontwerpers
.....



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

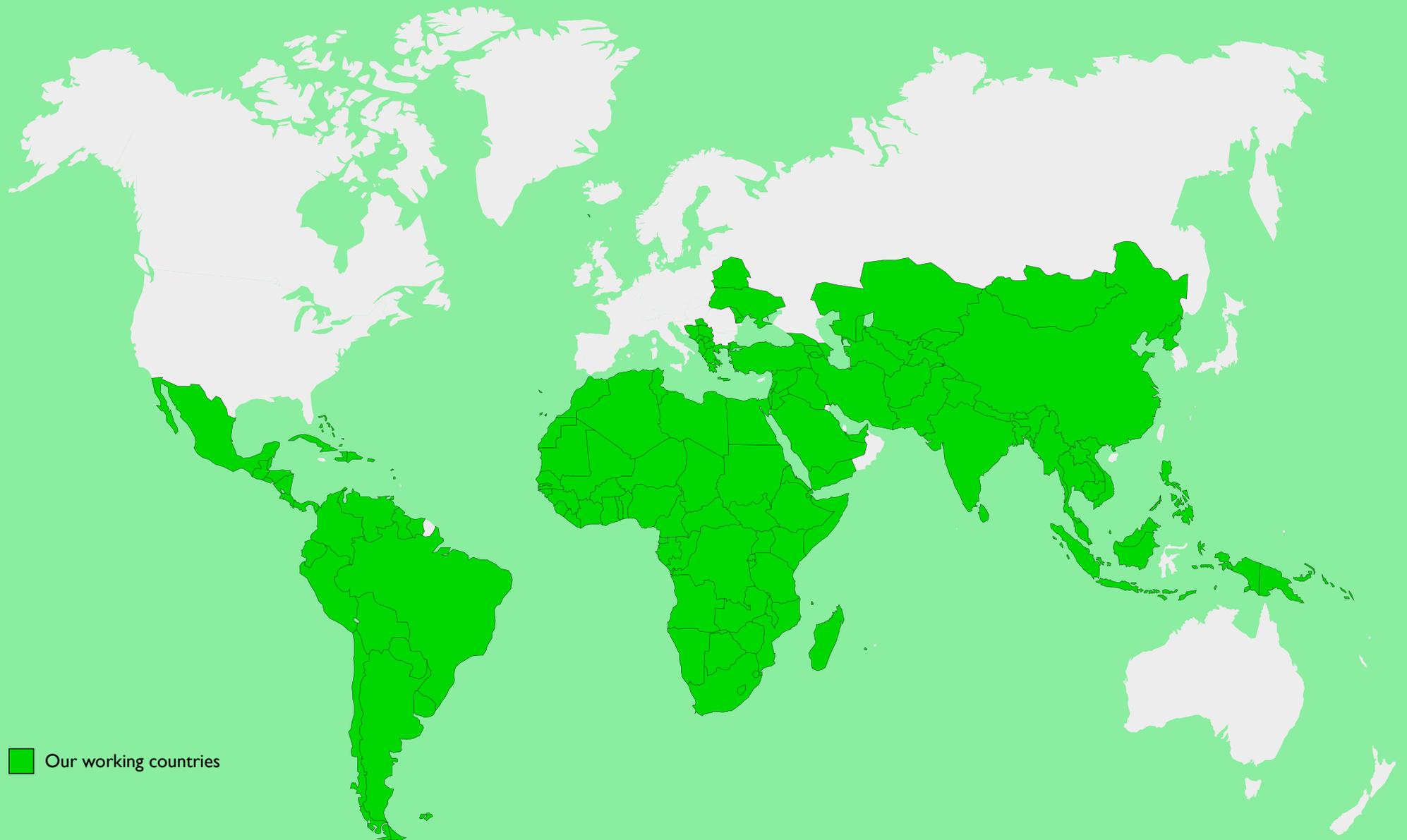
For more than 20 years the Prince Claus Fund, together with its international network, has worked in places where resources and opportunities for cultural expression and creative production are limited and where cultural heritage is threatened. Our goal is a world where cultural expression is free and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

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

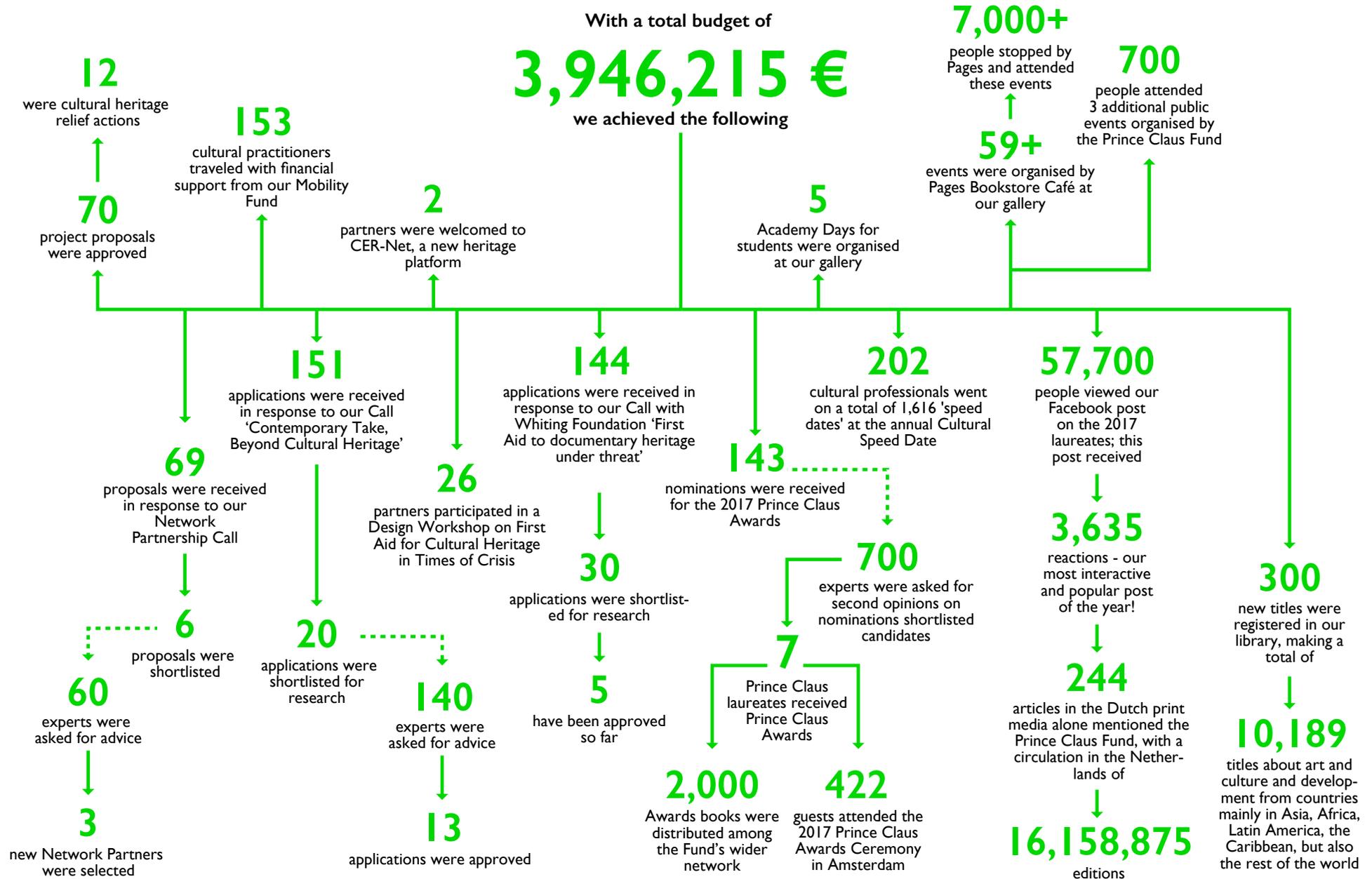
Over the years, we have built a diverse global network of organisations and people, many of them role models in their own societies. This network of trust and mutual respect is the backbone of the Fund.

Our working countries

2017 Prince Claus Fund Annual Report



Impact in numbers in 2017



The Prince Claus Fund believes in the positive power of culture, and we have identified three areas of focus that can lead to positive outcomes. In this section we explain the thinking behind each focus area: **Alternative Narratives**, **Networks for Exchange**, and **Growth of People and Organisations**.

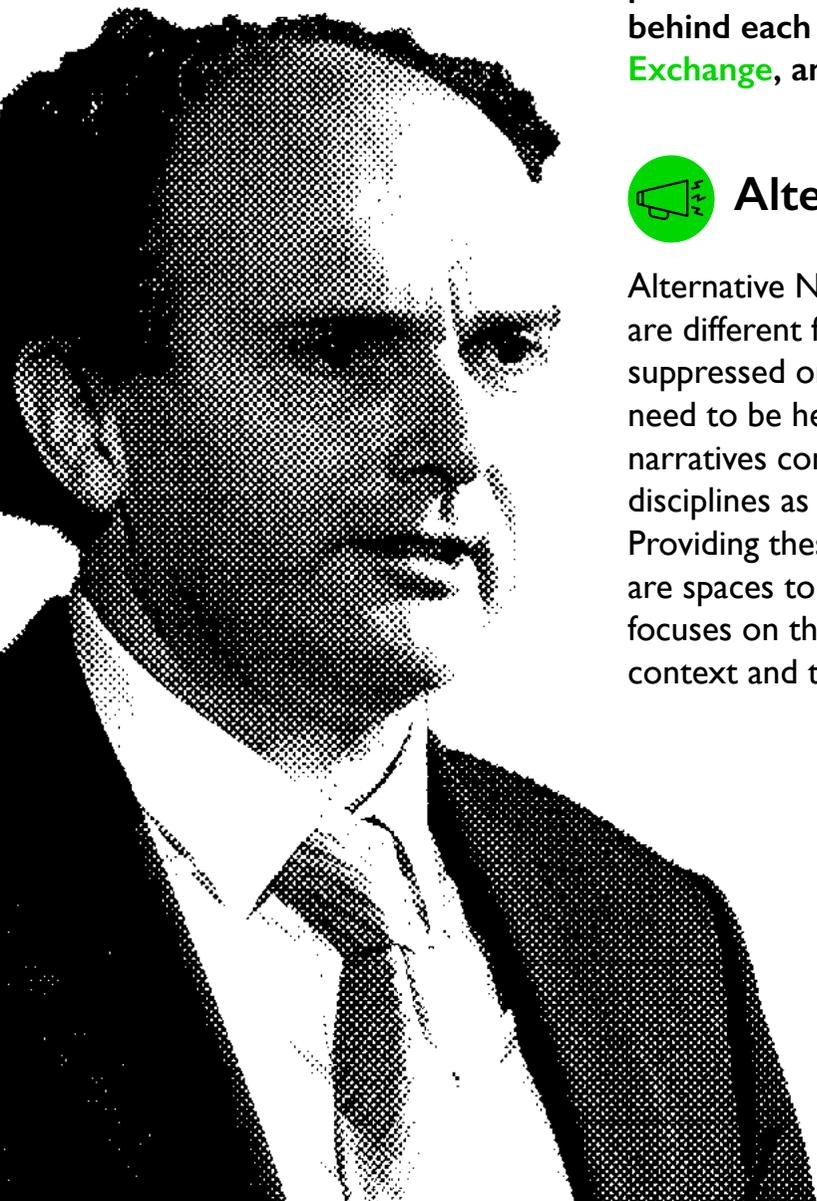


Alternative Narratives

Alternative Narratives are stories, explanations, or histories that are different from the dominant discourses and mostly ignored, suppressed or under threat. For society to be more inclusive, they need to be heard and seen – they need to be understood. Alternative narratives come in different forms: artistic expressions in all disciplines as well as historical artefacts and other cultural heritage. Providing these alternative narratives also involves ensuring there are spaces to make and experience them. The Prince Claus Fund focuses on these seldom-heard narratives that are relevant to a given context and that foster inclusive societies.

'It's art and culture that are, in my opinion, still the best medicine against this overkill of one-sided, more and more polemical information. It is art that shows that things are not simple, one dimensional, but complex. Art shows ... an overall idea of reality, and the diversity of forms, perspectives that people can have.'

Henk Pröpper, Chair of the Board, 2017 Prince Claus Awards Ceremony



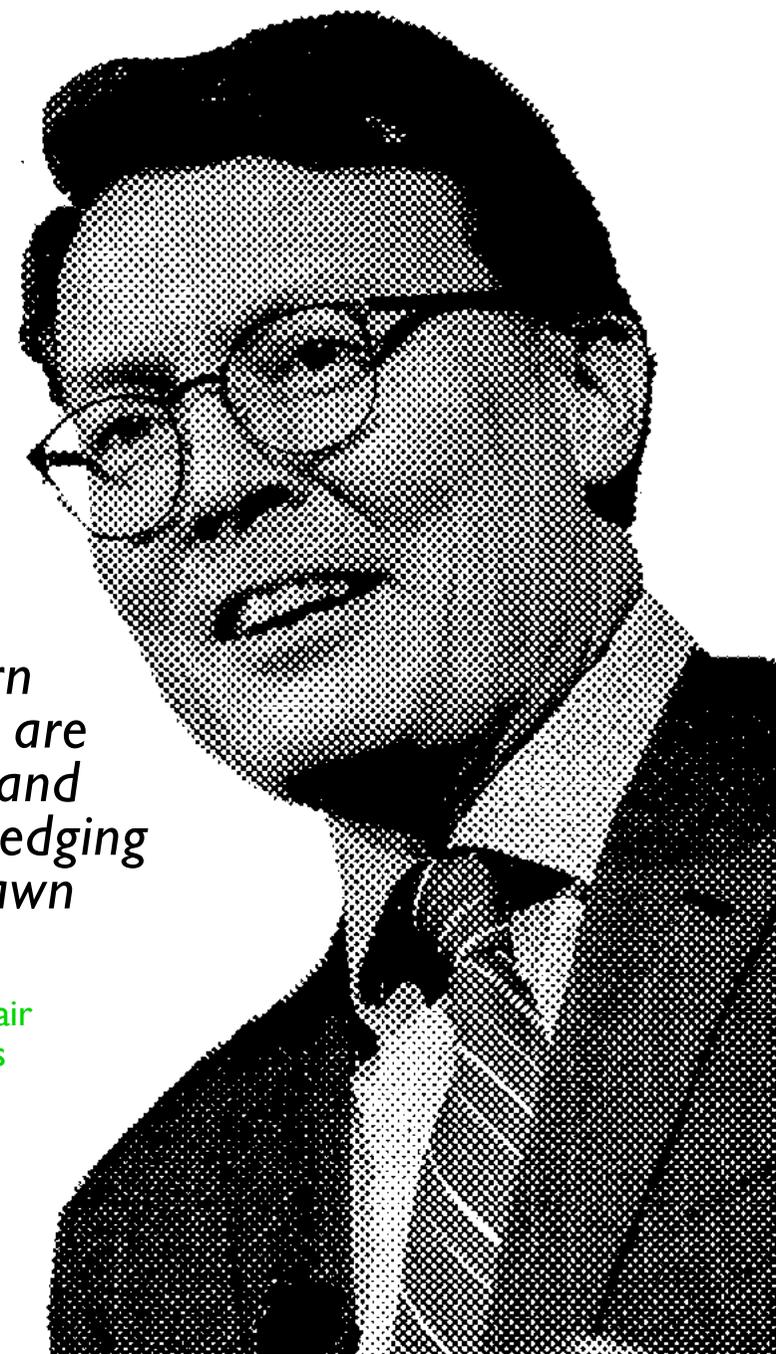


Networks for Exchange

Networks for Exchange include all kinds of new connections between people and/or organisations. They may be once-off meetings, international travel, temporary collaborations with a specific aim, longer-term partnerships, regional hubs or long-lasting relationships. Through each new connection, there will be what Martiniquan philosopher, Edouard Glissant called a positive 'change in exchanging without losing oneself'.

'When numbers become faces; where statistics turn into stories: we ourselves are forced to feel, listen, see and think...again. In acknowledging this humanity, we are drawn together.'

HRH Prince Constantijn, Honorary Chair of the Board, 2017 Prince Claus Awards Ceremony



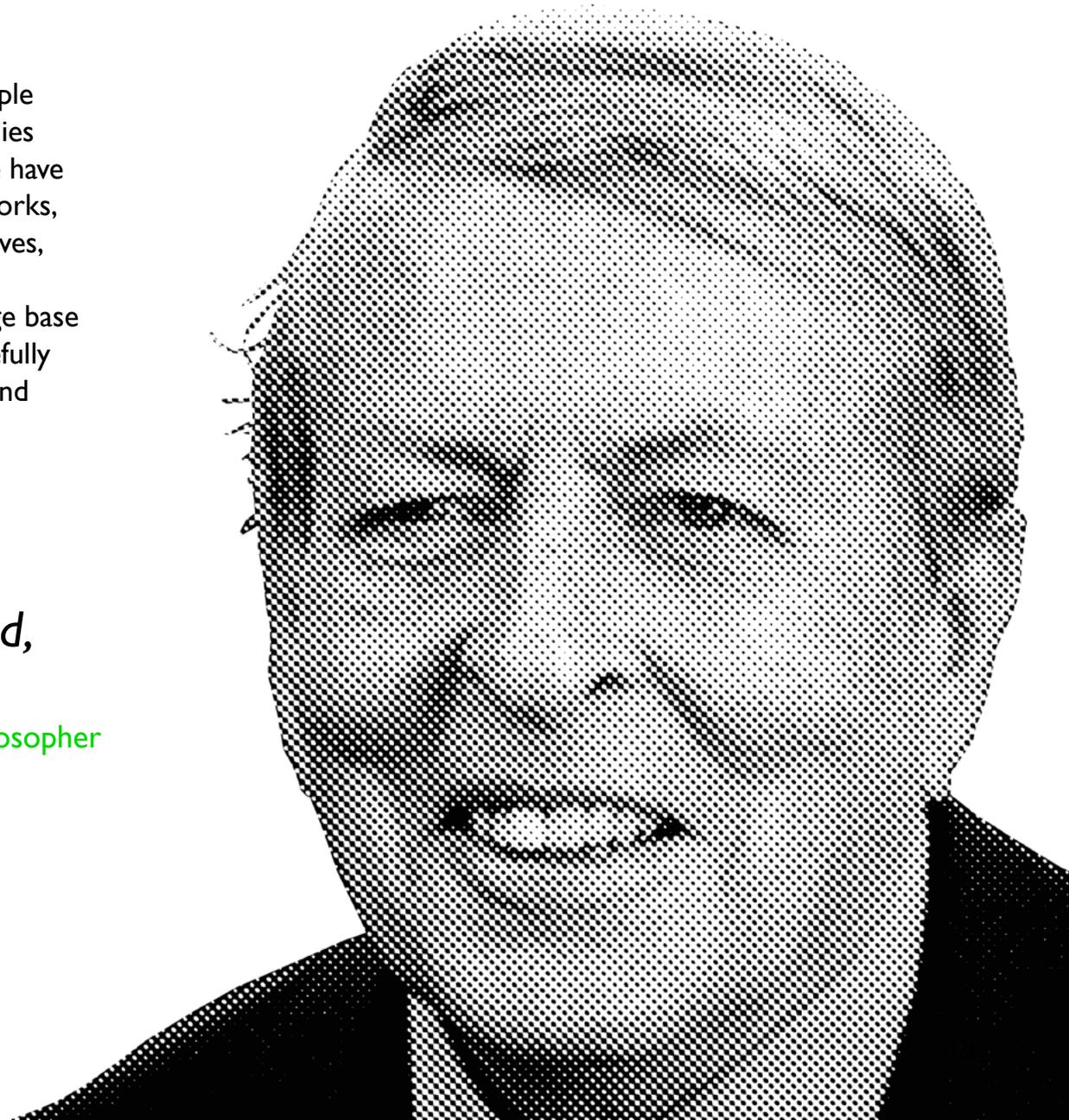


Growth of People and Organisations

The Growth of People and Organisations involves helping people develop their talents, skills, and organisational capacities. It implies the broadening of horizons: all things that happen when people have access to opportunities. The Prince Claus Fund facilitates networks, research, courses and travel for exposure that opens perspectives, allows people to ‘develop themselves’ and ‘change through exchanging’. The Fund also contributes to the overall knowledge base about Culture and Development through research, and by carefully documenting the monitoring and evaluation of Prince Claus Fund supported activities.

*‘People do not get developed,
they develop themselves’*

HRH Prince Claus quoting Burkinabe philosopher
Joseph Ki Zerbo





Faiham Ebna Sharif (Bangladesh) supported by Prince Claus Fund Magnum Foundation collaboration. Following production of the universal drink, Sharif captures the lives of tea workers in Bangladesh, shedding light on the modern day system of bonded labour, a form of exploitation that has roots in the colonial past.





The Prince Claus Fund has a wealth of stories, but we have chosen just a few to illustrate how we work as well as the outcomes we aim for, the creativity and quality of the people we support, and the broader impact their work can have.



Alternative Narratives



Networks of Exchange



Growth of People and Organisations

The icons for Alternative Narratives, for Networks of Exchange and for Growth of People and Organisations indicate the focus area(s) of each project.

For more details and a complete list of all our activities see Annexes 3-4.

Two Principal laureates bring new voices to the discussion in Brazil and China

In 2017, two laureates jointly received our Principal Prince Claus Award. Although they work on different sides of the globe in different cultures and using different media, both Vincent Carelli in Brazil and Ma Jun in China have brought crucial new voices and stories to their respective national discussions on the environment.

By helping indigenous tribes tell their own stories via video, Carelli has helped change Brazilian perceptions of their lives and their importance in preserving the country's ecology. By collecting information about polluters and developing an app that allows citizens to register levels of pollution, Ma Jun has brought the Chinese people into the fight against polluting practices.



'It actually started when I was traveling as a journalist through northern and western China. I discovered that the descriptions in books and poetry that I had read as a teenager of the beautiful landscapes, clear rivers and lakes were all false. The reality was so different, but nobody knew how big the problems were. So I decided to document them, because without good information, reform is impossible.'

Ma Jun from an [interview](#) in the Dutch newspaper, the NRC Handelsblad, 6 September 2017



Vincent Carelli in a canoe at the Ashaminka River, State of Acre, Brazil © Ernesto de Carvalho

Seven laureates offer seldom heard perspectives

Following the Ceremony which honoured Carelli, Ma, and five Prince Claus laureates, the Fund organised a sold-out public event, 'Louder than Words: Global Leaders on the Frontline of Culture'. The seven 2017 laureates each described and illustrated their work for a largely Dutch and European audience. In follow-up discussions they exchanged perspectives on the role of culture in contributing to more inclusive societies and to tackling environmental issues.



'I have met extraordinary individuals and experienced with great emotion the beauty and power of new cultures and new interpretations of prominent global issues. The inspiration is second to none. Let the voices ring out Prince Claus Fund!'

Celine Lunsford, Artistic Director, Fotografie Forum Frankfurt

What is culture's role in tackling environmental issues?



Saving and disseminating written treasures in Latin America

When a major earthquake struck Ecuador in 2016, it caused extensive damage to the San Augustin Monastery in Quito. In the monastery's archive, ceilings, walls and shelves were affected. Leakage and high humidity levels threatened to destroy thousands of irreplaceable manuscripts and rare books.

In 2017, a Quito-based NGO, the Fundacion Conservartecuador, contacted the Prince Claus Fund for help. The Prince Claus Fund's Cultural Emergency Response programme (CER), in collaboration with the Whiting Foundation, had just issued a Call for Proposals for first aid to documentary heritage under threat. A timely intervention helped evacuate and stabilise the Monastery's collection, saving invaluable documentation, among other things, on the colonisation of Ecuador and even religious and cultural practices predating the Spanish conquest. In the process of saving these forgotten stories, the archives drew national and international attention to a treasure trove that had long suffered from neglect.



'This project allowed us to begin the discovery of one of the most important treasures of the city and the country, nobody knew the amount of historic information held at this library. With the publicity gained...obtaining additional funding for the management and sustainability of the library became a real possibility. This project became a role model on the correct method of preserving heritage collections, so important that universities and government entities sent students and personnel to get trained on the techniques and new technologies for this objective...now we share the common goal of preserving documentary heritage.'

Fundacion Conservartecuador, Final report, Ecuador, 2017



Saving documentary heritage at the San Augustin Monastery in Quito © Fundacion Conservartecador

In Iraq, equipping a space where stories can be heard

In Iraq, after ISIS fighters invaded the city of Mosul in 2014, students and faculty at the country's prestigious University fled. The jihadists' reputation for destruction of any physical or intellectual representation of culture different from their own was soon proven true. They entered the campus grounds, ransacking classrooms and facilities and burning down the library that had once held a million books, historic maps and manuscripts dating back centuries. Three years later, ISIS was finally driven out of Mosul. The University was faced with the daunting task of trying to rebuild. Local residents rallied to show the importance of their centre of learning. A festival of literature was organised, several thousand people showed up, paying the entrance 'fee' of one book.

Offers of book donations came from around the world, but the library had no facilities to receive them. The Prince Claus Fund stepped in with a Cultural Emergency Response (CER) grant, made possible through a collaboration with ICCROM through its regional centre ICCROM-ATHAR and the Gerda Henkel Stiftung, to supply metal bookshelves, computers, laptops, printers, photocopiers, cupboards, bookbinding equipment, reading tables, desks, and chairs. At the time of writing the Iraqi Institute had just received the grant and was in the process of buying the needed materials and providing them to the University library.



‘Quite intentionally, the library was hardest hit. ISIS sought to kill the ideas within its walls’

Robin Wright, “Mosul’s Library without Books”
in [The New Yorker](#), June 2017



Reviving cultural traditions for Vietnamese children

In Vietnam, the skills for many traditional crafts are being lost. In 2015, the Prince Claus Fund, together with the GSRD Foundation, issued a call for proposals by creative entrepreneurs for projects that would revitalise traditional craft making. One of the most successful projects, that aims to revive and preserve the craft of Dong Ho wood printing, was selected in 2017 for further funding for three years. The project initiator, Meye Creative Co., has prepared woodblock printing kits for children between the ages of 6-12, bringing a new generation in touch with an ancient art and contributing to revitalising the craft and making it sustainable.



‘This is a useful learning tool: instead of iPad gaming all weekend, it took my son to experience the art of hand folk, to touch each line material of created paintings that now are only famous in books.’

A delighted parent commented online



5 ĐIỀU BẮC HỒ DẠY
1. YÊU THƯƠNG, HỖ TRỢ NHỮNG BẠN
2. HỌC TẬP TỐT, LÀM VIỆC TỐT
3. BÀN KẾT TỐT, KỶ LUẬT TỐT
4. GIỮ CHÂN VỆ SINH THẬT TỐT
5. KHIÊN TÂM, THẬT TRÁI, ĐÌNH CÂM

In Istanbul and Amsterdam, a special place for friendly exchange:

Samer Al-Kadri ran a children's publishing house in Syria before he had to flee the country. Finally landing in Turkey he opened Pages Bookstore Café. It was the first bookstore selling Arabic literature in the country and a friendly place where Turks and Kurds and Syrian exiles could all feel welcome. With a little help from the Prince Claus Fund, Samer organised various cultural events for people to meet and get to know each other.

Shut out of Turkey in 2017, Samer was not deterred. He established a pop-up Pages in Amsterdam at the Prince Claus Fund Gallery, thanks to a collaboration with the Amsterdam Fund for the Arts (AFK) and the Lutfia Rabbani Foundation. For a few months, he transformed the gallery space into a warm and welcoming bookstore, with free coffee and tea, and musical, artistic and literary happenings. Between June and October, Pages drew an estimated 7,000 visitors and enthusiastic media attention. Since then, Samer has found a new home down the street at the Goethe Institute, where Pages continues to offer all kinds of folks the chance to meet, talk, relax, and make friends.



'The Arabic world of Art and Culture is one of the richest in the history of humanity including the current era. Yet, in the West, and specifically in the Netherlands, sources, venues and events celebrating Arabic art and culture are scarce if none. The Arabic community here is only growing and have been part of this society for decades. It is about time to start to opening up for sharing cultures and celebrating each other. I believe these kinds of initiatives are vital for the society and the Arts, let alone a great source of joy and familiarity for the Arabic community.'

A visitor to Pages Bookstore Café



Pages Bookstore Café, Prince Claus Fund Gallery, June 2017 © Maarten van Haaff

A Colombian museum strengthened through a network of exchange

From 2011-2017, the Museo de Antioquia – located in the heart of what was one of the most violence-prone cities of Colombia – was part of the Prince Claus Fund’s Network Partnership programme. The antiquities museum in Medellin received funding for a 3-year project called [Museum and Community](#) which broke through social barriers and brought young and old together to define and depict the cultural values they cherish. After three years, the museum continued to attend the twice-annual meetings of Network Partners for another 3 years as a non-funded participant. The agenda at these meetings is set by the partners themselves. Discussions range over ideas, experiences, challenges, and the pressing issues faced by cultural entities. Network Partners are often inspired to collaborate. In 2015, Edi Muka, Director of fellow Network Partner the Tirana Institute of Contemporary Art in Albania, co-curated an exhibition with the theme Local Stories / Global Practices at the Museo de Antioquia.



‘It has been incredibly inspiring and enriching for our museum and for me, personally, to have been part of the Network Partners ... The clear-cut focus on cultural issues that recognize due value to freedom, dignity, egalitarian initiatives, creativity, and the common good endows the Prince Claus Fund meetings with a unique mindset and atmosphere... its imprint on our museum’s and our personal behavior has made some indelible changes already.’

Nydia Gutiérrez, Head Curator, Museo de Antioquia, on leaving the Network Partnership programme in 2017



Plaza Botero in front of Museo de Antioquia in Colombia © Museo de Antioquia

Young Nigerian photographers inspired through exchange

In May 2017, Emezi Yagazie and Tom Saater, two young Nigerian photographers, attended the first general meeting in Nairobi of Everyday Africa, a collective of 30 African photographers dedicated to combating clichés and misconceptions about their continent. A grant from the Prince Claus Fund's Mobility Fund covered the high cost of intra-continental travel and made it possible for them to meet their contemporaries from other countries and take part in several days of workshops, an exhibition, and book launch.



‘Considering the importance of the professional contacts and opportunities made possible in Nairobi, the grant meant a great deal to us. We will both be a part of the Everyday Africa mentorship program as mentees, helping us to build on our practice, and being present to voice our opinions at this first Everyday Africa meeting helped me feel like an important part of this collective.’

Emezi Yagazie and Tom Saater in their final report, 2017



ing 19

God provide them with the stuff they need

Black is beautiful

Strong Lioness!

We Have roles

ICTURE.

That's my hometown

Fougou j'en meurs d'envie

MY FAVORITE SNACK IN THE WHOLE WIDE WORLD!

I do Love how kids in Africa Like kids did in the old days



Mentoring filmmaking talents in Pakistan and Afghanistan

Tamana Ayazi is a 25-year-old filmmaker from Kabul, Afghanistan, who advocates freedom of thought and human rights through filmmaking, photography, and writing. She received a bachelor's degree in business administration from the American University of Afghanistan. Tamana started filmmaking in 2012 while taking part in a Citizen Journalism and Filmmaking programme called 'Afghan Voices' in Kabul. Her interests are issues concerning women, children, education, war, and discrimination. She wants to document positives as well as negatives in Afghanistan and would like to explore other cultures to learn about real stories elsewhere.

In 2017 she responded to the call for proposals Film Talents - Voices from Pakistan and Afghanistan, a collaboration between the Prince Claus Fund and the Goethe Institute that offers young emerging filmmakers in Pakistan and Afghanistan the opportunity to take part in a mentorship programme through a series of five workshops organised in 2017 and 2018 in the region. Tamana writes that she wants to make films for an international audience and hopes the other participants will help her raise her voice.



'It is very hard to live in a man-controlled community where women are treated like sex objects rather than human beings. I am very excited to meet great young filmmakers of both countries, Afghanistan and Pakistan, and exchange values and thoughts with them as well as collaborate with them on various social and global issues that'll strengthen human rights and women's participation in various aspects of our communities.'

Tamana Ayazi, Afghan filmmaker, 2017



A springboard and wider exposure for young Arab photographers

In the Arab world, a lack of resources and a resistance to critical narratives, or those that deviate from the norm, can make it hard for aspiring documentary photographers to break into the field. A collaboration between the Prince Claus Fund, the Arab Fund for Arts and Culture (AFAC), and Magnum Foundation was established in 2014 to fill that void and encourage young documentary photographers. The Arab Documentary Photography Programme (ADPP) supports compelling, non-stereotypical visual documentation of important social issues in the region. Grantees are free to work in a range of nonfiction narrative styles, from classic documentary photography to more experimental visual storytelling, and even to include audio and video elements. For many grantees, the project has been a springboard to international recognition. In 2017, Egyptian photographer and 2016 ADPP grantee, Hadeer Mahmoud's project documenting the Arab Spring was published in the [New York Times](#). Syrian photographer Omar Imam received an ADPP grant in 2015

for his project 'Live, Love, Refugee' that illustrated with irony and humour the dreams and aspirations of Syrians in a Lebanese refugee camp. His work has continued to draw attention, winning him acceptance into the Rijksakademie in the Netherlands and in April 2017, the [Tim Hetherington Visionary Award](#).





Sara wears makeup and new clothes when she visits her Mohamed in jail. She did not get a chance to do this as a newlywed because of his arrest. From 'Love and heartbreak after the Arab Spring' © Hadeer Mahmoud

A course that multiplies the capacity to rescue heritage

Saving cultural heritage all over the world is an enormous challenge that needs knowledgeable people on the ground. The Prince Claus Fund's Cultural Emergency Response (CER) programme not only provides quick funding to rescue cultural heritage under threat, it is also working to multiply the number and capacity of heritage 'rescuers'. The Prince Claus Fund, ICCROM (The International Centre for the Study of the Preservation and Restoration of Cultural Property), and the Smithsonian Institution together have established a partnership to train future trainers who can spread knowledge on 'First Aid to Cultural Heritage in Times of Crisis' (FAC) locally.

Lama Abboud, a Syrian architect who had participated in a FAC course in Washington, DC in 2016, organised a training course from 13-24 August, 2017 in the Syrian city of Homs. Thirty people from different institutions and different educational backgrounds took part - 21 women and 9 men. Abboud wrote that the training was a great success and many organisations have asked her to replicate the course in other Syrian cities.

'The FAC course was extremely well received in Homs. I am so proud and satisfied by the results. The participants were so excited, and were keen to receive new information and materials ... This important course had huge impact - participants not only enhanced their knowledge but also started thinking differently about the role that cultural heritage can play in building peace in our society.'

Lama Abboud in letter to Prince Claus Fund, 2017





Participants of the course 'First aid to Cultural Heritage in Times of Crisis' in Homs, Syria © Lama Abboud

Evaluating and improving what we do

In October there was also a design meeting in Rome of FAC organising partners to evaluate the course curriculum. Participants from previous courses were invited to give feedback in an ongoing process to refine and improve the First Aid training courses and to agree on a pathway for developing a sustainable network of cultural first aiders. As a learning organisation, the Prince Claus Fund is growing, too!



‘Past events have shown that cultural heritage plays a role in strengthening the resilience of affected communities. First Aid for Cultural Heritage in Times of Crisis (FAC) emphasizes increased awareness, preparedness and immediate coordinated response to safeguard movable and immovable cultural heritage directly after a crisis. It aims to enhance participant skills for emergency preparedness and response, crisis communication, and people-centred first aid to cultural heritage. Using simulations and scenarios to replicate field conditions, the training is mostly hands-on.’

First Aid to Cultural Heritage in Times of Crisis
2018 - [course announcement](#)



Cultural Speed Date

It's an annual event that has been going on for 9 years now and there's nothing quite like it. The Prince Claus Fund's Cultural Speed Date brings together over 200 international and Dutch cultural professionals and gives them eight quick chances to meet new people, describe their work and passions, exchange ideas, and explore possibilities for working together. The rest is up to them. In 2017 we surveyed a portion of the participants after they went home. They all said they were either likely (4.35%) or very likely (95.65%) to attend again.

Why? Here are some of their responses:



'This is the only chance I have in the year to connect with a truly diverse set of people and organisations in the cultural sector.'

'I was delighted with the seriousness of Prince Claus' work and especially

how it understands the field of art and culture, closely related to social welfare, citizenship and activism. Cultural Speed Date was really a wonderful opportunity to meet people and to make contacts.'

'Not enough space and time to describe all the possibilities that may come out of it. I am already exploring collaborations with the Sharjah Foundation, L'Art Rue and the Fundacion Mar Adentro.'

'The Speed Date is a very validating moment as an artist and as a cultural practitioner. It makes you realise that you are part of a much larger community of people that not only value and appreciate your work, but understand your struggles, too.'

'Thank you for making the Cultural Speed Date happen again! It's a real ray of light in the dark December.'



Cultural Speed Date at the Compagnietheater in Amsterdam, December 2017 © Maarten van Haaff



Eduardo Hirose (Peru) supported by Prince Claus Fund Magnum Foundation collaboration. In the photo series 'Rinconda', Hirose documents both the human and environmental costs of illegal gold mining in Peru.





Inspiring Visual Stories

2017 Prince Claus Fund laureates

Many Prince Claus Fund activities, events, projects and partners are captured in exuberant films that you can find online (on our [YouTube](#), our [website](#) or our partners'). Here are just a few from 2017.



Vincent Carelli, documentary filmmaker and activist for indigenous rights, Brazil



Ma Jun, new media designer and environmentalist, China



L'Art Rue, association that re-appropriates public space for creative expression and public participation, Tunisia



The 2017 Cultural Speed Date brought together over 200 cultural professionals



Amar Kanwar, visual artist and social activist, India



Khadija Al-Salami, documentary filmmaker and activist for women's rights, Yemen



Francis Kéré, architect whose designs are based on ecological principles and sustainability, Burkina Faso



Brigitte Baptiste, scientist, advocate of gender diversity and public intellectual, Colombia



The 2017 laureates talked about their work at 'Louder than Words: Global Leaders on the Frontline of Culture', a public event in Amsterdam



Freedom Dinner in De Hallen, Amsterdam, (Dutch with English interviews of Joumana El Zein (0.35), Syrian chef Zina Abboud (2.01) and 2016 Prince Claus Laureate Kamal Mouzawak (6.34)



CER-Net partner Daw'an Mudbrick Architecture Foundation in action in Yemen

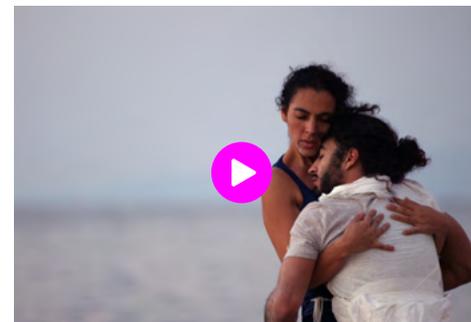
Three Syria Beyond the Arts films:



The project 'Shababeek' offers Palestinian youth in Lebanon multiple ways to share their own stories and break through stereotypes



Pages Bookstore



Ticket to Atlantis



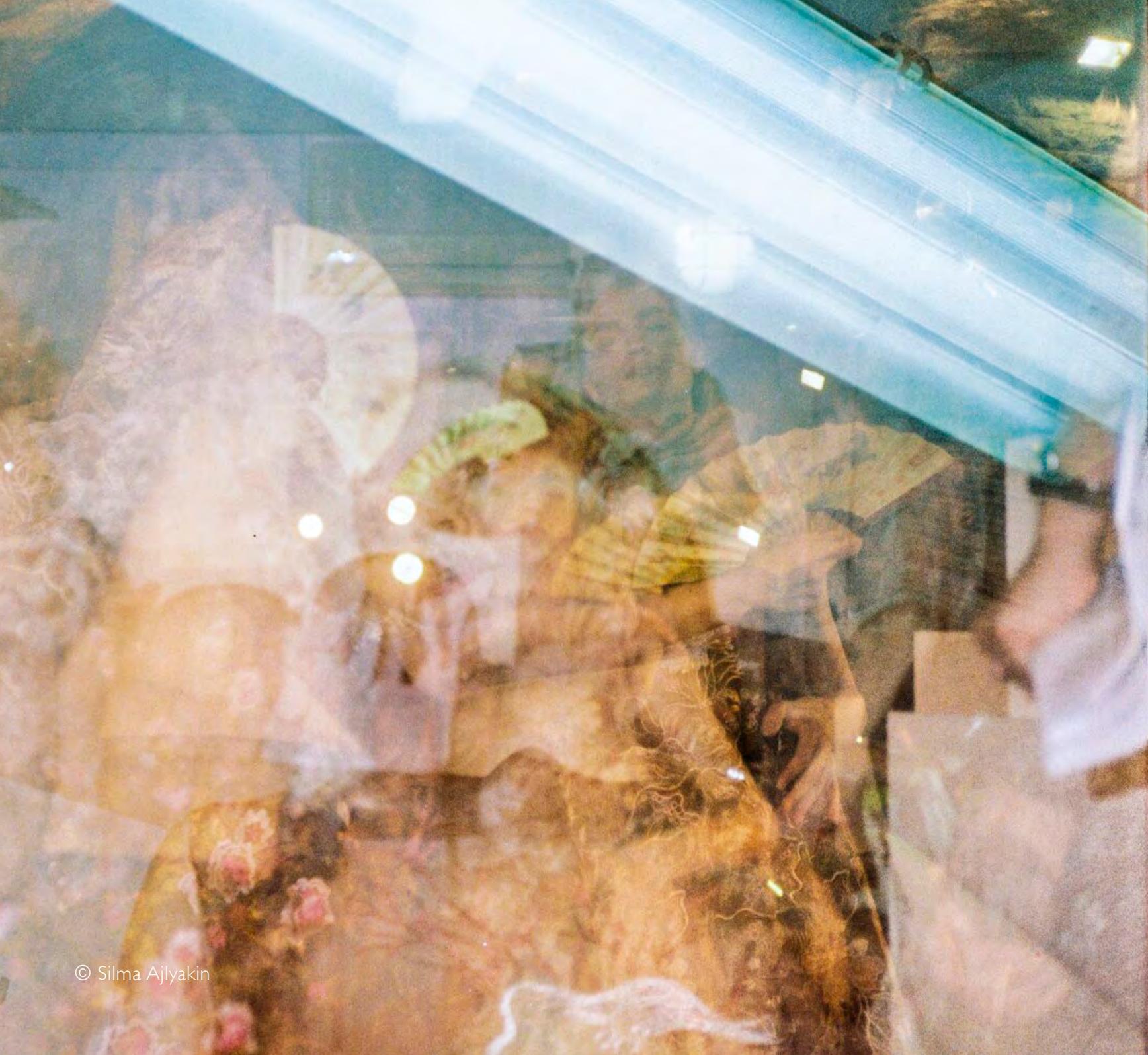
Mare Nostrum

Photographs and films © project partners and laureates of the Prince Claus Fund



Silma Ajlyakin (Lebanon) supported by Prince Claus Fund, Magnum Foundation, Arab Fund for Arts and Culture collaboration. In her project 'Live with it' Ajlyakin uses light, color and fashion to make creative, emotive visual portraits of individuals within the Syrian and Lebanese LGBTQ+ communities.





Three words best capture how the Prince Claus Fund carries out its cultural mission: We **support**, **award**, and **protect**. Our **support** is given through various types of **grants** for people, projects, and partners. Our **awards** are presented annually to individuals or organisations **in recognition** of excellence and achievement in the fields of culture and development; and our **protection** takes the form of **rescuing cultural heritage** damaged by natural or man-made disasters and also by training local heritage rescuers.

Grants & Collaborations

The Prince Claus Fund's Grants & Collaborations programme, often in collaboration with other co-financing organisations, funds cultural practitioners, organisations and artists in various ways. Through its different grants and specific calls for proposals, the Fund gives talented artists and cultural practitioners who are just getting started a chance to develop their creative ideas and expand their horizons. It also allows established professionals and organisations with quality initiatives a chance to benefit from project-based and longer-term support. The partnerships formed through these grants provide a valuable guide and resource to the Fund, giving expert advice and indicating trends, obstacles and areas of need in their regions and disciplines.

Awards

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

Cultural Emergency Response (CER)

The Cultural Emergency Response programme (CER), in direct cooperation with local partners, provides quick help to evacuate, stabilise, or rescue cultural heritage that is under imminent threat of destruction or that has been damaged by natural or man-made disasters (often a result of conflict). By responding as soon as the situation allows, CER aims to rescue cultural heritage, to prevent sites from collapsing or to stop damage from getting worse. In collaboration with ICCROM and the Smithsonian Institution, CER also promotes the training of local and regional people in the skills needed for protection, damage assessment and rescue of their heritage and facilitates networks of expertise that proves vital in emergency situations.

The Next Generation

In October 2017 the Prince Claus Fund initiated a new programme specifically aimed at engaging young people (ages 15-30) in the building of more inclusive, open-minded societies. The Next Generation will operate in the same ways as our other programmes, by supporting individuals and organisations in creative endeavours that offer safe spaces for youth to explore issues related to gender, diversity, and inclusion and to create alternative narratives that allow young people to see their world in new and different ways.

Public Programme

The Public Programme supports the international work of the Fund by informing people in the Netherlands about its activities. It engages diverse audiences by organising events, often in collaboration with other like-minded organisations, that facilitate intercultural exchange. It arranges exhibitions and activities in the Prince Claus Fund Gallery in Amsterdam and elsewhere to show the work of the Fund's partners and laureates and to foster an appreciation of the need and impact of investing in culture, particularly in places where resources and opportunities for cultural expression are limited.

These five programmes are made possible through:

research, monitoring and evaluation Our Research, Monitoring & Evaluation Team does extensive research and solicits second opinions and expert advice from our worldwide network. They have been busy this past year refining their procedures with the aim of making our selection processes and results even more transparent, while not overburdening people and organisations whose resources and capacities are stretched thin.

sufficient funds Our Fundraising Team is responsible for financial outreach. The Dutch Ministry of Foreign Affairs and Dutch Postcode Lottery provide a solid base, while a select group of active Torchbearers offer both moral and financial support for the Fund's activities. Collaborating partners contribute significant resources and expertise for specific projects.

communications at home and abroad Our Communications Team works in multiple ways through traditional and digital media to let people know about the Fund's work and the accomplishments of its many partners.

Additional assets are the Fund's extensive library of publications on international culture and development available to researchers, and of course the Fund's hardworking staff and loyal interns.

In 2017 at the Prince Claus Fund office

We became greener and dedicated ourselves to a healthier office environment!

-  We divide our garbage.
-  We use recycled paper to print.
-  We give our empty ink cartridges to Stichting Aap.
-  We are printing less since we are digitalising our hard copy files.
-  We drink organic, fair trade coffee that's processed in an environmentally friendly way and we've replaced coca cola and chocolate chip cookies with weekly baskets of fresh fruit.
-  We had a rejuvenating workspace yoga class given by Nathalie Ho-Kang-You.
-  We brought in **26** plants that have improved the air quality and atmosphere in our offices.

We said goodbye to **2** staff members and we said hello to **7** new staff members, making the total **20** women and **2** men.

We had **8** lunch presentations in our office by project partners of the Fund.

Our eyes were opened to the fact that even an organisation filled with women that supports people of all genders and inclinations can still be gender oblivious. Starting in 2017, our bathrooms are all gender neutral and we are working on further integrating gender awareness into our policies and strategies.

We are grateful for the many enthusiastic and hard working interns and volunteers who reinforced us. They came from a wide range of countries, including: The Netherlands, France, United Kingdom, Brazil, Colombia, India, Lithuania, Romania and Sudan.

'I am exactly the same age as the Prince Claus Fund, and just like the Fund, I am still growing! I am grateful for what I was able to learn from an organisation that I see as full of youth, self-reflective, and always striving for more awareness and engagement in today's issues. If anything, the Fund has made me even more ambitious!'

Charlotte Veldkamp, Trainee Communications



Samar Hazboun (Palestinian Territories) was supported through the Prince Claus Fund Culture in Defiance Call with extra support from the Dutch Postcode Lottery. In her photo series 'Past Preserved' Hazboun aims to preserve the memories of 24 Syrian families who live in the Zaatari refugee camp in Jordan. She reconstructs peoples' favourite corners of their homes as they remember it and photographs people in this setting. The photographs can be kept by the families, and will be a fabricated photo of "home" that can be passed on to younger generations.





Who we are

Prince Claus Fund Staff Members

A list of names of all members of staff and all committee members can be found in annex 2



Prince Claus Fund staff members at the Royal Palace Amsterdam © Frank van Beek

Prince Claus Fund Board Members



Prince Claus Awards Committee



Prince Claus Network Partners



CER Advisory Committee





Photo series 'Bamiyan a story of change!' by photographers of 3rd Eye Photojournalism Center, Afghanistan, supported through the Prince Claus Fund Culture in Defiance Call with extra support from the Dutch Postcode Lottery. 'Bamiyan a story of change!' is a photo series, book and exhibition about the recent 10 years of change in Bamiyan, Afghanistan.





Statement of Account

Good Governance Code for Good Causes and Cultural Organisations

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

Tasks and Accountability of the Board and Director

The tasks and accountability of the Board and Director are described in the Statutes of the Prince Claus Fund (22 June 2010) and the Directiereglement Prins Claus Fonds (29 July 2015).

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

The Director is appointed by the Board. The Board also stipulates her salary. In addition, the Board approves the general terms of employment for both the Director and the other staff members. The Director is responsible, within the aims of the organisation, for general policy development and implementation, external representation, public relations policy, managing the office and staff, implementing the general terms of employment, and for preparing and implementing the decisions of the Board. The Prince Claus Fund conducts evaluations of projects and programmes. Each year, the Board holds assessment discussions with the Director.

Quality of Organisation and Activities

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

Optimal Investment of Resources

The financial resources should be invested as much as possible in the Prince Claus Fund's primary objective. In 2017 65% of all spending is spent on direct contributions to programmes and projects. The Board and Director do their utmost to keep the costs for generating funds, management and administration as low as possible. The costs for generating funds were slightly higher than budgeted in 2017 (7% versus 6%) due to more time spent on generating (co)funding by the PCF staff than originally planned. The costs for Management and administration (realisation 4%) stayed within the budget limit of 4%.

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 instalments: 25%, 50% and 25%. Four instalments are sometimes deployed for the payment of large amounts.

Risk management

The risk policy is related to:

- Financial and reputational risks with respect to the expenditures on projects. The consequences of risks in this field are great; however the chance of actual occurrence has been judged as small. Measures taken are reflected by the governance structure and the internal control within the organisation, including the use of standard contracts and the important role of the monitoring and evaluation of each and every project. Sufficient mitigating measures have been taken.

- The risks with respect to financial management and administration of its funds. The consequences of risks in this field are limited; the chance of occurrence has been judged as small. Measures taken are reflected by the governance structure and the internal control within the organisation, including the practice of the four eyes principle. Sufficient mitigating measures have been taken.

- Risks with respect to IT. The consequences of risks in this field are great; the chance of occurrence has been judged as average. Measures taken are reflected by the use of a SLA applicable to the services delivered by the IT supplier. Sufficient mitigating measures have been taken.

- Fundraising targets. The consequences of risks in this field are average; the chance of occurrence has been judged as small. Measures taken are related to the permanent monitoring of the fundraising policy and the achieved results, combined with an incorporated flexibility within the budget in case of setbacks. Sufficient mitigating measures have been taken.

- Over expenditure on budgets. The consequences of risks in this field are limited; the chance of occurrence has been judged as small. Measures taken are related to the execution of a systematic budget control and the monitoring of the monthly planning and control cycle. Sufficient mitigating measures have been taken.

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

Policy and function of reserves

In 2017 the size of the contingency reserve has again been reviewed. Based on the review, the Board has decided to maintain the maximum of the contingency reserve at an amount of € 1,125,000. The limit of € 1,125,000 conforms to the relevant guidelines. Due to a change in accounting policies this limit has been reached.

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

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

Relations with Interested Parties

The Prince Claus Fund maintains open and correct dialogue with all interested parties, including staff members, funding bodies, donors, beneficiaries, partners, and government bodies. The Prince Claus Fund keeps these interested parties informed and engaged through correspondence, the annual report, interim reports (when necessary), a newsletter, the website, social media and invitations to the Prince Claus Fund's activities. The Prince Claus Fund also has a complaints procedure. There were two complaints in 2017 which were settled to the satisfaction of the persons concerned. One complaint concerned unclear information on the opening hours on the day of the Awards ceremony; the second one concerned the lack of information on the exhibition in the Prince Claus Fund Gallery in the Dutch language.

Investment policy

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

Financial Review

Requirements with respect to the articles of association

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

Board

The Board receives no remuneration.

Director

The Director's annual remuneration is illustrated below, based on the requirements regarding the Dutch Wet Normering Topinkomens.

Name	Period	2017 remuneration
Mrs J. El Zein Khoury	1 January - 31 December 2017	€ 92,930

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 2017. WITH Accountants was appointed to audit the financial statements.

Income

The Dutch Minister of Foreign Affairs granted the Prince Claus Fund an amount of in total € 8 million for the activity 'Prins Claus Fonds 2017-2020'. For the year 2017 € 2 million was available and received. Apart from this € 6,7 million was granted for the Next Generation Programme 2017-2020. For the year 2017 € 97,500 was available and received.

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 2017. This contribution will be continued until 2020. In 2017 an extra amount of € 10,000 was granted for the purpose of the event launching a film and book about the Sahel Opera project.

More and more incidental (project) funding is being received. This year € 732,000 was received from (co-)funding from partners in collaboration.

In 2017, income amounted to a total of € 3,946,000 (€ 4,000,000 was budgeted). The deviation of € 54,000 between budget and realisation in 2017 is explained mainly by lower (co-)funding from partners in collaboration as a result of the change in accounting policies.

Balance of funds and costs 2017 and ratios

The balance of funding and costs 2017 exceeds the budgeted +/- € 20,000 with € 36,000. Apart from the lower funding than budgeted there are costs for the Next Generation programme (€ 107,000) which were not part of the 2017 budget, since the extra grant for Next Generation was not yet available at the time the budget for 2017 was drawn up.

The lower funding and extra costs for Next Generation have been fully compensated by lower programme expenditure due to the change in accounting policies. As a result of this change, some items of funding and expenditure in relation to collaborations are being booked at a later moment than before. As a consequence, in 2017 programme expenditure is € 154,000 below budget (included the costs of Next Generation as mentioned of € 107,000).

The costs of generating funds also exceed budget (€ 63,000), mainly due to the fact that more and more time must be spent on generating funds. In the budget of 2017 this was underestimated.

The financial income and expenses are € 7,000 under budget, mainly due to the low interest rate. This has been almost fully compensated by lower costs for management and administration.

According to Dutch Ministry of Foreign Affairs regulations, 65% of all spending in 2017 by the Prince Claus Fund must be spent on direct contributions to programmes and projects. This condition is being met (65%). In 2017 the Next Generation programme got started, with initial costs that mainly consisted of office costs. The ratio of 65% is calculated exclusive funding and costs related to the Next Generation programme. As from 2018, the first full year of the Next Generation programme, this programme will be a part of the calculation for the ratio.

In addition, the Prince Claus Fund uses some ratios in its budget derived from Richtlijn 650 norms for fundraising organisations. They are stated here below.

	Realisation 2017	Budget 2017
Costs of generating funds divided by total of generated funds	7%	6%
Share in expenses:		
- Spent on goal	89%	90%
- Costs of generating funds	7%	6%
- Management and administration	4%	4%
Total	100%	100%

The distribution of costs is based on the time that each staff member is expected to spend on the various activities. This estimation is then checked against the actual situation every year.

The following consists of the balance sheet as of 31 December 2017 and the statement of income and expenditure 2017.

Balance sheet as of 31 December 2017

	31-12-2017	31-12-2016
ASSETS	€	€
Non-current assets (equipment and housing)	15,474	41,312
Inventories	0	4,248
Receivables	823,658	1,601,755
Cash and cash equivalents	2,740,007	1,186,712
Total assets	<u>3,579,139</u>	<u>2,834,027</u>
LIABILITIES		
Reserves and funds:		
Reserves		
- Contingency reserve	1,125,000	1,445,974
- Reserve fixed assets	15,474	26,312
- Reserve projects	362,770	0
Total reserves	<u>1,503,244</u>	<u>1,472,286</u>
Funds		
- Restricted funds housing	0	15,000
Total reserves and funds	<u>1,503,244</u>	<u>1,487,286</u>
Debts		
- Long term project contributions	274,886	218,417
- Short term project contributions	1,023,592	873,670
- Other short term debts	777,417	254,654
Total debts	<u>2,075,895</u>	<u>1,346,741</u>
Total liabilities	<u>3,579,139</u>	<u>2,834,027</u>

Statement of income and expenditure 2017

	Realisation 2017	Budget 2017	Realisation 2016
	€	€	€
Income			
Income from private individuals	28,815	100,000	31,590
Income from companies	478,134	300,000	378,810
Income from lottery organisations	510,000	500,000	500,000
Income from government grants	2,097,500	2,000,000	2,100,682
Income from other non-profit organisations	762,211	1,000,000	683,329
	<hr/>	<hr/>	<hr/>
Sum of generated funds	3,876,660	3,900,000	3,694,411
Income in return for delivery of products	69,555	100,000	23,234
	<hr/>	<hr/>	<hr/>
Total income	3,946,215	4,000,000	3,717,645
Expenditure			
Programme expenditure			
- Grants and Collaborations	28,815	100,000	31,590
- Emergency Relief and Cultural Heritage	478,134	300,000	378,810
- Awards	510,000	500,000	500,000
- Monitoring and evaluation	2,097,500	2,000,000	2,100,682
- Next Generation	106,511	0	0
Release	-11,273	0	-73,625
	<hr/>	<hr/>	<hr/>
Total programme expenditure	3,483,678	3,637,400	3,354,210
Costs of generating funds	285,569	222,500	197,952
Management and administration	163,526	170,100	176,989
	<hr/>	<hr/>	<hr/>
Total expenditure	3,932,773	4,030,000	3,729,151
Balance before financial income and expenses	13,442	-30,000	-11,506
Financial income and expenses	2,516	10,000	9,453
	<hr/>	<hr/>	<hr/>
Balance of income and expenditure *	15,958	-20,000	-2,053

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

Overview of division of expenditures 2017 - specification by programme

	Expenditures Grants and Collaborations	Cultural Emer- gency Response	Awards	Monitoring & Evalua- tion	Next Gene- ration	Release	Generating funds	Managem. and adminis- tration	Total rea- lised 2017	Budget 2017	Realised 2016
	€	€	€	€	€	€	€	€	€	€	€
Expenditures											
Direct to programmes and projects	1,282,594	412,470	759,412	26,000	12,909	-11,273	0	0	2,482,112	2,608,000	2,204,363
Communications	5,394	5,039	3,849	2,164	1,731	0	70,249	2,875	91,301	40,600	88,632
Personnel costs	232,884	198,667	154,545	73,933	67,504	0	162,017	120,184	1,009,734	959,700	1,078,583
Housing	22,272	20,803	15,890	8,934	7,147	0	15,634	11,869	102,549	100,900	97,382
Office	45,044	42,075	32,137	18,069	14,455	0	31,621	24,006	207,407	206,700	204,145
Depreciation	8,614	8,048	6,147	3,456	2,765	0	6,048	4,592	39,670	54,100	56,046
Total	1,596,802	687,102	971,980	132,556	106,511	-11,273	285,569	163,526	3,932,773	4,030,000	3,729,151

Annex 2 – Organisation, Board and Committees

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

Board

Honorary Chairman and the Board

HRH Prince Constantijn is the Honorary Chair of the Prince Claus Fund for an indefinite period of time. According to the statutes, the Board meets at least three times a year. In 2017, its meetings were held on 17 March, 23 June, 13 October and 24 November. Also two brainstorm sessions were held on 31 August and 14 December.

Prince Claus Fund Board per 31 December 2017

HRH Prince Constantijn, Honorary Chairman

Henk Pröpper, Chair, Amsterdam

Pascal Visée, Treasurer, Management Consultant, various supervisory directorships, Rotterdam

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

Lionel Veer, Member, Ambassador and Permanent Representative to UNESCO, Paris

Eppo van Nispen tot Sevenaer, Member, Director at CPNB, Amsterdam

Marietje Schaake, Member, Member of European Parliament, Brussels

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

According to the statutes, the Board must consist of at least five people. The Board members are appointed for four years and can be immediately re-appointed for the same period of time. This is in accordance with the statutes of 22 June 2010. The schedule below comprises the current appointments (per 31 December 2017).

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

Organisation

Director and office

The average number of staff members in 2017 was 16,07 FTEs. There was an average of 16.37 FTEs in 2016. In 2017, externally hired personnel temporarily supported the Public Programme and the Awards programme during the peak period in December. A volunteer maintains the library.

Office of the Prince Claus Fund per 31 December 2017

Joumana El Zein Khoury, Director

Adrienne Schneider, Executive Assistant

Fariba Derakhshani, Programme Coordinator Awards

Deborah Stolk, Programme Coordinator Cultural Emergency Response

Bertan Selim, Programme Coordinator Grants & Collaborations

Mechtild van den Hombergh, Programme Coordinator Next Generation Programme

Mette Gratama van Anandel, Coordinator Research, Monitoring & Evaluation

Dilara Jaring-Kanik, Coordinator Public Programme

Liesbeth van Biezen, Coordinator Fundraising

Sarah Smith, Communications Officer

Ginger da Silva, Writer & Editor

Angus Mol, Digital Strategy and Open Data Project Coordinator

Linda van der Gaag, Researcher

Tessa Giller, Researcher

Sanne Letschert, Researcher

Laura Alexander, Researcher

Eveline de Weerd, Monitoring & Evaluation Officer

Cora Taal, Staff member Finances & Administration

Heleen de Hoog, Assistant Awards

Rosa Schinkelshoek, Staff member Fundraising / Public Programme

Nathalie Ho-Kang-You, Office Manager

Evelyn Onnes, Documentalist (Volunteer)

Interns

In 2017, the Prince Claus Fund was supported by 7 interns and 6 volunteers with our work at the office. Another 7 volunteers helped us hosting the exhibitions of El Anatsui and Ibrahim El-Salahi and 5 volunteers welcomed guests who visited Pages Bookstore Café in our gallery.

An additional 7 volunteers helped to accompany laureates during the week of the Awards Ceremony in December. The Prince Claus Fund is extremely appreciative of their valuable contributions.

Staff Representation

The staff representative committee is composed of three staff members. Officially the committee meets twice a year with the Director to discuss the workings of the office. In 2017 internal communications were greatly facilitated through accessibility of the Director and various meetings at all levels. The staff representative committee met only once on 28 March 2017.

Committees

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 programmes of the Fund: the Awards Committee, the Network Partners Committee, and the CER Advisory Committee. The members of the advisory committees are officially appointed by the Board. The members of all the committees comprise the International Council of Advisors. The Council meets once a year shortly before or after the Awards ceremony. In 2017, the Council met on 7 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.

Awards Committee

The Prince Claus Awards Committee meets twice a year to consider the information about the nominated candidates and presents its recommendations to the Board of the Prince Claus Fund. The Prince Claus Awards Committee met on 16-18 December 2016 and on 30 May – 1 June 2017. The Awards Committee's recommendations were presented to the Board of the Prince Claus Fund in June 2017.

Awards Committee Members per 31 December 2017

Emile Fallaux (Chair), Cultural Advisor, Filmmaker and Journalist, Amsterdam, the Netherlands

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

Defne Ayas, Curator/Director of Witte de With Center for Contemporary Art, Rotterdam, the Netherlands

Solange Farkas, Curator, São Paulo, Brazil

Dinh Q Lê, Visual Artist, Ho Chi Minh, Vietnam

Neo Muyanga, Composer and Musician, Cape Town, South Africa

Manuel de Rivero, Architect and Urbanist, Lima, Peru

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

Network Partners Committee

This committee consists of the Prince Claus Fund's current Network Partners. The Committee advises on the selection of project applications that are received through the Fund's calls for proposals. The Committee also advises on general issues of relevance to the Fund's work, such as changing circumstances in countries where the Fund works and developments in financing artists and cultural organisations. In 2017, the Network Partners Committee met on 5 December.

Network Partners Committee Members per 31 December 2017

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

Loreto Soledad Garin Guzman (CRIA Creating Independent and Artistic Network, Argentina)

Vasyl Cherepanyn (Visual Culture Research Centre –VCRC, Ukraine)
Consuelo Bassanesi (Despina, Brazil)

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

Marcel Hendrik Pinas (Kibii Foundation, Surinam)

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

Joseph Osae-Addo (ArchiAfrika, Ghana)

Tra Nguyen (Sán Art Network, Vietnam)

Orwa Nyrabia, Guevarra Namer (Dox Box, Syria / Germany)

Virginie Dupray (Studios Kabako, Democratic Republic of Congo)

Eduard Muka (Tirana Institute of Contemporary Art, Albania)

Nydia Gutiérrez (Museo de Antioquia, Colombia)

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

CER Advisory Committee

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 22 May and 20 November 2017.

CER Advisory Committee Members in 2017

Machtild van den Hombergh, (Chair), Van den Hombergh Consultancy, 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

Evert Meiling, Coach/Consultant, Amsterdam, the Netherlands

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

Deborah Stolk, Coordinator of the Cultural Emergency Response programme and Secretary to the CER Advisory Committee

In 2017, the foundations were laid for a new way of organising, monitoring, and evaluating our work: The Fund developed a new Theory of Change and adopted a new Monitoring and Evaluation protocol that will be in effect starting in 2018. These are tools to help focus our work, to apply lessons learned from experience and to remain a transparent, effective and responsive organisation.

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

The Fund achieves these outcomes through several **programmes**: Awards, Grants & Collaborations, Cultural Emergency Response and Public Programme. Each has its own approach and activities. In 2017 a new programme, The Next Generation, with a focus on youth, was added.

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

Programmes

Prince Claus Awards

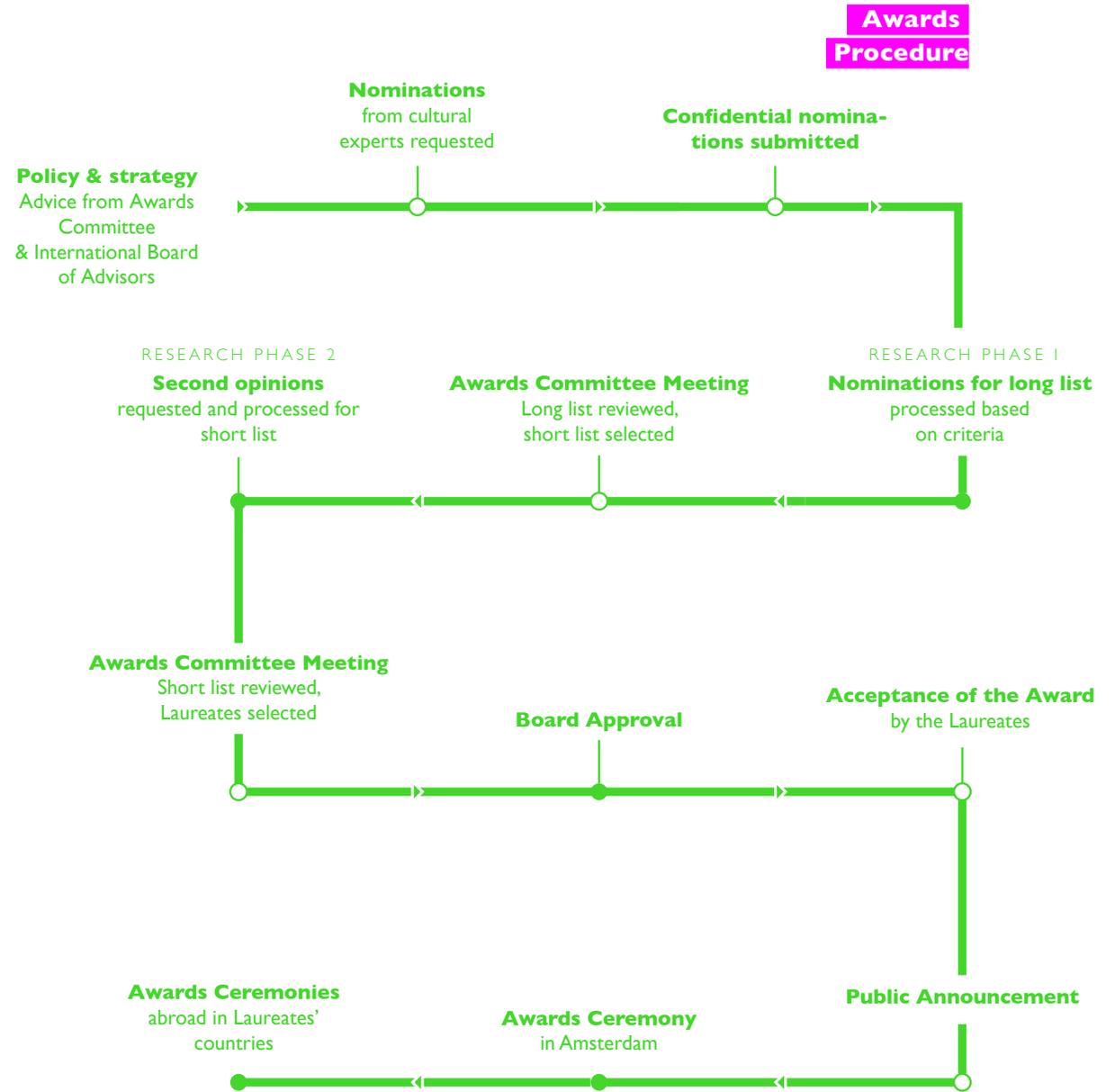
The Prince Claus Awards honour outstanding achievements in the field of culture and development. The awards are presented annually to individuals, groups and organisations whose cultural actions have a positive impact on the development of their societies.

The Fund invites cultural experts from its global network to nominate candidates for the awards. The Prince Claus Awards Committee meets twice a year to review the information about nominated candidates and to make a selection. It presents its recommendations to the Board of the Prince Claus Fund for final approval.

Since 2016, the Prince Claus Fund has limited its Awards to one Principal Prince Claus Award and five additional Prince Claus Awards. In 2017, there were five Prince Claus Awards and the Principal Award was shared between two candidates, making seven Laureates in all.

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

Laureates also receive their Awards at ceremonies in their own countries from the respective Dutch Ambassador in their region. In 2017, there were six Awards ceremonies for the 2016 Laureates, organised in collaboration with the Embassies of the Netherlands in Thailand, Lebanon, Pakistan, Egypt, Colombia and Vietnam.



Grants and Collaborations (G&C)

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

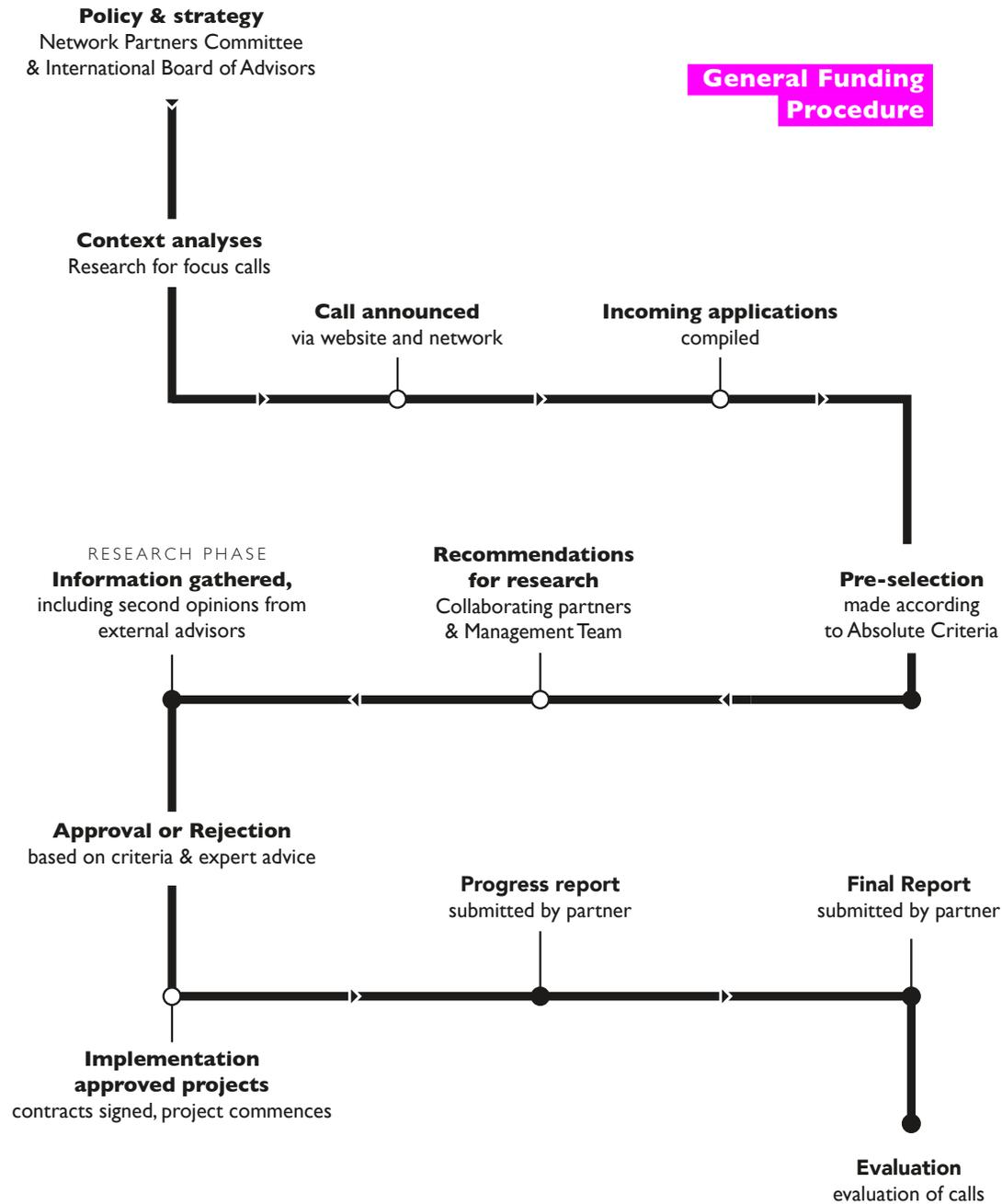
Mobility Grants are designed to assist young and emerging individual artists or cultural practitioners in their professional growth. The Mobility Fund covers travel costs (economy plane or train tickets) in order to facilitate exposure and networking and foster cross-cultural exchange globally. On their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

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

Funds are disbursed according to contracted agreement, pending evidence of progress. During the period of implementation, recipients provide at least one interim report and a final report with supporting documentation (photos, videos, etc.) The Research, Monitoring & Evaluation team makes a final assessment of the project, including lessons learned. It is possible to apply for another one year grant, once a supported project is completed.

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 once or twice a year.

The benefits of the Network Partnership are many: not only are creative ideas and new projects generated within the Network, partners inspire each other and advise the Fund. They are a source of second opinions and provide information on regional or local context for the Fund's work. Through this Network of networks, the Fund enjoys access to a great diversity of communities, disciplines, expertise and geographic perspectives that inform and strengthen both the work of the Fund and that of all its partners.



Cultural Emergency Response (CER)

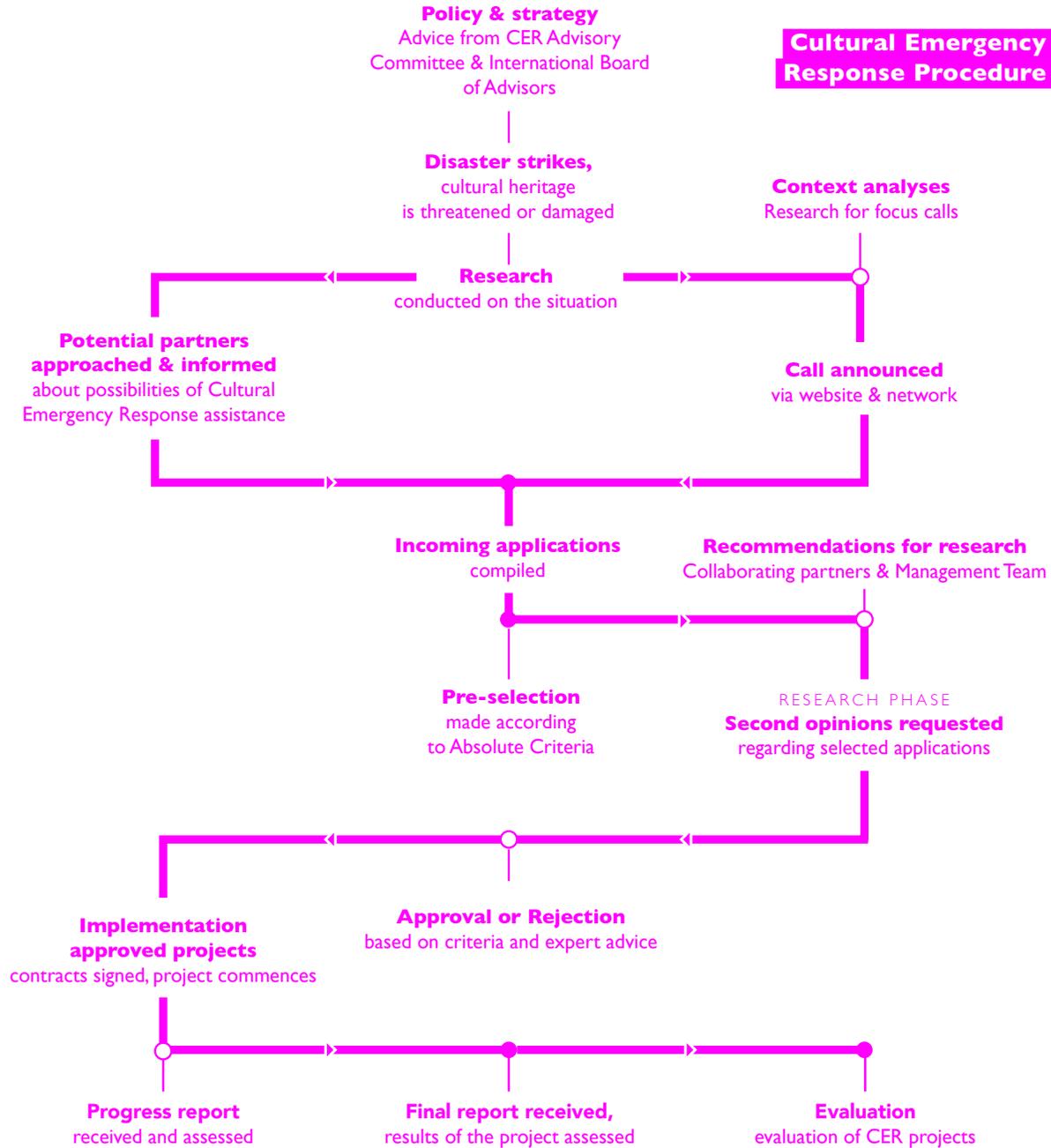
The Prince Claus Fund's Cultural Emergency Response programme (CER), in direct cooperation with local partners, provides quick support to evacuate, stabilise or rescue cultural heritage that is under imminent threat of destruction or is damaged by man-made or natural disasters. By responding as soon as the situation allows, CER rescues cultural heritage, prevents sites from collapsing or stops damage from getting worse. CER can also provide small grants to carry out damage assessments to determine priorities in urgent situations where information is lacking.

CER often works in collaboration with other donors to strengthen jointly their impact. In 2017 CER worked with the Whiting Foundation to protect documentary heritage under threat. It also followed up a collaboration with ICCROM-ATHAR on heritage in Libya and surrounding countries.

CER has an ongoing collaboration with ICCROM and the Smithsonian Institute organising international courses on First Aid to Cultural Heritage in Times of Crisis (FAC). CER and its partners are developing a **Global Heritage Rescuers response network**, that will include all past and future alumni and should sustain the momentum of the courses. The goal is to ensure timely and effective responses for protecting cultural heritage, that are embedded within national and international humanitarian assistance mechanisms. An online platform for alumni and handbook on first aid to cultural heritage are under development.

CER-Net: In 2017 CER started developing a platform where heritage organisations that have partnered with CER can exchange innovative techniques and best practices on cultural relief. CER and newly selected members of CER-Net will jointly develop the partners' work in heritage protection.

The CER Advisory Committee meets twice a year and advises the Director of the Prince Claus Fund on policy and organisation as well as on themes or specific, strategic questions relating to the CER programme and its further development. In 2017, the Advisory Committee agreed that, as CER's activities diversify and expand, it would be better served by a committee with an international profile that could also contribute more practical experience in the various fields of cultural rescue. It was felt that with the transition to a Board that better reflects CER's working fields, members could act as strong ambassadors for CER's work and the importance of integrating cultural relief in humanitarian efforts. The Advisory Committee's transition should begin in 2018.



Next Generation Programme

With an extra subsidy from the Ministry of Foreign Affairs of the Netherlands, the Prince Claus Fund initiated in October 2017 a new programme specifically aimed at engaging young people (ages 15-30) in the building of more inclusive, open-minded societies. The Next Generation will operate in the same ways as our other programmes, by supporting individuals and organisations in creative endeavours that offer safe spaces for youth to explore issues related to gender, diversity and inclusion, to tell their own stories and to create alternative narratives that allow young people to see their world in new and different ways. The Programme will add a Youth Award to the annual Prince Claus Awards. It will recruit organisations that will form the basis of a youth network and be modeled on the Fund's Network Partners Programme. A Programme Head was hired, research was carried out and groundwork for the programme was completed in 2017 and the first call for proposals was issued in early 2018.

Public Programme

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

Supporting departments:

Research, Monitoring & Evaluation

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

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

In 2017, a new Monitoring and Evaluation plan was developed that is consistent with the Fund's Theory of Change and is a flexible instrument that can evolve with experience. The plan starts from a desired Impact; the long term societal goal of peaceful, more inclusive societies in which culture thrives. It monitors each project in terms of its activities and outputs (direct results of activities) and evaluates a group of projects (by location or theme) over several years to assess whether the expected results have been achieved over a longer term and whether outputs have led to desired Outcomes.

Fundraising

Over the past few years, the Prince Claus Fund has professionalised its fundraising and made it an integral part of everything the Fund does. The core of the Fund's approach is developing long-term relationships with people, organisations and corporations who share in the Fund's belief in the importance of culture and fostering understanding between cultures.

In 2017, the Fund strengthened its relationship with individual Torchbearers who pledge financial support to the Fund. It organised various events for donors and potential donors, including a Torchbearers' trip to Beirut,

Lebanon, to see the work of 2016 Laureate Kamal Mouzawak, as well as other Fund-supported partners and projects.

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

Communications

Prince Claus Fund Communications is the megaphone for the work of the Fund. Using a variety of means both on and offline, the Communications team publicises the Fund's work, shares stories from its partners and projects, explains the Fund's core mission, and works closely with Fundraising and Public Programmes to inform people about their activities.

The focus in 2017 was on communicating the value of the network's activities and the importance of investing in and rescuing culture by sharing the inspiring stories of Fund-supported partners and projects. Its aim was to keep stakeholders informed and to reach a larger audience, both within the Netherlands and internationally. The Communications team reached out to traditional media and increased activity through the Fund's own channels (e-newsletters, social media, website). It also distributed eye-catching brochures and other print materials designed by Irma Boom Office.

In 2017, Prince Claus Fund Communications had exceptional material to work with: from the Prince Claus Awards, to activities and exhibitions in the Prince Claus Fund Gallery, to new grantees & cultural emergency response actions, the stories of the Fund's partners were often picked up by Dutch and international media. A few highlights: Ibrahim El-Salahi's exhibition was named a must-see in [Art Review](#) and [Frieze](#), Joumana El Zein Houry was selected by Opzij Magazine as one of the [Top 100](#) most influential women in the Netherlands, and media attention for the laureates saw a significant increase this year.

Administration

The principles of social responsibility - integrity, efficiency and transparency - govern everything the Fund does, including its administrative procedures. The Prince Claus Fund acts in accordance with the regulations of the SBF-Code and the Good Governance Code for Cultural Organisations – the 9 principles. These concern first and foremost the separation of functions, good governance and accountability, which are principles embedded in the Fund's internal regulations. The Fund meets the criteria of the Central Bureau on Fundraising (CBF) and has its own Code of Conduct, published on its website [\[link\]](#). In 2017 the first steps were taken to comply with procedures of the International Aid Transparency Initiative (ITAI) to ensure the transparency of charitable organisations. In 2017 the Fund updated the Administrative Organisation document, which describes the procedures and way of working of the Prince Claus Fund.

In 2017, Jac's den Boer & Vink, a business economics consultancy firm for non-profit organisations, managed the Fund's administration and drew up the Fund's financial statements which were audited by WITH Accountants.

2017 Events

Day	Event
February	
1	Launch of ADPP Call for Proposals
5	Awards Ceremony for PeaceNiche in Karachi
7	Academy Day at the PCF Gallery / Library in collaboration with Leiden University for students in Contemporary Art History and Theory / World Art Studies
13	Awards Ceremony for Kamal Mouzawak in Beirut
9-14	Fundraising event: Torchbearer trip to Lebanon
20	Announcement launch of Magnum Foundation Fund
March	
9	Fundraising event: PCF Presentation at the Amstel Club
9	Academy Day at the PCF Gallery / Library in collaboration with Leiden University for Africa Studies Master students
10	TEFAF Maastricht Fair: PCF wall presentation
14	Academy Day at the PCF Gallery / Library in collaboration with University of Amsterdam for students in International Cultural Policy Studies
22-23	PCF presentation at a heritage expert meeting on international fund applications in Tunis, organized by ICCROM-ATHAR

29	Fundraising event: Reception for Luxury Hotels (corporate in-kind sponsor) at PCF Gallery
30	Awards Ceremony for Vo Trong Nghia in Hanoi
31	Talk in PCF Gallery with Inti Guerrero, Adjunct Curator of Latin American Art at the Tate Modern, London, organised in collaboration with the Mondriaan Fund
April	
6	PCF supported showing of "The Destruction of Memory" by filmmaker Tim Slade at National Museum of Antiquities, Leiden. Documentary exploring deliberate destruction and the protection of cultural heritage
13	Fundraising event: Reception for IBFD (corporate Torchbearer) at PCF Gallery
21	Academy Day at the PCF Gallery / Library in collaboration with University of Amsterdam for students in Master Museum Studies and Art
28	Final day El Anatsui exhibition at PCF Gallery (started 24 November 2016)
May	
3-4	PCF Participation in a panel organized by the Middle East Photograph Preservation Initiative (MEPPI) in Beirut
4	Awards Ceremony for La Silla Vacía in Bogota
5	Freedom Dinner De Hallen, Amsterdam, organised, among others, by 2016 Prince Claus Laureate Kamal Mouzawak
11	Fundraising event: PCF staff visit the private museum of Torchbearers
17	Launch of Joint Call with Whiting Foundation for Proposals to safeguard damaged and acutely threatened documentary heritage
30 May - 1 June	Prince Claus Awards Committee meeting and recommendation to the PCF Board on the selection of laureates.

June	
8	PCF presentation at a knowledge meeting on "Monuments in areas affected by earthquakes" in Groningen, organized by the National Monument Organization
12	Opening Pages Bookstore Café at PCF Gallery (until 26 October 2017)
12-13	PCF Presentation at the meeting "Convening of funders of cultural heritage preservation" in New York, organised by the Whiting Foundation
13	Awards Ceremony for Apichatpong in Bangkok
September	
6	Announcement of 2017 PCF laureates
6	Fundraising event: Exclusive pre-launch of film 'An Opera of the World' for Torchbearers and Funding Partners at the National Opera & Ballet, followed by Thank You Dinner in hotel De L' Europe'.
7	Dutch launch of the film 'An Opera of the World', by Manthia Diawara, and the book 'Bintou Wéré, African Opera' by Koulsy Lamko at EYE Film Museum, Amsterdam
October	
4	Awards Ceremony for Bahia Shehab in Cairo
5	Launch of PCF-supported photography book 'Heartland' at Pages Bookstore Cafe/ PCF Gallery
16-20	Design workshop on First Aid for Cultural Heritage in Times of Crisis (FAC) in Rome
20	Opening Nineveh Exhibition at the National Museum of Antiquities in Leiden
31	CER introduction on cultural relief preceding the documentary film "The Destruction of memory" by Tim Slade during Leiden International Film Festival.

November	
12	Fundraising event: First Prince Claus Fund Dinner for and by Torchbearers
21	Pre-launch presentation of Next Generation Programme and consultation with like-minded Dutch organisations
22	Opening Three Crossings Exhibition: Stanley Brouwn at EENWERK (as part of Amsterdam Art Weekend)
23	Opening Three Crossings Exhibition: Ibrahim El-Salahi at PCF Gallery (as part of Amsterdam Art Weekend)
25	Opening Three Crossings Exhibition: David Hammons at the Waalse Kerk (as part of Amsterdam Art Weekend)
December	
5	Network Partners Committee Meeting
6	Cultural Speed Date
6	Awards Ceremony at Royal Palace Amsterdam
6	Awards Dinner at NH Grand Hotel Krasnapolsky
7	Public event: "Louder than Words: Global Leaders on the Frontline of Culture, 2017" laureates describe their work and discuss art and activism
7	Fundraising event: PCF presented as the charity for the Christmas Tree Lighting at Amstel Hotel
7	International Advisory Committee meeting on the shaping of the new programme, The Next Generation
12	Fundraising event: Reception for OHV Asset Management at PCF Gallery

2017 Awards laureates

The Prince Claus Awards are presented annually to visionary individuals and organisations for their excellent, ground-breaking work in fields of culture and development.



Joint 2017 Principal Prince Claus Award
Vincent Carelli, Brazil, activist for indigenous rights & filmmaker
Ma Jun, China, Journalist / New Media Designer & Environmentalist
2017 Prince Claus Awards
Khadija Al-Salami, Yemen, Documentary Filmmaker & Women’s Rights Activist
L’Art Rue, Tunisia, Public Arts Collective
Brigitte Baptiste, Colombia, Scientist / Environmentalist & Gender Activist
Amar Kanwar, India, Visual Artist & Social Activist
Diébébo Francis Kéré, Burkina Faso, Architect

Grants and Collaborations (G&C)

Network Partnership Programme

Through the Network Partnership programme, longer-term grants are given for three years to a cultural organisation with its own extended network. Network Partner grants give structural support that enables projects that require more sustained funding and helps partners to become sustainable themselves over time. Partners meet twice yearly to exchange ideas and experiences and to discuss issues that are important to them. Our partners and their networks are a valuable guide and resource to the Fund, providing expert advice, indicating trends, obstacles and areas of need in their regions and disciplines.



Grantee	Discipline	Country	Description
Dokufest-International Documentary and Short Film Festival	Film	Kosovo	Network partner since 2017.
CRIA Creating Independent and Artistic Network	Collective of different disciplines	Argentina	Network partner since 2017.
Visual Culture Research Centre -VCRC	Visual arts and research	Ukraine	Network partner since 2017.
Despina	Visual arts, curating, archiving	Brazil	Network partner since 2016.
Land Art Mongolia	Visual Arts, performing arts, culture and heritage	Mongolia	Network partner since 2016.
Kibii Foundation	Visual art, performing arts, music, culture and heritage	Surinam	Network partner since 2014.

Redsea Online Cultural Foundation	Literature	Somaliland	Network partner since 2014.
ArchiAfrika	Architecture	Ghana	Network partner since 2013.
Sán Art Gallery	Visual arts	Vietnam	Network partner since 2012.
Dox Box	Film	Syria	Network partner since 2012.
Studios Kabako	Dance, Music, Video, Theatre	Democratic Republic of Congo	Network partner since 2011.
Tirana Institute of Contemporary Art (TICA)	Visual Arts	Albania	Network partner since 2011.
Museo de Antioquia	Visual Arts	Colombia	Network partner since 2010.

Mobility Fund <i>Mobility Grants are designed for young and emerging individuals across the range of creative fields to expand their horizons and benefit from exchange.</i>  	
Travel	Description
Various ADPP artists to Lebanon	Young photographers supported through the ADPP programme take part in the opening of the Arab Fund for the Arts and Culture exhibition in 2017.
Aida Mangstu to the Netherlands	Aida Mangstu, a photographer/artist/curator from Ethiopia, travels to the Netherlands to attend the Prince Claus Awards.
Alejandra Rodriguez Bolanos to Cuba	Artists from Mexico travel to Cuba to develop an artistic project with local artists focusing on shared history.
Aliansyah Caniago to the Netherlands	Young Indonesian artist develops a research and art based project on migration and identity of Indonesians that reside in the Netherlands.
Alice Biletska from Ukraine to Germany	Travel for the development of a video art project on multiculturalism in Berlin to discuss migration and diaspora.
Alice Jara, Thembela Dick, Lebogang Mashifane to the Netherlands	Artists from South Africa attend the exhibition 'Pride & Protest' initiated by Zanele Muholi as part of the Amsterdam Pride events.
Allan Balberona to Indonesia	Film maker from the Philippines attends film festival to present his film, to enter it in competition and to pitch it to interested parties.
Ana Laura Cantera to Israel	Argentinian artist attends festival and participates in workshops for research on human impact on the environment.
Ana Luiza Carvalho to Mexico	Theatre company of young people travel for a first time international presentation of their work at Museum del Chopo in México.
Anang Saptoto and Abdul Wahid to the Netherlands	Indonesian artists visit Netherlands to develop an artistic project at UNSEEN co-op 2017.
André Felipe Costa Silva to Mexico	Brazilian theatre company travel give a first time international presentation of their work at Museum del Chopo in México.
Andri William to the Netherlands	Travel from Indonesia as part of the Foam 3H program, and to partake in an exhibition curated by Kim Knoppers.
Anton Safonov to Singapore	Ukrainian dancer travels to Singapore to represent Ukraine at the Contemporary Dance Festival 2017.
Antonella Rava from Mexico to Brazil	Representative of independent art publication in Latin America travels to Brazil to present their issue on Brazilian contemporary art.
Anush Babajanyan to France	Travel to represent the 4plus Documentary Photography center in France.

Anushka Bhatnagar to the Netherlands	Travel to partake in the Affordable Art Fair in Amsterdam.
Ariel Escalante to the Netherlands	Artist travels from Costa Rica to present his first feature film at a festival in Amsterdam.
Arouna Guindo from Benin to Germany	Young hip-hop performance dancer attends two events in Berlin to develop his artistic project and collaborate with other dancers.
Astrieto Burkina Faso	Travel to attend a theatre training as part of the LABO ELAN 2017-2018.
Aurelie De Plaen Zougrana to Germany	Travel to deepen an intercultural partnership between Les Recreatrales (Burkina Faso) and Africologne (Germany) based on dissemination of African contemporary creations.
Aya El Iboudy Egypt to Dubai	Travel to create visual documentation following a victim of acid burning who travels to have medical attention in Dubai for the reconstruction of her face.
Ayesha Zubaiti to France	Young film maker travels from Pakistan to present her film at the Short film festival in Cannes.
Azubuike Nwagbogu to Democratic Republic of Congo	Nigerian artist attends a conference during opening of Lusanga International Research Centre for Art and Economic Inequality.
Baatarkhuu Tumendemberel Mongolia to Colombia	Travel to attend the International Festival of Medellin and perform Mongolian Folk Art.
Becky Beh Mpala to Burkina Faso	Travel to attend a theatre training program as part of LABO ELAN 2017.
Bhattarai Shikhar from Nepal to the Netherlands	Travel to represent Nepalese Photographers' work with the Nepal Picture Library at the UNSEEN CO-OP 2017.
Bilguun Tuvshinbold & Bolortuvshin Jargalsaikhan to Italy	Mongolian artists and media specialists travel to Italy to present work at the Venice Biennale and meet other artists.
Christine Kamau from Kenya to Cameroon	Kenyan jazz artist performs at Festival in Cameroon to broaden her work and gain new audiences.
Cynthia De Levia to Mexico	Artist from Argentina participates in a residency offered by Muso Experimental Eco in Mexico.
Claudio Carreras Guillen to Bangladesh	Brazilian photographer Claudio Carreras attends Chobi Mela International Festival of Photography to exhibit his work and give a presentation on photography in Brazil.

Darko Taleski to Norway	Macedonian artist creates site-specific art at the 75th year memorial at the concentration camp in Beisfjord.
Diarra Lassana to Bangladesh	Lassana Diarra attended Chobi Mela International Festival of Photography, where he exhibited slides and gave a presentation on photography in Africa.
Diego Del Valle Rios to Brazil	Representative of independent art publication in Latin America travels to Brazil to present an issue on Brazilian contemporary art.
Duy Phuong Le Nguyen to France.	Photographer travelling to Europe for a solo and group exhibitions and to give a lecture on his work.
E-Jan Tan to Romania	Co-Founder of Toccata Studio attends Sibui Performing Arts Market and Sibiu International Theatre Festival in Romania to make new connections and to expand the network of the Studio.
Eiman Elgewely to USA	Travel to participate in the Augmented World Expo for inspiration to use digital technology and virtual reality in museum projects.
Erza Acayan, Eloisa Lopez and Rafael Lerma to Bosnia	Photo journalists attend festival in Sarajevo which presents and supports artists whose projects focus on memory and contemporary conflict.
Estefania Piedrahita Villa to Switzerland	Colombian young artist travels to artistic residency in Switzerland to develop collaborative project with organizations and curators from global South.
Federico Pardo to the Netherlands	Colombian photographer presents his work with collective in the UNSEEN CO-OP Photography Fair.
Glory Nkembo Moswala to USA	Congolese artist travels to New York for an artistic residency at the Art Omi – exchange in international setting.
Grasham Tapiwa Nyaude to Australia	Artist travels to participate in a residency for a collaborative art project with Indigenous artists in an attempt to connect traditional wisdom to contemporary art.
Han Turong & Tu Tran to the Netherlands	Young artists travel for cultural exchange with other artists and refugee volunteers in the Netherlands.
Harouna Marane to Germany	Attended the opening of DIE AFRIKANISCHE REVOLUTION featuring his work in Munich, and an artist's residency by the Cultural Department of the City of Munich at Villa Waldberta.
Heba Elhajoui to Austria	Young female architect whose work focuses on sustainable architecture going to a world forum in Austria.
Heba Khalifa to USA	Egyptian photographer travels to invest in career development and network expansion.
Imrana Tiwana to Poland	Conservationist specialist talks about the effects of the Lahare metro project to the community and the old city of Lahare.
Irena Haiduk to Greece	Travel to set-up & present an installation & performance at Documenta that deals with 4 decades of turmoil in the Balkans and the influence of global aesthetics and relationships.

Isaac Matovu to the Netherlands	Filmmaker travels to present his work at International Queer & Migrant Film festival in Amsterdam.
Issa Nikiema to Germany	Travel to participate in two exhibitions and an artist residency.
Ivan Vukosavljevic to USA	Travel to perform a composition at the Mise-En festival. Without the presence of the artist, the piece would be taken out of the Festival's program.
Jeanne Umugwaneza Ada to Senegal	Travel to attend a training program in dance choreography.
Jenifer Balberona to Indonesia	Filmmaker from Philippines travels to film festival to present and compete with her film.
Karam Aouini to the Netherlands	Travel to participate at the Amsterdam Queer and Migrant Film Festival.
Karin Karakasli to UK	Turkish poet attends event in the UK to translate and present his poetry work. Host organization focuses on translating poetry from big diaspora languages.
Kejdi Demneri to the Netherlands	Travel to participate in New Arrivals: Go Short Campus's workshops, master classes and lectures by the industry's top experts.
Lizaveta Bobrykava to Georgia	Travel to invest in the creation of a project to start the first Belarussian film Fund.
Lorena Vianchi & Cristian Solorzano to Mexico	Travel to participate at the International Theatre Festival with the play The Etymology of Goodbyes (La Etimología de los Adioses).
Loué Serge Arthur Dodo to Senegal	Travel for training and development in dance and choreography at dance school Ecole des Sables in Senegal.
Louly Seif to the Netherlands	Travel to attend IDFA's summer school.
Lucas Rossi Gervilla to Russia	Travel to stage new work-in-progress Abandonamento in CCI Fabrika. The work deals with abandoned places and displacement, and suggesting interventions.
Luphelele Ruga to Mali	Travel to participate in Bamako Biennale in Mali.
Ma. Yohana Frias to Ghana	Young professional attends conference from ICCROM for professional development in the field of sustaining sound image collections.
Maria Constanza Burbano to Italy	Young artist from a small town attends residency highly important for growth of her career.
Martin Almada to Colombia	Travel to attend a live action film festival in Madrid Colombia.
Maryanto to Indonesia	Travel to explore changes in Indonesian landscape due to exploitation of mining companies.
Masuma Khwaja to Germany	Travel to attend Nord Art 2017 Exhibition.
Mayye Zayan to Canada	Travel to present a documentary at the Hot Docs Canadian International Documentary Film Festival.
Mbali Dhlamini to Senegal	Travel to attend a residential experiential study programme at the RAW Académie in Senegal.

McArthur Mtukuta to Zimbabwe	Director of the Solomonian Peacocks Theatre partakes in the international Festival of the Arts in Harare.
Mehreen Hashmi to the Netherlands	Young emerging artist whose work focuses on themes of sexual abuse and trauma travels to give a lecture on creative process.
Melati Suryodarmo to Philippines	Travel to be the closing note speaker at the Asia Society Museum.
Va Bene Elikem Fiatsi to the Netherlands	Performance artist travels to present an interactive installation at Amsterdam Paradiso for the Lost & Found.
Merima Razanica-Hajric to France	Artist gives a workshop in performance in France (Learn by doing it.)
Michael MacGarry to Mali	Travel to participate in the Bamako Biennale in Mali.
Milica Jankovic to Finland	Young artist develops a sculpture for the Baltic stone symposium in celebration to Baltic Tradition.
Mina Gligoric to Colombia	Serbian poet attends International Poetry Festival in Medellín.
Minh Duc Ta to Germany	Artist develops an artistic project with another Vietnamese artist in Berlin in partnership with the District Berlin.
Mohamed Altoum to Germany	Travel to attend a workshop Hanover University for professional development of his documentary work.
Mohammed Sabbah to the Netherlands	Filmmaker presents his work at International Queer & Migrant Film festival in Amsterdam.
Monique Prinsloo to Portugal	South African artist attends residency in Portugal based on a cross-disciplinary research framework.
Mostafa Bassim to USA	Photographer attends the 5th annual edition of the New York Times portfolio review to meet and have a private meetings with top curators, gallery owners, and photo-editors from the around the world.
Munira Abbas to France	Young filmmaker from Pakistan presents her film at the short film festival in Cannes.
Myrna Alejandra to Mongolia	Artist travels to have a residency at Land Art Mongolia 360.
Natalya Zuban to South Korea	Artist attends the A-I-R Program for ceramic artists in Ceramic Creative Centre (C.C.C.) in the Clayarch Gimhae Museum (South Korea).
Nawruz Paguidopon to the Netherlands	Nawruz Paguidopon participates at the Amsterdam Queer and Migrant Film Festival.
Nazik Armenakyan to France	Travel to represent 4plus Documentary Photography Centre.
Nikhil Raunak to Philippines	Travel to be the speaker in a panel discussion 'local identity in a Global Context' for Asia Society Arts and Museum Summit.
Nina Petrov to Luxembourg	Young performance artist participates in an artistic residency to develop research and artistic based work focusing on engaging audiences.

Nomin Bold to Germany	Travel to participate in Documenta, her work reimagines traditional Mongolian painting and through it she expresses critical developments in Mongolian society and politics in the global age.
Nora Razian to Philippines	Travel to be speaker in the panel discussion Museum and Education for the future at Museum Summit Event – Asia Society.
Nowwar Salem to Lebanon	Young professional travels to give a dance workshop for a group of 60 teenagers from the Arab World.
Olga Listunova to Montenegro	Travel to attend the Golden Bee Academy Montenegro International Art and Design School in Montenegro.
Omara Marouan to the Netherlands	Travel to invest in the expansion of her network of film experts, for knowledge exchange and possible future collaborations.
Paterne Lyonel Bouanga Kaba to Madagascar	Young artist and poet activist presents his work and gives a workshop in Madagascar.
Paula Borghi & Daniel Penteado to Colombia	Travel to present work at Lugar a Dudas in Colombia.
Pouriah Heidary Oureh to the Netherlands	Film maker presents his work at International Queer & Migrant Film festival in Amsterdam.
Quatelai Quartey to the Netherlands	Actor performs at Theatre Hotel Courage with a group of Dutch and International actors.
Rand Taha Zeyad to the Netherlands	Young dancer was selected for a dancing on the Edge Scholarship and participates in the program.
Randa Shaath to the Netherlands	Photographer and participant of the ADPP program attends the Prince Claus Awards Ceremony in December to expand her professional network.
S. Paulin Ouedraogo to Belgium	Travel to deepen an intercultural partnership between Les Recreatrales (Burkina Faso) and Africologne (Germany) based on dissemination of African contemporary creations.
Samafou Diguilou to Senegal	Travel to attend the meeting of the Permanent Bureau of the Writers' Union of Asia and Latin America.
Samnang Khvay to Germany	Travel to set-up & present multimedia work that addresses geopolitical inequality & threats to indigenous communities in Cambodia, at Documenta.
Samta Shikhar to South Africa	Travel to develop a project focusing on youth and theatre. Event provides environment for exchange and network + collaboration between art practitioners.
Santiago Escobar to the Netherlands	Member of a photography collective attends the UNSEEN festival to present their documentary photography project.
Sarban Chowdhury to Russia	Young ceramic artist participates in a symposium with space for international exchange and learning from different countries.
Shady Said to Lebanon	Young professional give a dance workshop for a group of 60 teenagers from the Arab World.
Shanu Shama to the Netherlands	Film maker presents her work at International Queer & Migrant Film festival in Amsterdam.

Shirin Motala to France	Travel to attend a photography residency hosted by Studio Vortex, facilitated by Magnum photographer Antoine d'Agata, in Arles, France.
Sina Saberi to the Netherlands	Young dancer was selected for the Dancing on the Edge Scholarship program and participates in the program.
Tapan Mody to the Netherlands	Founder of 'Yes, Yes Why Not?' takes part in the international exhibition of Affordable Art Fair Amsterdam.
Tetiana Iankovska to Tunisia	Travel to exchange cultural perceptions of music and share experience as a woman in the field of music.
Themba Mbuyisa to France	Photographer travels to participate at the 32nd Hyeres Festival of Fashion and Photography.
Tianxing Lan to Singapore	Young emerging documentary filmmaker working with PCF Laureate Lav Diaz.
Najib Mukasa to the Netherlands	Travel to give an LGBTQI themed performance event at Melkweg to which several participants from Africa contribute. His artistic name is "Bobbin Case".
Valentina Diaz to Cuba	Artist from Mexico develops an artistic project in Cuba with local artists focusing on shared history.
Valmira Istrefi to the Netherlands	Travel to attend the 2017 Prince Claus Fund Awards Ceremony.
Viana Gonzalez to France	Cuban filmmaker travels to France for a training program and for a first time presentation of her work in Europe.
Wasif Abdul and Saha Shimul to the Netherlands	Artists participate in, and present their work at, UNSEEN co-op.
Yagazie Emezi & Tom Saater to Kenya	Photographers attend the Everyday Africa general meetings and the tandemly organised book launch, exhibition and theatre workshop in Nairobi.
Yara Mekawei to Nigeria	Artist exhibits her work at Lagos Biennale.
Yollo Hermine to Burkina Faso	Travel to partake in the theatrical training provided by LABO ELAN 2017.
Ys Abu Ashreen Saber to the Netherlands	Actor performs at Hotel Courage Theatre with a group of Dutch and international actors.
Yudha Kusuma to the Netherlands	Travel to take part in the young Foam 3H program and in an exhibition curated by Kin Knoppers.
Zoya Falkova to Ukraine	Young contemporary dancer participates in her first dance biennial and works as a volunteer.

G&C Special Project Grants:

The Special Project Grants, provided through different collaborations / Call for Proposals, 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.

Contemporary Take, Beyond Cultural Heritage <i>New Special Project Grant in collaboration with the British Council. This grant enables young people to engage with diverse cultural heritage within their own context and/or across six countries of South Asia (i.e. Afghanistan, Bangladesh, India, Nepal, Pakistan and Sri Lanka) through contemporary artistic and new media interventions.</i>  			
Grantee/Project name	Discipline	Country	Description
Drik Picture Library Limited/ ORAL HISTORY PROJECT: Mofussil photography in Bangladesh	Art history, history of photography, new media	Bangladesh	The project aims to revive the vernacular history of <i>mofussil</i> (small town) photography in Bangladesh. The project will engage young student photographers and journalists working in rural areas to conduct a survey on studio photography, collect oral histories of <i>mofussil</i> photographers and to subsequently archive the collected materials in a website.
Samsul Helal/ Disappearing Roots	Photography, video and installations	Bangladesh	The project attempts to create an understanding between the majority and minority Bangladeshis, and highlight the need to preserve and respect the lifestyles of indigenous peoples. By using the mediums of photography, film and audio along with found objects the project aims to challenge the way that indigenous history is portrayed in mainstream media.
International Centre for Sustainable Cities (ICSC)/ iDiscover Ahmedabad	New media, photo and videography, music, street art	India	The project will create illustrated maps of three neighborhoods of the old city of Ahmedabad, which can be discovered through the iDiscovery app. These maps are pieces of art more than navigational guides. Each individually designed map is a poetic ode to the neighbourhood and are illustrated by local designers, giving each map a personal touch that gives a flavor of the area.
REVUE/ The Museum of Food: A Living Heritage	Community Engaged art, digital media, print media, performance and Installations	India	The project will establish a community kitchen in the multi-ethnic neighbourhood of Khirki-Hauzrani in New Delhi. The kitchen, through its multiple weekly events, will bring together young women from the various ethnic and migrant groups in the area. The goal of the project is to function as a living archive of these communities' culinary heritage, as well as to provide space for inter-cultural interaction between women and counteracting divisions between them.

Akshita Mehta/ Here-IN-Time	animation, sound design, game development, narration design, 3D modelling and animation	India	The project Here-In-Time is a trivia treasure hunt <i>styled</i> game that can be played individually on a smart phone. The gameplay includes information on architectural appreciation, comparatives of then (era when the monument was built) and now (how has it come to belong in its place today) and stories and legends associated with the heritage site.
Flow Education and Culture Consultants Pvt. Ltd./ Culture Connectors	Immersive storytelling, rich media image making, virtual reality design and development	India	The project will create and pilot an immersive virtual reality experience, with the aim of building cross-cultural perspective among 11-14 year-old learners. The aim is to make heritage accessible and engaging for young learners, allowing them to form a personal connection with the past. The VR will be based on selected Indian cultural spaces and traditions, such as traditional marketplaces, festivals and museums.
Charuvi Design Labs (CDL)/ Sniffing out the differences!	New media arts, animation, design research, visual arts and aromachology	India	The project will create an art installation that will allow the users to discover the olfactory (scent-related) heritage of South Asia. The aim of the project is firstly to appreciate the cultural value of scents, how they are a factor that creates identity, and to show how this identity was built on cultural exchange between the various countries and religions.
Pooja Sivaraman/ Bambaiyya VR	Virtual reality, 360° film	India	The project will create a virtual reality journey through Mumbai. The project will allow the users to "visit" digital reproductions of important architectural and historical sites following a storyline that integrates the culture and folk stories of the local traditional communities. The aim of the project is to preserve and create a testimony of Mumbai's tangible and intangible heritage for locals and for people abroad.
The Greenhouse/ Re-Aligning Goan Heritage through Mixed Reality	Immersive media, mixed reality, interactive art, product design	India	The project aims to increase the interest of the people of Goa in their heritage and history by making this heritage more accessible and interactive. This will be achieved using both Virtual and Augmented reality experiences, which will be accessible as pop-ups within existing museums and as a downloadable app for follow-up experiences in the real world.

Fuzz Factory Productions/ Fuzzscape	Cultural heritage, video, music	Nepal	The project will engage young musicians in three marginal districts of Nepal to collaboratively create audio, visual and text-based content that examines the history of the area. The project will focus on musical and intangible heritage (storytelling). By using mixed and new media output the project aims to make cultural heritage relevant to younger generations.
The Little Art/ Culture Connect	Visual arts, film and video, new media installations, virtual reality tour	Pakistan	The aim of the project is to inform, engage and enable youth to use existing cultural heritage spaces artistically, creatively and recreationally via workshops, tours and new media on-site interventions.
Omar Gilani/ Pakistan +: Exploring South Asian Culture Through Futurism and Fantasy	New media art, virtual reality, interactive multimedia displays	Pakistan	The project is a new media art exhibition which builds and expands upon an existing series of illustrations. The proposed exhibition project will highlight the positive aspects of Pakistan through a modern lens. Using mixed media Gilani will showcase Pakistan in a futuristic science fiction and fantasy setting.
Syed Mazhar Zaidi/ Imagine	Sculpture, still photography, set design, graphic design	Pakistan	The project is an installation based on a historically and culturally iconic image of Pakistan that will incorporate movable set pieces that the audience can manipulate. This manipulation aims to stimulate a discussion and promote an alternative narrative that will hopefully counter the dominant discourse around the iconic image.

Film Talents – Voices From Pakistan and Afghanistan

New Special Project Grant in collaboration with the Goethe Institute Pakistan.

This joint collaboration offered young emerging filmmakers in Pakistan and Afghanistan the opportunity to take part in a mentorship programme for filmmakers through a series of five workshops to take place in 2017 and 2018 in the region. The first two workshops took place in Karachi in September and December 2017 and there are more (3) to follow in 2018. Each workshop takes around 2 weeks.



Grantee	Discipline	Country	Description
Ammara Khalid	Film	Pakistan	The project will focus on women artists (painters, sculptors, and miniature) in a war zone. The work will focus on the hardships of women artists, their traumas of war and expressing these through arts.
Asef Ali Mohammad	Film	Pakistan	The project follows the journey of a young Hazara Afghan girl who travels to Quetta, Pakistan. It reflects on the experience of Afghani refugees in Pakistan.
Tamana Ayazi	Film	Afghanistan	The first project focuses on Hindus, Sikhs and Christians in Afghanistan and Pakistan. The second focuses on sexual abuse within and outside marriage. The third project will delve into the harassment faced by women in the form of public masturbation by men. The final project explores the repercussions of being forced into an arranged marriage.
Zulfiqar Ali Qureshi	Film	Pakistan	This project explores the fall out of Pakistan's Blasphemy Law, using Junaid Hafeez's story as a case study.
Meher Jaffri	Film	Pakistan	This film deals with LGBTI+ issues in Karachi by following the story of two women falling in love.
Khurram Nawaz Nawaz	Film	Pakistan	This project looks at the cultural loss that will incur when the Afghan (refugee) musicians of Peshawar's Dabgari bazaar are forced to return to Afghanistan.
Shehroze Yousuf Khan	Film	Pakistan	This documentary focuses on the local craftsmen and builders of Pakistan, positioning them as the "unsung heroes of Pakistani architecture", whose artisanal knowledge is passed on from one generation to the next.
Ali Atif	Film	Pakistan	This documentary project focuses on the cross border barter trade between Pakistani traders and Afghani nomads across the Wakhan Corridor.
Samid Ali	Film	Pakistan	The first part of this project explores the plight of people with a heroin addiction. The second part grapples with psychological repercussions of having bars and/or fences on or around one's house.

Maryam Altaf	Film	Pakistan	The project focuses on the Pashtun community's forced dislocation and their migration into Pakistan's urban centres, where they must restart their lives from scratch.
Nida Mehboob	Film	Pakistan	The project focuses on the discrimination faced by the Ahmadi religious minority community living in Pakistan.
Sheherazad Siddiqui	Film	Pakistan	This film will explore a man's struggle with traditional masculine gender norms.
Sadeq Naseri	Film	Afghanistan	This film will follow the journey of three girls who learn to ride a bike in Bamiyan, Afghanistan. It will focus on the obstacles faced by the girls in achieving their dream.
Hamza Bangash	Film	Pakistan	This film deals with the attitudes and stigmas attached to mental health in Pakistan.
Hira Nabi	Film	Pakistan	The film focuses on the Afghan refugee situation in Pakistan in the context of their current forced repatriation back to Afghanistan. The themes discussed will be borders, identity and nationhood, alongside the economics of immigration and the politics of fear.
Ali Rizvi	Film	Pakistan	By documenting the journey of a woman to becoming a midwife, this film will explore the hurdles faced by women in becoming public health persons.
Hassan Zaidi	Film	Pakistan	This film sheds light on the risks taken by refugees crossing Iran and Turkey to enter the EU.
Aaez Raza	Film	Pakistan	This film explores the themes of Gender Identity, Gender Roles, Toxic Masculinity, Gender Violence, Feminism, self-exploration and introspection.

Arab Documentary Photography Program (ADPP) <i>Ongoing Special Project Grant in collaboration with the Arab Fund for Arts and Culture and the Magnum Foundation. The Call focuses on the Middle East and aims to raise the level of creative documentary photography in the Arab region by training photographers in visual storytelling.</i>			
 			
Grantee/ Project name	Discipline	Country	Description
Remli Btihal/ Marabout	Photography	Morocco	In meeting points called zawiya, the Moroccan sufi-brotherhoods conduct trance sessions and evoke the spirits known as djins. While some people come to seek help, assuming they are possessed, others simply ask for a blessing. In this project, Btihal photographs the spiritual sessions and explores the hopes and desires of the believers.
Tarek Al Haddad/ Innocence and Crime	Photography	Lebanon	The artist examines the themes of childhood and crime; the duality between innocence at a young age and turning into a delinquent/criminal later on, and whether genetics have an influence.
Mohamed Altoum/ Nubian People	Photography	Sudan	The aim of this project is to shed light on the ancient civilization of Nubian people, with a diaspora across East Africa as a result of colonialism and resettlement. Big communities of Nubians exist across Sudan and Egypt, Kenya, Uganda and Tanzania. The project intends to look at the migrant communities of Nubians and showcase their daily cultural practices.
Rawan Mazeh/ Persistent Aftermath	Photography	Lebanon	The project is a documentary about the aftermath of the Israeli war on Lebanon; how the war affected people and their habitat. It intends to show those who have lost their body parts, their families and their homes and to highlight the latent danger of mines in these areas.
Sima Ajlyakin/ Live with it	Photography	Syria	This project sheds light on the plight of the Syrian and Lebanese LGBTQ+ community. By relying on special lighting effects and personal narratives to elicit emotional responses around the subjects, the grantee wants to bring out identities that are buried right below the surface of everyday life and commonly side-lined by mainstream media in the region.

Mohamed Mahdy/ The Suffering of Wadfi Al Qamar.	Photography	Egypt	Egypt is one of the most polluted countries in the region. In 1948, "Alexandria's Portland Cements Factory" was built in «Wadi El Qamar» residential area, located in the west of Alexandria. The number of people living in this area and affected by the dust of the cement factory are nearly 30,000 inhabitants, or about 50% of the population. The project aims at mobilizing a global community dedicated to supporting those people.
Hesham Elsherif/ The Way to Hell	Photography	Egypt	This project will explore stories of Egyptian youth who have attempted suicide as a result of owing to a losing battle against their mental health issues and/or against social and political oppression. In collaboration with survivors, the grantee will visually unpack the root causes (and routes) of their efforts to reach such ultimate self-abandonment.
Fethi Sahraoui/ The Circus of Life	Photography	Algeria	Rural Celebrations commonly known as "waadi" "waadates" are seasonal festivals organized by the local people of different regions of Algeria. They constitute an elaborate system of amusement, where a person can find simultaneously what is joyous, weird and saddening in the same moment. This project will document these celebrations.
Abd Doumany/ Normal Abnormal	Photography	Syria	Normal Abnormal is an ongoing project with a focus on showcasing out of the ordinary situations which have become a daily reality of civilians due to the war in Syria. Much of the "ordinary" has become non-existent, and is replaced by surreal scenes.

Magnum Foundation Fund

Ongoing Special Project Grant in collaboration with the Magnum Foundation. The global call aims to foster diversity and creativity in documentary photography. Selected projects are those that explore new models of storytelling, demonstrate a commitment to social issues, and/or are grounded in the communities they represent.



Grantee/ project name	Discipline	Country	Description
Mari Bastashevski/ State Business: Chapter IV	Photography	Stateless	This body of work addresses the expansion of private military contractors and the intersection with foreign aid in the horn of Africa.
Marko Drobnjakovic/ The Last Yugoslavs	Photography	Serbia	This project explores the dissolution of multi-ethnic societies and the challenge of preserving individual and collective memory.
Carlo Gabuco/ Less Than Human	Photography	Philippines	This series chronicles President Rodrigo Duterte's brutal drug war as seen through the eyes of affected children.
Eduardo Hirose/ Expansión	Photography	Peru	This project explores societal dependence on illegal and informal gold mining in Peru.
Nneka Iwunna/ Left Behind	Photography	Nigeria	This project examines widowhood across various ethnicities in Nigerian society.
Mimi Cheron Ng'ok/ Es-ther C.	Photography	Kenya	This series re-enacts the life and disappearance of a Kenyan student in Kampala, Uganda, a case that remains unsolved.
Musuk Nolte/ Open Mourning	Photography	Peru	This body of work documents investigations of Peru's 15,000 missing people cases and the processes of exhumation, delivery, and burial of found bodies.
Faiham Ebna Shafir/ Tea Workers of Bangladesh	Photography	Bangladesh	This project highlights the plights of tea plantation workers bearing the colonial legacy of marginalization and oppression.

The Future is Handmade: Re-Designing Crafts

Ongoing Special Project Grant in collaboration with the GRSD Foundation. The Call supports projects based in Vietnam that are working on empowering, revitalizing and reimagining traditional crafts within the Vietnamese context. The Call aims to support 'out of the box' innovative proposals that breathe new life into traditional craftsmanship and handcraft practices.



Grantee	Discipline	Country	Description
Fashion 4 Freedom/ Alibaba for Artisans	Crafts	Vietnam	The project aims to connect artisans to brands, retailers, and customers around the world via web and mobile applications. By creating an online platform, Alibaba for Artisans hoped to overcome Vietnamese artisans' disconnection from global markets, allowing them much greater access and design freedom.
Meye Creative Co./ INGO	Crafts	Vietnam	The project introduced traditional woodblock printing as an educational activity for children all over Vietnam. The activities engaged young people and bridged two different worlds; while children learn about the vanishing art of woodblock printing and the cultural heritage of Vietnam, artisans are presented with a different view of how to engage a new generation in this traditional practice.

SELAT: Links through the arts

Ongoing Special Project Grant in collaboration with the AM Qattan Foundation.

The objective of the Call is to support the development of innovative cultural initiatives and individuals in Palestinian refugee camps in Lebanon. Attention is given to initiatives that strengthen and encourage deeper professional interaction, understanding and collaboration among Lebanese and Palestinian communities.



Grantee	Discipline	Country	Description
Beirut DC (Clown Me In Initiative)	Performing arts/ Clowning	Palestinian and Syrian refugee camps and Lebanese areas	Twelve young amateurs (Palestinians, Syrian and Lebanese) will get training in clowning, that will end up with a 5 performances tour in refugee camps along with the original clown-me-in team + a production of 5 short clowning videos that tackle social issues.

Irab	Performing Arts / Music	Palestinian refugee camps and Lebanese areas	The Orchestra of the Camp Project. The international musician Ron Alvarez (El Siestema) along with young music volunteers will accompany Ahmad Al Khatib to Lebanon start working on building an orchestra of young Palestinian refugees from Burj Shemali and Rashidiyyeh camps (Tyre, South Lebanon) hosted by Beit Atfal Assumoud.
Me'zaf	Performing Arts / Music	Shatila, Burj Shemali, Burj Barajneh, Palestinian refugee camps and Lebanese areas	Me'zaf will conduct a music training workshop for a number of students from Al Kamandjati and Al-Naqab (Burj B. camp) and those selected students will take part in Me'zaf's second edition of The Festival of Authentic Music for Students.
Public Works	Media / Podcasting	Mar Elias Refugee Camp	A workshop for the youth in Mar Elias Palestinian refugee camp on how to create content for a podcast about youth reality and needs in that camps and how to produce and promote the podcast.
Shams Organization*	Performing Arts/ Theatre	Palestinian refugee camps	A tour of Hanane Haj Ali's monodrama "Jogging-Theatre in Progress" in 5 different Palestinian Refugee camps in Lebanon.
Majed Abu Shrar Foundation	Media	Beirut	A training for young potential journalists from the Palestinian refugee camps on how to create, edit content and run a news website which also works as a training platform in media and journalism.
Beit Atfal Assumoud	Performing arts/ Music	Burj Shamali Refugee Camp	Beit Atfal Assumoud aims to continue their music program of the children band. Funding this project enables them to pay for the current teachers and hire a professional conductor who will help improve the music program and performance.
Al Kamandjati	Performing arts/ Music	Shatila and Burj Barajneh Camp	Al Kamandjati continues to implement its music training project in both Shatila camp (Beirut) and Burj Barajneh camp (Beirut Southern District) hosted at Beit Atfal Assumoud Center in both camps.

*Remarks

Upon the request of Mrs Hanane Haj Ali and due to administrative difficulties within Shams Organization, the grant was directed to ARCPA (Al Jana) organization instead. The latter helped with carrying out the administrative tasks of the project.

Cultural Emergency Response (CER)

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

Emergency response priority areas

Every year, the Prince Claus Fund, through its CER programme, responds to urgent situations in which heritage is on the verge of being lost by conflict or disaster, providing emergency relief actions to safeguard cultural heritage.

Selected priority area: First aid to documentary heritage under threat

Call for proposals in collaboration with the Whiting Foundation.

The objective of the Call is to safeguard documentary heritage (written heritage such as manuscripts, rare books, archives, tablets, inscriptions, etc.) damaged or under imminent threat by recent conflict or other disaster, whether natural or man-made and to disseminate the forgotten or endangered information they carry to a wider public. Many projects approved in 2017 have just started or are ongoing.



CER project	Country	Description
Conservation of the collection of the Library of the San Augustin Monastery damaged by earthquake	Ecuador	Emergency conservation of the unique collection of the Library of the San Augustin Monastery consisting of over 20,000 volumes. The collection was housed in the Monastery, which was severely damaged by a powerful earthquake in April 2016. This project involves the treatment of these valuable documents and the restoration and improvement of the storage space.
Preservation of the collection of the Global Reference and Information Service damaged by flooding	India	The library was severely damaged by the 2015 floods and part of the collection was lost. The flood was a wakeup call to the vulnerability of the collection, which is especially valuable to students, historians and scholars, as well as to all people who are interested in Tamil history. This project focuses on the cleaning, scanning, binding and cataloging of the remaining collection (including rare documents, papers and magazines in Tamil).
Safeguarding vulnerable inscriptions from the early Islamic period in the eastern coastal region	Libya	The Department of Antiquities in Benghazi, in collaboration with Durham University, travels to 9 sites in Cyrenaica (also known as Barqa) to document and catalogue Islamic inscriptions. Loose stones with inscriptions are being moved to a safe storage room to protect them from looting, reuse or destruction.
Stabilization of the Archive of San Cristóbal de Las Casas damaged by earthquake	Mexico	The whole historical complex of San Cristobal was seriously damaged by two earthquakes in 2017. The archives, one of the most complete and diverse in Mexico, needs immediate stabilization as the structural damage has left the collection susceptible to rodents, insects and water damage. The roof urgently needs to be rebuilt before the start of the rainy season and documents need to be fumigated and treated.

Repair of structure of National Archives damaged by successive hurricanes	Antigua and Barbuda	The hurricanes Irma, Jose and Maria struck Antigua and Barbuda hard in 2017 and the building of the National Archives was badly damaged. The archive houses an array of documents including slave registers and records on compensations, marriage records and the Codrington papers (1700-1864) which give unique insights into the country's history. In this project the roof of the archive building is being restored and the endangered material is being moved into safe spaces, so the archives can reopen again to staff and visitors.
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Selected priority area: Threatened heritage in Libya and surrounding countries

Call for proposals in collaboration with ICCROM (The International Centre for the Study of the Preservation and Restoration of Cultural Property) through its regional centre ICCROM-ATHAR.

ICCROM through its Regional Centre ICCROM-ATHAR and the PCF started collaborating in 2016 to support joint projects that improve the situation of threatened heritage in Libya and other countries in the Arab region through capacity building, emergency stabilisation, preservation and evacuation.



CER project name	Country	Description
Workshop on international fund applications in Tunis	Tunisia	A workshop on international fund applications as a follow-up to a First Aid Course on the protection of cultural heritage in times of conflict (FAC). The workshop gives former First Aid Course participants the chance to build on previous training with a proposal for an actual project. Participants are able to discuss the most urgent needs, coordinate their proposals, generally exchange information and learn from each other.
University Library of Mosul after conflict	Iraq	Providing the University Library of Mosul with the needed materials for the installation of a temporary 'emergency library'. The Library of Mosul was destroyed by IS when they occupied the city in 2014. It was one of the largest and finest research centers in the Middle East, with an extensive and important (art) historical and scientific collection. About 40.000 students and 15.000 other beneficiaries relied on the resources of the Library for their studies and research. The Library was an active cultural center, especially for the younger generation. The establishment of the emergency library will be an important step in the reconstruction of the city of Mosul.
Landmark Ottoman (Turkish) Qishlah in Benghazi damaged by war	Libya	Heavy fighting in the Benghazi region badly damaged the buildings of the 'Barqa barracks', which are of considerable historic and architectural value and a landmark building in the city. This project focuses on the first steps to instigate the full restoration of the building. Supporting this project sends a much needed signal of interest from abroad, and should generate further interest in restoring the building.

Hammam in Cairo in danger of collapse and fire hazard	Egypt	The Egyptian Heritage Rescue Foundation (EHRF) stabilizes the historic building of the al-Sharaybi Hammam, which is on the verge of collapsing due to a lack of maintenance and neglect. Because of piled up waste, the building is also very fire prone. Both pose a serious risk not only to the monument itself, but also to surrounding (heritage) structures. The project further includes a structure analysis, the installation of a shoring-system, the removal of waste and the organisation of workshops for the local community to reduce the fire risk and to address the structural maintenance problem of the historic monuments, both a serious problems in Cairo.
Three Community Museums threatened by unrest and conflict	Sudan	The Sudanese National Corporation for Antiquities and Monuments improves the security, storage and display conditions of the collections in three community museums: the Al Khalifa House (Omdurman), the Al Skeikan Museum (El Obeid) and the Darfur Museum (Nyala). All are under threat from ongoing conflict and political unrest. In addition to preventing future damage and looting, the project also has an important capacity building component, with the aim of reconnecting communities and creating better understanding of the cultural diversity in Sudan.

Other CER activities:

Acute emergency relief action in response to a deadly earthquake in Iraq		
CER project	Country	Description
Sherwana Castle structurally damaged by earthquake	Iraq	CER is responding to the deadliest earthquake to hit the Iran/Iraq border (12 November 2017), by providing emergency support to the 18Th century Sherwana castle in the Kurdistan Region's Kalar district, which suffered extensive damaged. The castle needs immediate stabilization: its tower partially collapsed and the movement has caused severe structural damages.



CER-Net

The Prince Claus Fund started the development of CER-Net, a platform in which cultural relief organisations exchange innovative techniques and best practices on cultural relief. The first two organisations that will further develop and share their first aid methodology for mud brick structures have joined CER-Net.



CER project name	Country	Description
Pakistan - I' EPI: Developing low cost stabilisation methodology	Pakistan	The Heritage Foundation Pakistan is one of the first two organisations to join the new methodology platform CER-Net, by making available a guide to their L-EPI technique which is a low cost methodology to stabilize built heritage through the use of bamboo, lime, mud and sand.
Yemen - Daw'an Mudbrick Architecture Foundation	Yemen	Daw'an Mudbrick Architecture Foundation is one of the first two organisations to join the new methodology platform CER-Net, by making available a guide to their waterproofing technique based on traditional material that helps mud brick structures better withstand torrential rains.

Global ‘Heritage Rescuers’ response network

New network under development since 2016 and initiated in collaboration with ICCROM (The International Centre for the Study of the Preservation and Restoration of Cultural Property) and the Smithsonian Institution. Other partner institutions participating and aligning their activities to the existing partnership include UNESCO, CRA terre (France), Italian Civil Protection, and Ritsumeikan University (Japan).

Following the international courses on First Aid to Cultural Heritage in Times of Crisis (FAC), CER and partners started developing a worldwide Heritage Rescuers network that will include all past and future alumni. Besides strengthening and standardising the FAC course so duplication worldwide becomes possible, further learning opportunities will be offered to selected FAC-Alumni in the form of a leadership module. The leadership module is intended to encourage the creation of sustainable national or regional networks, to strengthen them and to advocate for further integration of cultural relief during humanitarian disaster. Furthermore, a FAC mentorship programme is on offer for selected alumni to stimulate and support the development of innovative FAC national activities such as training or awareness programmes, etc. The overall aim of the FAC partners is to ensure timely and effective responses for protecting cultural heritage.



CER project name	Country	Description
Heritage Rescuers network development: phase I	World	On 16-20 October 2017, a design workshop on First Aid for Cultural Heritage in Times of Crisis (FAC) was organized in Rome in partnership with the Smithsonian Institution, USA and ICCROM. The design workshop reviewed the existing First Aid international training and evaluated results with organizing parties and past participants. The outcome of that workshop resulted in Prince Claus Fund, in collaboration with the Netherlands National Unesco commission organising in fall 2018 the first revamped first aid course and leadership module in the Netherlands.
Handbook on first aid to cultural heritage in crisis	World	ICCROM is developing a manual on first aid to cultural heritage in times of crisis. The handbook will serve as a basis for future FAC courses worldwide.

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F o n d s