Something will be changed.
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Introduction

“Maybe our small gestures will not change the world, but something will be changed.”
Librería Mutante, 2019

When I joined the Prince Claus Fund as the head of the Next Generation programme in 2018, I started from the idea that we could accomplish the goals of the programme — of creating safe spaces for young artists and audiences to experiment, create and learn in — by working directly with young people and putting the control into their hands. The quotation that inspired the title of this magazine reflects this feeling, made by a youth-led publishing group who received a grant to democratise literature for their local Medellín community of writers and readers.

Using long term partnerships, open calls for proposals, public programme activities, academic research and awards; the proven concepts of the Prince Claus Fund, we opened up possibilities for younger artists and practitioners engaged in making safe spaces and envisioning new ways of being, particularly around gender and sexuality. We selected thirteen organisations to become the NextGen partners, supporting them to carry out innovative long-term projects and brought them together to form a network. Through three annual Open Calls for Proposals, we supported young individuals, collectives and organisations in Africa and the Middle East, Latin America and the Caribbean, Asia and Eastern Europe, in maximum one-year projects that produced a dizzying range of books, films, exhibits and performances. In parallel, the academic research invited researchers from various disciplines all over the world to propose approaches for critically investigating the role of arts and culture in societies. The book ‘Forces of Art’, available through the publishers, Valiz, is the elaboration of all the approaches.

The Public Programme team created events that showcased the work of our partners to audiences, and brought them together with their peers in the Netherlands and around the world to learn from one another. And three Next Generation Awards, presented together with the Prince Claus Fund’s annual ceremony at the Royal Palace, spotlighted three individuals whose exemplary work was jury selected for its quality and contribution to imagining better futures.

Throughout each of these components, we set out to take risks, and we learned that young artists, teams and collectives around the world have the potential to thrive with the trust we place in them. In particular I have been impressed by the savviness of our NextGen partners — their extraordinary capacity to learn, to adapt, to produce and respond to changing and challenging circumstances.

This programme came at a significant moment in the development of the Prince Claus Fund. In the last years the organisation had been working to significantly shift its strategy. The new strategy, in place since January 2021, moves away from the older structures that had been in place, but retains the central values of the Next Generation programme; trust in young and early-career practitioners to determine what they need, and the value of peer-to-peer learning and mentoring. In particular, the new Exchanges Programme that replaces the Public Programme will continue the Next Generation spirit through its focus on connections and joint learning.

The impact of Covid-19, which hit halfway through the programme, was transformative. The NextGen partners programme was particularly hard hit; a period in which they were supposed to come together twice a year to build connections and share experiences, became one in which they were restricted to Zoom. All the while the artists, audiences and partners involved in the programme lived under lockdowns that had the effect of shrinking the world. Of course, it has been a disappointment that some of the wonderful activities planned by us and by our partners have not been able to become reality. What has stayed with me, however, is how moved I have been by the resilience of artists during the pandemic. Some of them have rewritten programmes and performances for a digital sphere, while others have redirected resources to help their communities through information sharing and direct aid. All of them have accomplished something vital in managing to stay connected, locally and internationally, sharing their work online with audiences around the world as a way to combat the isolation of the last year.

One of the interesting things about working with arts and culture is that it’s impossible to know the full impact of how the work has affected people. But seeing this strength and determination, particularly in younger and emerging artists, makes the power of art to shape lives very clear. Today, when culture is
often perceived as a luxury by those in power, we see the work achieved through this programme as a demonstration of the ways in which it is made and needed by people at all stages of life. Through the ways in which the work produced by our partners has touched people, the programme will continue to have an impact around the world.

This magazine presents only a small selection of what was created through the Next Generation programme. Through interviews, stories, and texts written as well as images, we have attempted to share a flavour of the creativity, energy and curiosity of the people we worked with. They represent disciplines from dance to literature, journalism to film, and come from all corners of the world. If we have learned anything over the last three years, it is that they are seeding change and growth in ways that are emergent, unpredictable and full of life.

The Next Generation Programme was made possible through the dedicated commitment of its core team,

Mechtild van den Hombergh
Tessa Giller
Laura Alexander
Ilaria Manzini
Part one

The NextGen Partners

Can culture move beyond its borders to affect the dominant narrative on gender and sexuality? Fourteen youth-led cultural organisations across Africa, Asia, Latin America, Eastern Europe and the Caribbean believe so, and as such received annual funding and structural support from the Next Generation programme between 2018 and 2021. During this period, the organisations connected together in a global network, designed and conducted long-term projects that empowered their youth communities, and periodically came together to learn from each other’s diverse experiences.

As the programme comes to a close, the following pages record a tapestry of voices as each organisation catches up with another in a circular fashion; discussing the work that was accomplished, connections made, challenges faced, and the future they each look towards.
Managua Furiosa — NLS

Roberto Guillén of Managua Furiosa (Managua) interviews
Deborah Anzinger of NLS Kingston (Kingston)

ROBERTO Briefly, what have the last three years been like for your project?

DEBORAH We expanded and continued much of our programming that was already running. Our activities involve artist residencies, mentorships for recent graduates of the art college here, a curatorial and art writing fellowship, and our podcast that has been running since 2013. ROBERTO One really important thing we were able to achieve through this partnership was to hold a group residency for the first time. Usually we only focus on one artist that would come in and take over our space. But through the support of the Next Generation programme as well as a simultaneous fundraiser we held back then, we were able to expand our space in the course of one year and bring in four artists to work at one time.

DEBORAH We designed a residency programme around it that was more heavily focused on pedagogy, especially as it relates to gender, to help artists be more critical or thoughtful about how gender was being incorporated into their work.

ROBERTO It is a really big challenge, and it relates to what so many independent initiatives are experiencing around the world. What were the biggest results that made you really proud?

DEBORAH I am proud that we were able to connect artists with such amazing mentors who have been so generous. And through the Next Generation partnerships we were able to model and pass on our funding for this process in very equitable ways. I am also proud of our ongoing partnership with Edna Manley College of Visual and Performing Arts. Often, an environment with scarce resources does not engender trust between those competing, but Edna Manley has always welcomed shared programming with NLS. There is this shared education where their students formally learn in art college, and then informally learn through an experimental art space as well.

NLS KINGSTON
New Local Space (NLS) is an artist-run contemporary visual art initiative in Kingston, Jamaica. Founded in 2012, the goal of NLS is to support visual artists and to connect them to the global contemporary art community. NLS does this through its artist residency and exhibition programs, podcast series and events.

DEBORAH I’d like to start by asking what Platohedro’s aspirations are, and if the Next Generation programme helped realise them?

LINA Platohedro is a creative platform that supports experimentation through art, open participatory and collaborative knowledge, and the appropriation of technologies for generating free and shared ideas. For the Next Generation programme our work lines were directed towards life, open culture and community culture—these were all worked through a non-violent and gender perspective.

ROBERTO It’s hard for me to believe in coincidences, because the Next Generation support came in at a critical point before Covid hit. It had already been a necessity for our youth to speak about gender, but that became all the more apparent when they were enclosed in their homes through lockdown and dealing with intra-family violence.

DEBORAH The project was able to go forth on a step that we hadn’t even thought about—creating safety routes for them to acquire help. In 2019 this project was affecting approximately 440 youths, in 2020 it grew to 830. I am overwhelmed with the programme and the coordination of it, which was also youth based.

ROBERTO I found that the Next Generation partners were very diverse, not just geographically, ethnically and across gender, but also in the various sizes and focus of each organisation. Were you expecting that level of diversity when you were selected, and what are some of the connection points you made through that diversity?

LINA The diversity of the partners is about how different species come into life together and grow with each other. That’s what I really like about the network, the only thing is that our interactions so far have been inorganic—in the sense that it is new for us to have these threads of life cross each other, especially in the context of local crises due to Covid. But there is so much affection, respect and admiration for all of the partners, including the fund and many individuals.

ROBERTO I have been thinking a lot about what it means to live in these contemporary times. We have been set on this capitalistic structure that it makes us sick, and we retreat into ourselves and our organisations to take care. So as directors and organisations we have been a little slow on this front, but I hope that the next generations can multitask and activate these international relationships on a double frequency.

DEBORAH Finally, what keeps you going? And have you had a chance to think about your hopes for what comes next?

LINA Fortunately yes. On a micro level we have been very rigorous with our weekly group assemblies, where we start off with doing an exercise of care or listening before going into the stuff. That has helped the team be very close in these times of despair. We have also been able to take time off when we’ve needed it, to disconnect and be supported by the rest of the team. Our projection in the mid and long term is to redo our space for different capacities, because it has become a safe space for many more individuals now.

PLATOHEDRO
Platohedro is a creative, collaborative platform or alternative art school based in Medellín, Colombia. Since 2004 it has developed a pedagogical method based on artistic creation and experimentation. Through workshops, collective actions, public interventions, content generation and network of collaboration, Platohedro offers support to the life projects of children, adolescents and young people.

NLS — Platohedro

Deborah Anzinger of NLS Kingston (Kingston) interviews
Lina Mejía of Platohedro (Medellín)
We asked our students who were volunteering to continue with their education, and also have the possibility to help during one of the biggest crises in history. This eventually led to some students being hired by Redes da Maré, which is so significant. It has been hard but also rewarding to see how we get to reconnect ourselves and create different opportunities.

LINA: You spoke about having to reimagine and reinvent yourselves and the work, can you tell us some of the things you learned in this process?

GABRIEL: From the beginning, one of the biggest lessons came in reinventing the way the school was conducted, and changing the mindset of how we took care of it. We wanted to have more young people, more of the black community and LGBTQ community involved, so this school could reflect its audience. It has been 10 years, how do you restructure and reimagine yourself? When I first entered this school I was the only black person on staff, it took a lot to change that and now I am not. It is important when you are dealing with students and social issues that you address these matters in order to build a different future. For example, today we have a coordinator on staff that was once a student of this school, a young black female and former Maré’s resident.

LINA: Did working with the partners of the Next Generation programme bring something to the project, were you able to build relationships since it was so diverse?

GABRIEL: We couldn’t bring all of the knowledge back home with us, firstly because of language, and also because we had many internal issues to solve when we returned. But being part of such a diverse group helped us understand solutions to problems and issues we would have never imagined.

AMADOU: So I took a realistic approach, since we could not travel or host events, I used the time and space the crisis gave me to work deeply on our own response to know how to deal with the situation. I did not think I could cooperate with people working outside of hip hop and urban culture. But being in this partnership changed a lot of us, it gave me a chance to have a global view of what we are doing. If you stay in your own area, you don’t see things in perspective. But by speaking about the history and challenges of Brazil with you, or our colleagues in Indonesia, Nairobi, Venezuela, Kosovo and the diaspora in other parts of the world, these stories make you more humble.

The most important thing is that we have built a community of leaders and changemakers around the world.

At the same time, if I can give a small critique; having a network is something special, but fitting into a network is even more important. That becomes difficult as we are all on different levels and do not have the same orientation artistically. You are focused on dance and myself on hip hop and urban culture, others are focused on visual arts or fashion. The difference is interesting, but if you want to build projects together within the network, sometimes you need to have a standard. What had to change within the project during and after the pandemic?

leading the work, can you tell us some of the things you learned in this process? Interviewed by Gabriel Lima of Escola Livre de Dança da Maré (Rio de Janeiro)
Amadou Fall Ba from Africulturban (Dakar) interviews Khalid Abdel-Hadi from My.Kali Magazine (Amman)

AMADOU Explain what My.Kali does and why?

KHALID My.Kali is an online publication that discusses and reflects queer and feminist intersectional voices. It relies on storytelling and documentation, and reflects the work of alternative artists and musicians in the Middle East, North Africa and the diaspora. The name comes from the shortened version of my own name, Khalid. Growing up in a family with collective mentality ideologies made it difficult to be an individual, so the idea of calling something mine was to claim a space of independence, and starting the publication 14 years ago was a natural way of expressing myself. Khalid in Arabic means immortality. I was also trying to play on the aspect of the internet where everything that is posted online is forever. I wanted to give that immortality to the publication, because queer and women's stories have not been celebrated or documented through history.

AMADOU How has this platform grown, and what do you think is most important about your work for the community?

KHALID One of the things we celebrate is how this publication is formed by the community, for the community, those interested in gender, sexuality and the body. It is organic and does not strive to be mainstream. We don’t aspire to appeal to people who are not from the region or who may not value the importance of this work. In terms of growth, you can relate it to the people behind the publication. In the beginning the team was young and we did not incorporate the importance of gender intersectionality and feminism. The growth came naturally when we noticed these gaps and started to fill them in. It also came with becoming a collective, focusing more regionally and having a team that is diverse and inclusive towards women and trans people specifically.

AMADOU What have you learned from this work, personally and professionally?

KHALID When I first applied to the fund I really undermined the value of our work and our capacity to do it. It was one of our first applications and there is a kind of intimidation that comes with money. Then when we got further into the project and its activities, I began to realise the importance of our work and the capacities that we can have and include. Another lesson is the value of collectiveness, collaboration and of partnerships, I now think exclusivity is selfish and not healthy. As an activist based publication we strive for change, and exclusivity does not allow for that, so it is not one of our values. These are some of the lessons I gained and adopted as an EIC and creative director to this publication.

AMADOU Let’s speak about the Next Generation network, what have you learned from them?

KHALID I think it is not only a network, it is a group of allies. I was able to partner with some and I learned a lot from other people’s work. In different ways I made connections with Managua Furiosa, Kosovo 2.0, Conflictorium, Mada Matar and others. For instance, conversations with Mada Matar led to learning about their experience with internet governance and how they utilise their platforms to mitigate challenges, it is something that we can relate to our work, and as a human.

AMADOU How do you see the future of the project My.Kali, and what do you want to do next?

KHALID My team and I have not only energy, but many ideas we want to implement for the future, and I believe in waiting for the right time to make them happen. Specifically in our regions and due to Covid, many are driven to giving up and moving towards institutions and nine to five kinds of jobs. They are pushed into the mainstream because not being a part of the system means you don’t have a future. But the more I talk to people who work in the street, the more I realise we are not alone in this, there is so much potential for those fighting the system, and we don’t need to fit into it.

MY.KALI My.Kali is a conceptual website and from the Middle East and North Africa. The magazine was established in 2007 by a group of passionate students with various interests ranging from design, to the arts, and politics. The magazine tackles issues related to women’s rights, personal politics, gender related matters, freedom of speech, art-communities, and new media. My.Kali strives to address social problems, and empower youth to defy mainstream gender binaries in the Arab world.

My.Kali — Kosovo 2.0

KHALID Tell me about the different activities of Kosovo 2.0.

AULONE We are an online magazine, and what makes us more unique is that we focus on non-formal education and public events, programmes and campaigns as another way of doing journalism. Very often when there are developments in Kosovo or the region, we respond by gathering citizens and oftentimes institutional representatives to openly discuss that issue. So besides what we publish online, we want to be just as present offline. Then we have several programmes intended to help aspiring journalists and editors learn today’s media landscape and the daily operations of a newsroom and online magazine. Among those programmes is Lokomotiva, started through the Next Generation, which is a series of talks and workshops around how we can use multiple media formats to impact change in our communities. It is a grassroots programme focused on gender, religion, nationality and race.

KHALID Reflecting back on the last three years, how was it for you then and now?

AULONE Applying to the Next Generation programme was one of the first things I did after I joined the team, and if there is one word to describe how I felt at the beginning, it was excitement. It was a vivid and happy environment because we were coming together to make something that was genuinely good. Looking back retrospectively, I think that our ambition was sometimes too much, we’ve faced some setbacks and the programme has changed from what we initially designed three years ago.

But one of the most amazing things is that the excitement keeps being present. The genuine desire to work with young men and women is still strong and has helped us learn throughout the process.

KHALID What were some of the challenges that you came across or learned from?

AULONE For example, trying to engage young men and women in a program for six months while they are already overwhelmed with information and attending to people. What we did was to launch separate online calls for each activity of the programme, and bring in new participants alongside those who were committed. It taught us that people might take things for granted, but out there, there are those who really value the opportunity to be a part of a photo- or videography workshop with some of the most prominent people in the business. By facing this challenge we became more accessible. One of the key elements here was the support of the Prince Claus Fund because I was unafraid to tell them something wasn’t working, and they would never perceive us as a failure. We had a drive to explore new ideas to make it work.

KHALID Do you feel like Kosovo 2.0 has reached what they initially wanted from this project? And are you inspired for what’s next?

AULONE In the beginning we had pictured it differently, but I am proud of how it is looking in the end. Learning has been such a critical component of this experience, and I am happy for the impact because I feel things have changed. I think those young men and women who partook in the programme and implemented their activities will feel more responsible and engaged with their communities. We are currently supporting one Lokomotiva project that is documenting the lives of the LGBT community in Kosovo, and it is a first such documentation of this kind. This is important because it’s a starting point to the careers and thinking of these young people.

In the upcoming period, we are planning our fifth year strategy and we know we want to keep Lokomotiva but modify and apply our learnings to it. I really cannot wait.

KOSOVO 2.0 Kosovo 2.0 is an independent and critical media organisation for media and journalism based in Pristina. Kosovo. Since its establishment in 2010, it has been publishing and operating in three languages: Albanian, Serbian and English. Kosovo 2.0 publishes content by readers, followers, and young writers as well as by their editorial team, and has become a leading space both on and off-line for young voices around the region to explore narratives regarding culture, arts, politics, people and society.
managed to open people up in the Safe To Speak has also by people looking for queer spaces. The number of times we were approached noticed especially in the last year was events and do workshops. What I have a home where they could host space that people would go to. We Safe To Speak initiative our creative very hard to come across. Through the new ideas, and we used this oppor-
tative to speak about what is happen-
ing in the country. Though we are nonpartisan, the government officials and ministers we invite to be interviewed are uncomfortable with speaking to us because they feel they will become a joke in the next episode. Then we have the situation of women in politics. We are trying to get more female voices heard, but getting them to speak is really a struggle. What we noticed is that Moto Republik, as a creative hub under the bigger organisation of Magamba is more accepted because it falls under the shield of being creative. We don’t think of the margins as a form of underprivileged that we need to give attention to, but rather as an alterna-
tative site for tentative arrangements, reordering our understanding of the world and how we see things.

We were any of these projects new for Mada Masr, or were they a contin-
uation of what you had been doing?

Our main activity is to pub-
lish as a newspaper or online media platform, but this project offered us a possibility to work differently. As opposed to more classical forms of journalism where you have a writer or video producer working on a piece that gets edited and published, we activated collective working groups around certain issues that acted as a backbone to our practice. We created small laboratories that were very outward looking, involving people within our communities who are interested in these issues. We could then produce from the outputs or collaborations from an active laboratory of collective thinking.

Speaking about working differently, did the pandemic affect the work that you were doing?

In early 2020 there was a lot of fear and anxiety, and I learned that even though we have to work through this difficulty, disori-
entation can also be very generative. We are interested in the possibility of tracing that which is new, and the potential of bridging into the future through that thinking process. So shortly after the disruption, it became clear to us that Covid is not another event we need to cover as journalists, it is actually a lens through which we can see the world anew. It reinvigorated our journalism practice in that sense. We bounced between the micro and macro political questions concerning the broader neoliberal order we are governed with, and whether the pandemic could disrupt that. But there were moments when the state of exception that the crisis created managed to become so normalised, this is when we felt a bit shaken, and I think we are sitting in this moment now.

What challenges apart from Covid have you experienced during this process?

We have a lot of problems with the authorities, they like to arrest us and raid our offices all the time! This is a major challenge but I am also very conscious that it should not blind us and raid our offices all the time! We are sometimes stuck with the satisfied feeling of only sur-
viving through these crises, and that is some feathers and getting people resonance with what we do. We are really a struggle. What we noticed

Magamba Network Mada Masr

Magamba Network is an independent online newspaper, founded in June 2013 in Cairo by a group of young nonconforming journalists in order to publish independent journalism as well as innovative and experimental cultural and political content in both Arabic and English. Mada Masr’s primary audience is young people within Egypt and across the Middle East. It regularly publishes contributions by young and emerging freelance writers.

VERA What projects and activities did you work on with the Next Generation programme in the past three years?

LINA The project we developed has three parts, concerning three groups we work with very closely. The first is university students who are interested in the work of journalism that we do. We practice journalism but in an alternative way to that which they see in the mainstream and are taught in universities. Another group is that of gender scholars, writers interested in gender questions, specifically of intersectionality within gender and how to think of gender as more of a less and less of a topic. The third group is independent musicians who produce music in ways that steer a different kind of conversation or at least different kinds of listening experiences. What brings these three groups together is that they share some experience with marginality which we are interested in. We don’t think of the margins as a form of underprivileged that we need to give attention to, but rather as an alterna-
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viving through these crises, and that is some feathers and getting people thinking in a different way. What was

VERA Though I joined Magamba only last year, what I know is that the title, Next Generation, is something that resonates with what we do. We’re about making a statement, ruffling some feathers and getting people thinking in a different way. What was

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lish as a newspaper or online media platform, but this project offered us a possibility to work differently. As opposed to more classical forms of journalism where you have a writer or video producer working on a piece that
LINA | Walk me through the projects your collective has developed with the Next Generation programme.

NJOKI | Our 2019 project was very collaboratively made, we released an EP as a team. We also produced some major events, one for queer men, which we had to keep silent about and spread through word of mouth. Then there were our all women dance parties, Strictly Silk, which we could be more public about. Around the start of 2020 we were having strong thoughts about how to find balance between all of the work we could do as individuals and as a collective. That led to the project Material Languages, which was a partnership with Stroom, a Dutch gallery and arts community in The Hague. Originally, we were supposed to do a residency with them towards the end of 2020, but that became impossible so we switched to a hybrid residency. Our work is usually media-based and online, but we hoped with this programme to find more tangible ways to work. As a collective, the pandemic has taught us how to start practicing again those projects individually, and it was incomparable about this particular group of people and the ways we were cared for and encouraged to speak to one another. That’s been really special.

Jane from that project we produced prints with machine outputs and different materials, we then collaborated with different shops to display them in Nairobi. The reception of the work from the Nairobians was amazing, the first printout we did sold out in a day, which was 80 to 100 meters long.

NJOKI | Another activity we are a part of is the Prince Claus Fund’s public programme, some of us flew to Amsterdam in the beginning of 2020 to figure out what could be the exchanges between Nairobi and Amsterdam. Then of course it became delayed until the year ended, but the most beautiful thing happened after that—the public programme came back to us and said, let’s figure out something for 2021, however long it takes. So that is something we are excited about and are now in pre-production for later this year.

LINA | The Nest Collective has a vantage point of knowing how to operate digitally when there isn’t much of a chance to meet offline during this pandemic. You have this constant, strong digital production and presence, did it equip you to deal with the pandemic better than others?

NJOKI | As a collective, the pandemic took away the chance for us to meet physically, because there is a certain way we exchange ideas and energy when we are together, the way ideas move and shift are different than online. Now with all of our different circumstances, some have old people in their homes and we had a few pregnancies in the collective, meeting physically became actively dangerous. So we did suffer quite a bit, not being able to be present with each other. We mainly meet up online now and when we do meet each other physically, we don’t want to work. We just want to talk and have cocktails, in this way we have changed quite fundamentally.

LINA | An active part of the Next Generation programme was to be part of a broader group, was this your first network orientated engagement and what have your insights been?

NJOKI | On a global scale this is our first partnership like this and with regards to caring for us in even the tiniest things, we’ve never had a partner like the Prince Claus Fund.

We were put up together with the Next Generation partners, but it wasn’t beaten into us that we had to become friends or find a way of working together. There was a lot of trust in just seeing what kinds of connections could come from this engagement. The programme was very intentional about us sharing meals together, one of the things that told me this is a different kind of network partnership was that people were not running away from one another during those meal times. So there has been something that’s unmatched and incomparable about this particular group of people and the ways we were cared for and encouraged to speak to one another. That’s been really special.

THE NEST COLLECTIVE

The Nest Collective is a multidisciplinary collective based in Nairobi, Kenya. Founded in 2012, the Nest Collective has created works in film, music, fashion, visual arts and literature, including the critically-acclaimed queer anthology film Stories of Our Lives, which has so far screened in over 80 countries and won numerous awards. The collective’s work explores troubling modern identities, particularly LGBTQ+, re-imagine the past and inhabit mythical African futures.
Njoki Ngumi and Jane Pauline of The Nest Collective (Nairobi) interview Fadi Zumot of Aman Space (Amman)

**NJOKI**
Aman literally means ‘safe’, and you create safe spaces for so many people. But what creates safety for you and the Aman team?

**FADI**
For the last three years we have been researching the word ‘safe’ and how it translates to each person that comes into our space, as well as us in the team. We realised over time that it is very broad, people have different conceptions of what being safe is. In the beginning, we also considered the possibility of becoming alienated from other communities when we would stick together in our intimate spaces and away from the public. This is a question we have been exploring, what does it mean to have safe spaces and not be alienated from society?

For the team itself, we’ve learned a lot about care and safety from the Next Generation partners. In Aman we have team members — parents I would call them — who have gone through the experience of hosting spaces before us, creating and working together with change makers. They are the ones who give us care now and have conversations with us about what we are going through. They act as mediators and create safe spaces when we have internal conflicts between us from all of the stress. We go on trips and spend time away from the work environment to connect and be together.

**JANE**
You mentioned that care has been one of the lessons you learned from the Next Generation partners, what else have you learned through this experience?

**FADI**
Out of the trainings we had with the Next Generation partners, one of them was about listening, which I enjoyed a lot. Another lesson was about how you find out what your community’s needs are. When we design a programme or activity, where does the seed of the idea come from? Is it from me as an organiser and what we think is important in a given moment, or us as listeners, asking our community what they want to work on through conversations and focus groups, then designing a programme around it. Just seeing the different approaches that each organisation took really opened my eyes to how many ways you can work, and they are all honest and come from our needs as we are also part of the community. So I would say I learned many different approaches to how you can be there for your community.

**JANE**
Has the pandemic made you shift the way you were working? Has the work of creating safe spaces also been received differently as compared to other years?

**FADI**
When the pandemic first happened, we were unsure of how to move forward. The importance of Aman is that it provides a physical space for people to be together. Many people can’t be on their laptops having these conversations from their homes. We did have a few workshops online, and we changed our approach by having one day workshops instead of three. So that participants would consider joining for three hours and get something out of it, rather than not joining at all. Commitment has been difficult and people have been appreciating their private time much more, but we managed. As soon as we could host spaces again, we decided to hold smaller sessions of five to six people only. We managed our expectations, and now hold many more short activities than a single long activity. So it has changed how we provide safe spaces.

**NJOKI**
What keeps you going?

**FADI**
What has kept me going is my community. The beauty that is in that community, the honesty, the poetry of the way we exist, and the way we support each other by providing love and care in different capacities and in different times.

**AMAN SPACE**
Aman; (Arabic for safe), is an art and cultural space in Amman, Jordan, that forms itself organically through interaction, participation and containment. Through the use of art and culture as a tool for expression and empowerment, Aman Space launches dialogues to discuss the social and cultural conceptions of the body, and to create a queer and feminist art space that redefines these privileges, in order to give those less-privileged more space in Jordanian artistic and cultural self-expression movements.
**FADI** The Conflictorium has existed since 2013, so I wonder how did the Next Generation programme and its funding affect the organisation?

**AVNI** Programmatically, the body of work we’ve been able to produce has been prolific, whether as exhibitions, residencies, or the cinema or the work of setting up a new museum. But I don’t want to answer that question from a programmatic point of view. In the past three years we’ve also become an organisation in its truest sense, with an identity and articulation of its own confidence, network and set of beliefs. That’s been the greatest takeaway from the last three years, to have the time, space and resources to build a personality by choice, and not by default.

**FADI** I see you’ve managed to hold many activities online, like partnerships, live streams, videos. How did you overcome the challenges of the past year, especially in how you interact with the public?

**AVNI** The lockdown gave us the space to ask ourselves, as a museum, what is the purpose of a museum? What emerged as the single most important factor is that we want to provide a space for communities to feel like home to people. Not simply as visitors or participants but as simulta­neous makers and co-creators of the space. The moment we put our finger on it, we realised it did not matter whether we could share bread, kebabs and tea or not we can share other spaces that have become such valued currency in the present world. So we started doing social media takeovers, say from, a Kashmiri poet speaking about Kashmiri liberation, or a dancer who speaks from an anti-caste space, to an anthropologist talking about queering spaces and hostile infrastruc­tures for students.

**FADI** And this lets you speak about taboo concepts?

**AVNI** Yes, we actively engage in conversations that there is no platform for. Sometimes the people we work with tell us, “you might get into trouble if I say this”, and we tell them that that’s our problem, we’ll spend our energy and resources to deal with the consequences, but you must say what you want to say. Part of the confidence also comes from belonging to a network like this one.

**FADI** I relate to that very much. The opportunity has given us a chance to pause and ask what our community needs, rather than just drawing from our small collective of three to four people. And we have learned so much from the Next Generation partners. A lot of the time we doubted our own process, then we spoke to each other and realised that we’re all going through the same challenges, and that we’re actually on the right track.

**AVNI** It also helps that we are all in different places on the timeline of being organisations. For example it helped us to reflect on Aman Space as an organisation that was just start­ing out, with founding conversations and curiosities. Even though we were four to five years into the process, we realised that we had not yet asked ourselves those questions, and were inspired by the energy and hope of the founding moment.

**FADI** Yes, and when we first started out we wanted to focus on a youth group that held a certain identity and ways of expression. But through the process we learned that when people come together from different experiences you have much more fruitful conversations. As founders responsible for opening up the conversation, we have changed so much over the last three years. How has that been for you, have you changed on a personal level?

**AVNI** I’ve learned to take vacations. As part of this network, we are all working in conditions of urgency, and as people in the arts working within conflict spaces, taking rest often feels like the biggest betrayal to the cause. Whereas in fact, it is precisely that rest that ensures a kind of sustainability. I think I was saved from the brink of producing a highly toxic culture of productivity. Instead, we’re now trying to imagine what it means to build a care based organisation, and what does it mean to make with love and care?

**FADI** I completely second that, we want to be in an environment where people do work from a good, healthy, place instead of one where stress and fatigue is obscuring our visions. Absolutely.

**CONFlictoriUM** Conflictorium is a unique, participatory museum in Ahmedabad, India, that looks at many different aspects of conflict. Since its founding in 2013, they’ve explored questions of identity, gender and marginalisation. They reach out to schools, universities and communities to design their activities and set-up the museum to appeal to young people and draw as many as possible into the discussion.

**AVNI** In your opinion, what was Art Group 705’s most important project that became possible through the Next Generation programme?

**DIANA** There were many, but for myself and Talga, one of the most important was our LGBT project. It was a new experience as we had never worked with this community before in Bishkek. More than that, it led to big discussions in the group. We had people coming in who brought with them new reflections about our group, region and what we should want from each other.

**FADI** More personally, I developed a play that was new for me and taught me about the situation in Tajikistan (my home country). I usually work in installation or drawing, but doing theatre became possible through the programme.

**AVNI** That became possible through the Next Generation partners and the past 3 years that we’ve spent, sharing and exchanging knowledge, what are some of the learnings that have been most special?

**TALGAT** Exactly, and when we first presented Diana’s play about Tajikistan’s civil war, art and culture in the 90’s at the same time there was border conflict taking place between Tajikistan and Kyrgyzstan. So we used it to reflect on the current situation because much of the same tensions are still here today.

**AVNI** If you had to think through the Next Generation partners and the past 3 years that we’ve spent, sharing and exchanging knowledge, what are some of the learnings that have been most special?

**TALGAT** I think the seed of our LGBT project was planted after our first interactions with the partners, for example we learned a lot from our relationship with Managua Furiosa. And for me specifically, learning about what your group, Conflictorium was doing was inspiring. Some of the exhibitions you set up for your community were very strong. I remember sharing these ideas with my group and my friends, saying that contemporary art can be capable of so much more than we think.

**AVNI** Finally, in your opinion, what is the difference between being artists and activists?

**TALGAT** I don’t believe we are activists like some of the other groups in our country, but there are different variations of activism. Art is connected to activism and through it we promote an ideology rather than engage in direct actions.

**DIANA** For me, it is important to do something if you see the need for change. Maybe our art will not change the country directly, but it provides an experience and gives people the space to think about the problems we all face together.

**ART GROUP 705** Art Group 705 is an artist’s collective founded in Bishkek, Kyrgyzstan during the Tula Revolution of 2005. The group’s name is deliberately meaningless, to reflect their interest in the theatre of the absurd. The collective began as a theatre troupe that performed on the street as well as in abandoned spaces like parks and factories. Their work and numbers have today grown as they participate in festivals and exhibitions and attract young performers. They describe their mission as the integration of art into everyday life.

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**Avni Sethi & YSK Prerana of Conflictorium (Ahmedabad) interview Talga Berikov and Diana Rahmanova of Art Group 705 (Bishkek)**

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**AVNI** In your opinion, what was Art Group 705’s most important project that became possible through the Next Generation programme?

**DIANA** Every time we put on a performance, activity or event, it is like holding a mirror up to the city. It may be a performance about the political situation in our country, or the theme of our festival which was about how we all survived through the Covid lockdown. We are always asking people how they feel about situations.

**TALGAT** Exactly, and when we first presented Diana’s play about Tajikistan’s civil war, art and culture in the 90’s at the same time there was border conflict taking place between Tajikistan and Kyrgyzstan. So we used it to reflect on the current situation because much of the same tensions are still here today.

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Art Group 705

Diana Rahamanova of Art Group 705 (Bishkek) interviews Linda Mayasari of Cemeti Institute for Art and Society (Yogyakarta)

DIANA Can you tell us a little bit about your organisation and what you were able to achieve with the Next Generation programme?

LINDA Our organisation’s name is Cemeti, that means whip in Sanskrit. It was founded by two artists in 1988 so we have existed for over 30 years. In 2017, the owners decided to step aside and give the helm over to a younger generation to run the space. We’ve mainly involved in the visual arts scene, but it’s not limited to that. We work with our audience as well as with daily experts, academics, researchers and people from different disciplines.

Together with the Next Generation partners, we came up with a project called Rhizomatic Archipelago. As an organisation we felt for some time that our activities, like the residency programme, had become mechanical in its process, and we wondered whether our platforms were still relevant to our activities, like the residency programme. We felt for some time that we are stationed on Indonesia’s cultural public policy. In the end the programme was founded in Yogyakarta in 1988, making it Indonesia’s oldest platform for contemporary art. Cemeti offers a platform for artists and cultural practitioners to develop, present and practice their work in close collaboration with curators, researchers, activists, writers and performers, as well as local communities across Yogyakarta. The programme takes shape through exhibitions, workshops, talks, assemblies, publications, long-term research threads and a three-month artist residency programme.

LINDA Cemeti in 1988, making it Indonesia’s oldest platform for contemporary art. We started from that point of view and developed the project step by step. Now we are working together with 13 artists through Rhizomatic Archipelago, only 3 of whom come from Java, the rest come from over 10 different regions in Indonesia. It is the first time we’re able to have long-term relationships with our artists, and also the first time that we have engaged deeply with the actions and socio-cultural contexts coming from outside Java island. So we are really grateful for that support.

DIANA I wonder what your experience has been with gaining support from your country? Because in Kyrgyzstan it’s very hard.

LINDA Cemeti as an organisation gained the support of the local government for the first time after 25 years of working, in 2013. Since ’88 our founders have run the space through their own sources and networks — with an alternative strategy to deliver critical art practices and discourses we produced. But by our 25th anniversary, when we were having discussions about our relevance and continuation, we realised that the new government was different now. They were more curious and open to projects like ours, so as one of the actions of the younger team we decided to engage with them.

We eventually received some grants, but they came with very tough administration, frustrating discussions, and complications as usual. That is, hard working with the government, at least we had made the connection and were able to deliver information about what is happening in the field of contemporary art practices. Surprisingly from that point onwards, they started to invite us to regularly discuss cultural public policy. In the end the achievement for us was not about getting their money, but getting their trust in us and having them listen to our voices.

CEMETI INSTITUTE FOR ART AND SOCIETY
Cemeti — Institute for Art and Society was founded in Yogyakarta in 1988. It’s Indonesia’s oldest platform for contemporary art, making it Indonesia’s oldest platform for contemporary art. It was founded by two artists in 1988. Since 1988, making it Indonesia’s oldest platform for contemporary art.

LINDA And how has your way of working changed with the transition to online?

ROBERTO Online activities. We started from that point of view and developed the project step by step. Now we are working together with 13 artists through Rhizomatic Archipelago, only 3 of whom come from Java, the rest come from over 10 different regions in Indonesia. It is the first time we’re able to have long-term relationships with our artists, and also the first time that we have engaged deeply with the actions and socio-cultural contexts coming from outside Java island. So we are really grateful for that support.

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LINDA How has Managua Furiosa’s project been progressing?

ROBERTO Our network has grown in the last few years. As a media outlet we are glad for all the different projects we are developing, and for the beautiful community we engage in Nicaragua, including with youth. One year and a half into Covid, and it is still too complex for us to implement offline activities in Nicaragua, everyday young people are dying from the virus. So to take care of our community, we only invite our youth to participate in online activities.

LINDA And how has your way of working changed with the transition to online?

ROBERTO Going online taught us how to continue creating networks and expand wider communities than we normally would have. At this moment, over 100,000 youth have left Nicaragua because of the political crisis. It’s really the right moment to get connected with the youth and I feel the platform we have been building is a strategic initiative to create a safe space in the lives of these young exiled people. For example, we started creating groups on WhatsApp where we talk about how art can heal, or become an avenue to talk about the pain and grief. We also talk about topics that are censored in our country or publish articles about the political crisis itself. We are living in a very interesting moment where we can take advantage of the different applications and social media that we have access to.

LINDA You often work in the field of gender issues and with LGBTQI+ voices. Did you have a strategy to amplify the discourse on these issues while the focus was on the crisis?

ROBERTO Our main strategy is to listen and analyse the impact our content has, to know what type of reflections to publish on the platform. Our basic goal is opening the door to different voices; we want to become a space where people can be recognised as an artist, an activist and also as a discriminated person. One of our projects connects different artists around Central America together to talk about LGBTQI+ issues. Through it, we are connecting many young queer artists together who have never met before. I believe that these new connections are profound because they lead artists to expand their borders. For example, we connected an artist from Honduras to LGBTQI+ activists in Costa Rica. Now she knows she can go to Costa Rica and find a safe space there. This is essential in a time of strong chauvinism and it makes me proud to have developed this type of initiative.

LINDA Within Indonesia, a number of cultural spaces have been closed recently due to the crisis. We feel sorry for these spaces were not only important to the artists and students involved, but also to drive social change. How has Managua Furiosa handled challenges related to running sustainably?

ROBERTO I think that many artistic projects around the world are having the same troubles because organisations, funds and grants are not investing at this time. For us it is also difficult, a couple of projects that we were meant to conduct were cancelled because international initiatives now find it too risky to deal with the government, and are leaving Nicaragua.

Our situation is changing daily here, so as the spaces were not only important to the artists and students involved, but also to drive social change. How has Managua Furiosa handled challenges related to running sustainably?

ROBERTO I think that many artistic projects around the world are having the same troubles because organisations, funds and grants are not investing at this time. For us it is also difficult, a couple of projects that we were meant to conduct were cancelled.
We have asked Avance Impact to help us develop an instrument to track the development of the emerging network that we envisioned in the NextGen programme. This instrument consists of specific exercises. The exercises were developed in several workshops throughout the duration of the programme. We knew that most existing instruments would not sit well with these organisations. We needed an instrument that offered a safe space for organisations to reflect on themselves and on the group. With exercises that would inspire instead of draining energy. That stimulated action instead of creating simple boxes that none of the organisations would feel comfortable with. The exercises were developed in several workshops throughout the duration of the programme. We knew that this practical instrument is useful for other practitioners who work with emerging networks. It can be found here: https://rebrand.ly/toolbox-emerging-networks

**DESIGN**

This instrument consists of specific exercises. The exercises are grouped into three analytical levels. These levels are shown in the figure below and they are:

1. **Organisational Picture**
   - The individual organisations: the purple circles in the figure.
   - The influence and added value of the group to the individual partner organisations, and between partners, the purple lines in the figure.
   - The togetherness of these organisations, the group of partners, or network, the dotted oval in the figure.

2. **Organisational Reflection**
   - The second part of this instrument consists of two exercises that can be used to obtain insight in the relations between organisations as a whole and the relation between the individual organisations and the group.
   - The third part of this instrument consists of two exercises that can be used to obtain insight in the relations between organisations as a whole and the relation between the individual organisations and the group.

3. **Contribution to Change**
   - The second part of this instrument consists of two exercises that can be used to obtain insight in the relations between organisations as a whole and the relation between the individual organisations and the group.
   - The third part of this instrument consists of two exercises that can be used to obtain insight in the relations between organisations as a whole and the relation between the individual organisations and the group.

**EXERCISES**

**EXAMPLE EXERCISE 1**

**OBJECTIVE**
Find (potential or realised) added values between participants.

**DESCRIPTION**
1) Create a large matrix on flipcharts with all organisations in rows and in columns.
2) Ask participants to write on post-it briefly which interactions they had with other organisations during a defined period, and paste it in the correct cell.
3) Stand around the matrix with the whole group and discuss (a selection of) these past interactions.

**EXAMPLE EXERCISE 2**

**OBJECTIVE**
Find (potential or realised) added values between participants.

**DESCRIPTION**
1) Create a large matrix on flipcharts with all organisations in rows and in columns.
2) Ask participants to write on post-it briefly which interactions they had with other organisations during a defined period, and paste it in the correct cell.
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**EXAMPLE EXERCISE 3**

**OBJECTIVE**
Find (potential or realised) added values between participants.

**DESCRIPTION**
1) Create a large matrix on flipcharts with all organisations in rows and in columns.
2) Ask participants to write on post-it briefly which interactions they had with other organisations during a defined period, and paste it in the correct cell.
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**EXAMPLE EXERCISE 4**

**OBJECTIVE**
Find (potential or realised) added values between participants.

**DESCRIPTION**
1) Create a large matrix on flipcharts with all organisations in rows and in columns.
2) Ask participants to write on post-it briefly which interactions they had with other organisations during a defined period, and paste it in the correct cell.
3) Stand around the matrix with the whole group and discuss (a selection of) these past interactions.

**EXAMPLE EXERCISE 5**

**OBJECTIVE**
Find (potential or realised) added values between participants.

**DESCRIPTION**
1) Create a large matrix on flipcharts with all organisations in rows and in columns.
2) Ask participants to write on post-it briefly which interactions they had with other organisations during a defined period, and paste it in the correct cell.
3) Stand around the matrix with the whole group and discuss (a selection of) these past interactions.

**EXAMPLE EXERCISE 6**

**OBJECTIVE**
Find (potential or realised) added values between participants.

**DESCRIPTION**
1) Create a large matrix on flipcharts with all organisations in rows and in columns.
2) Ask participants to write on post-it briefly which interactions they had with other organisations during a defined period, and paste it in the correct cell.
3) Stand around the matrix with the whole group and discuss (a selection of) these past interactions.

**EXAMPLE EXERCISE 7**

**OBJECTIVE**
Find (potential or realised) added values between participants.

**DESCRIPTION**
1) Create a large matrix on flipcharts with all organisations in rows and in columns.
2) Ask participants to write on post-it briefly which interactions they had with other organisations during a defined period, and paste it in the correct cell.
3) Stand around the matrix with the whole group and discuss (a selection of) these past interactions.

**EXAMPLE EXERCISE 8**

**OBJECTIVE**
Find (potential or realised) added values between participants.

**DESCRIPTION**
1) Create a large matrix on flipcharts with all organisations in rows and in columns.
2) Ask participants to write on post-it briefly which interactions they had with other organisations during a defined period, and paste it in the correct cell.
3) Stand around the matrix with the whole group and discuss (a selection of) these past interactions.

**EXAMPLE EXERCISE 9**

**OBJECTIVE**
Find (potential or realised) added values between participants.

**DESCRIPTION**
1) Create a large matrix on flipcharts with all organisations in rows and in columns.
2) Ask participants to write on post-it briefly which interactions they had with other organisations during a defined period, and paste it in the correct cell.
3) Stand around the matrix with the whole group and discuss (a selection of) these past interactions.

**EXAMPLE EXERCISE 10**

**OBJECTIVE**
Find (potential or realised) added values between participants.

**DESCRIPTION**
1) Create a large matrix on flipcharts with all organisations in rows and in columns.
2) Ask participants to write on post-it briefly which interactions they had with other organisations during a defined period, and paste it in the correct cell.
3) Stand around the matrix with the whole group and discuss (a selection of) these past interactions.

**EXAMPLE EXERCISE 11**

**OBJECTIVE**
Find (potential or realised) added values between participants.

**DESCRIPTION**
1) Create a large matrix on flipcharts with all organisations in rows and in columns.
2) Ask participants to write on post-it briefly which interactions they had with other organisations during a defined period, and paste it in the correct cell.
3) Stand around the matrix with the whole group and discuss (a selection of) these past interactions.

**EXAMPLE EXERCISE 12**

**OBJECTIVE**
Find (potential or realised) added values between participants.

**DESCRIPTION**
1) Create a large matrix on flipcharts with all organisations in rows and in columns.
2) Ask participants to write on post-it briefly which interactions they had with other organisations during a defined period, and paste it in the correct cell.
3) Stand around the matrix with the whole group and discuss (a selection of) these past interactions.

**EXAMPLE EXERCISE 13**

**OBJECTIVE**
Find (potential or realised) added values between participants.

**DESCRIPTION**
1) Create a large matrix on flipcharts with all organisations in rows and in columns.
2) Ask participants to write on post-it briefly which interactions they had with other organisations during a defined period, and paste it in the correct cell.
3) Stand around the matrix with the whole group and discuss (a selection of) these past interactions.

**EXAMPLE EXERCISE 14**

**OBJECTIVE**
Find (potential or realised) added values between participants.

**DESCRIPTION**
1) Create a large matrix on flipcharts with all organisations in rows and in columns.
2) Ask participants to write on post-it briefly which interactions they had with other organisations during a defined period, and paste it in the correct cell.
3) Stand around the matrix with the whole group and discuss (a selection of) these past interactions.

**EXAMPLE EXERCISE 15**

**OBJECTIVE**
Find (potential or realised) added values between participants.

**DESCRIPTION**
1) Create a large matrix on flipcharts with all organisations in rows and in columns.
2) Ask participants to write on post-it briefly which interactions they had with other organisations during a defined period, and paste it in the correct cell.
3) Stand around the matrix with the whole group and discuss (a selection of) these past interactions.

**EXAMPLE EXERCISE 16**

**OBJECTIVE**
Find (potential or realised) added values between participants.

**DESCRIPTION**
1) Create a large matrix on flipcharts with all organisations in rows and in columns.
2) Ask participants to write on post-it briefly which interactions they had with other organisations during a defined period, and paste it in the correct cell.
3) Stand around the matrix with the whole group and discuss (a selection of) these past interactions.

**EXAMPLE EXERCISE 17**

**OBJECTIVE**
Find (potential or realised) added values between participants.

**DESCRIPTION**
1) Create a large matrix on flipcharts with all organisations in rows and in columns.
2) Ask participants to write on post-it briefly which interactions they had with other organisations during a defined period, and paste it in the correct cell.
3) Stand around the matrix with the whole group and discuss (a selection of) these past interactions.

**EXAMPLE EXERCISE 18**

**OBJECTIVE**
Find (potential or realised) added values between participants.

**DESCRIPTION**
1) Create a large matrix on flipcharts with all organisations in rows and in columns.
2) Ask participants to write on post-it briefly which interactions they had with other organisations during a defined period, and paste it in the correct cell.
3) Stand around the matrix with the whole group and discuss (a selection of) these past interactions.

**EXAMPLE EXERCISE 19**

**OBJECTIVE**
Find (potential or realised) added values between participants.

**DESCRIPTION**
1) Create a large matrix on flipcharts with all organisations in rows and in columns.
2) Ask participants to write on post-it briefly which interactions they had with other organisations during a defined period, and paste it in the correct cell.
3) Stand around the matrix with the whole group and discuss (a selection of) these past interactions.

**EXAMPLE EXERCISE 20**

**OBJECTIVE**
Find (potential or realised) added values between participants.

**DESCRIPTION**
1) Create a large matrix on flipcharts with all organisations in rows and in columns.
2) Ask participants to write on post-it briefly which interactions they had with other organisations during a defined period, and paste it in the correct cell.
3) Stand around the matrix with the whole group and discuss (a selection of) these past interactions.
Photography by Naveen Chahande. Courtesy of Conflictorium Archives.
During the three years of the Next Generation programme, an annual open call was issued for short-term project proposals for and by young artists, writers, musicians, photographers, dancers and more. We were looking for ideas that challenged hegemonic narratives around culture, gender and identity, which carved out safe spaces for participants and audiences to experiment and develop in.

The three open calls were targeted by region. The first, in 2018, was open to individuals and collectives working in eligible countries in Africa and the MENA region, the second, in 2019, to applicants from Latin America and the Caribbean, and the third and final open call funded projects in Asia and Eastern Europe.

The programme’s goal of supporting artists and creatives in the early stages of their career — between the ages of 15 and 30 — meant that for many of our grantees, the experience will be changed...
of applying for and receiving funding internationally was a new one. The Programme team supported them through the process, and through the subsequent reporting procedure. In 2020, as Covid-19 began to take hold, flexibility and support was particularly needed, and projects were adapted to take place safely during the pandemic, outdoors and online.

Looking back over the three calls, what stands out is the passion, drive and resilience of these young grantees, and how they’ve learned the practical skills they need in order to make their ideas a reality — right down to the nuts and bolts of keeping accounts and managing a division of tasks within a team. Where this becomes apparent is in the outcomes of their projects that inspired them most, and the advice they would give back to a new generation.

### Applications Received, 2018-2020

- **2018**
  - Applications received: 373 from 48 countries, 21 projects approved

- **2019**
  - Applications received: 335 from 24 countries, 23 projects approved

- **2020**
  - Applications received: 177 from 25 countries, 22 projects approved

<table>
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<th>Year</th>
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### tRASHY Clothing

Describes itself as a queer, ready-to-wear Palestinian fashion brand with a hybrid mixture of political satire, sexiness, kitsch culture, and wit. The label’s goal is to reclaim the Palestinian/Arab identity & subvert what is considered different, cheap, and trashy in modern culture.

In 2018 Shukri Lawrence, then a 20 year old designer based in Amman, Jordan, secured support from the Next Generation Open Call to participate in Berlin Alternative Fashion Week with the first full collection of tRASHY, Desert Eagle. After its success, the Fund extended its support to cover tRASHY’s second show at Jordan Fashion Week, which attracted a large audience and received media coverage in Jordan and internationally.

Since these first shows, the profile of tRASHY has risen. The team has collaborated with the likes of Pussy Riot and Hatari, and their 2021 summer collection was featured in Vogue in June 2021. Shukri and his co-founder Omar Braika have also travelled to the Netherlands at the invitation of the Public Programme, to share their knowledge through masterclasses and public events.
“The project allowed LatFem to promote creative initiatives that integrated disciplines to disarm the macho imaginaries in the youths of the Southern Cone of Latin America... all efforts aimed to one goal, strengthen the participation of women, lesbians, transvestites and trans people in cultural and artistic spaces and activities.”

LatFem, Argentina

“We provided a platform for young Yemeni poets to build a constructive and creative dialogue with one another...the issues which were dealt with were of the ongoing conflict and social transformation process. Discussions about them have often reached a deadlock with many Yemenis feeling that violence is the only answer. Yet framing those topics in a poetic dialogue gave participants and visitors a fresh language and opened new channels to speak about them in a civilised and creative manner.”

Diwan al Fan, Yemen

“To have the opportunity to work with young artists (sometimes rejected or considered “misfits”) and support powerful speeches related to the body, public space and performing arts. Through this project we tried to build up new alternatives, new spaces, new stages, new ways of participating and networking within the artistic community.”

Memoria de las Artes Escénicas, Costa Rica

“What inspired me the most about this project was its collective, creative force. Being around young artists working together on the images that precede us, on the images of our history that have been occluded, that had to be silenced.”

Maria Rejas Arias, Colombia

“...the most inspiring result of this project is that we’ve created a community of researchers and artists and a new media channel for promoting postcolonial and decolonial discourse in Post-soviet countries.”

Furqat Palvan-Zade, Uzbekistan

“Covid changed everything for “The Art of the Self”. Because the Prince Claus Fund permitted us to redirect 25% of the project funds to Covid prevention, FavelaNews published three dozen films and hundreds of informative cards for a public health campaign, reaching almost 4 million viewers. Though it is hard to prove causality, we believe that this campaign played an important role in the positive results in Recife, which had much lower infection and death rates than most comparable cities. Though the work was hard and less artistic, we are very proud of the lives we helped save.”

FavelaNews, Brazil

“Perhaps the most transformative change has taken place in Lmzun’s own team. In a society still cemented by a rigid hierarchical order perpetuated by the conflict, Lmzun created an innovative space where team members can make their own decisions, become leaders and act as mentors to youth in their community. These young cultural workers are undergoing a transformative experience—it is they who are defining how to best address their generation’s existential crisis, coming up with the most effective tools and creating the necessary spaces.”

Lmzun Project, Abidin Kaid Saleh Audiovisual School, Algeria

“We have opened debates that have titillated the thousand and one possibilities of living together differently by renewing our intelligence through a profound questioning of received ideas on gender. We succeeded in creating spaces of freedom in which ideas circulated, collided and entered into each other. This confrontation of ideas has allowed us to move the boundaries that square the minds into erroneous considerations of Congolese society towards women.”

Collectif d’Art-d’Art, Democratic Republic of Congo

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What inspired or moved you the most in the outcomes of the project?
If a fellow cultural worker was to undertake a similar project, what advice would you give them?

“Don’t focus all the team’s resources on one hurdle, set up the workload so that the team can work in parallel.”
Shanghai Community Radio, China

“Working constantly in a team or being in a work environment full of social interaction can become a stress factor over time. It is important to understand and assume this when working on artistic and cultural development projects, otherwise it can become a burden on a personal level.”
Libreria Mutante, Colombia

“Cater in your budget for the unforeseen—productions don’t always move as planned.”
OYO, Namibia

“Keep in mind the concept of circular economies and be sure that any material or equipment you buy with this grant will be useful in the future and will help to broaden the output spectrum for future projects.”
Biquini Wax EPS, Mexico

“Don’t be afraid to take new steps during your project for changes you have not planned. You can be creative within the same framework with new opportunities or demands that emerge along the way.”
Anadolu Kultur, Turkey

“Plan for Monitoring and Evaluation at the start of the project. Collect data, reports, and feedback throughout to ensure that you have collated enough to improve your approach and processes as you go—instead of leaving everything to the end.”
Sunshine Cinema, South Africa

“Undertake projects that have the potential to continue to grow, either with funding or self-help.”
The Museum of Lost Space, Habiburrahman, Indonesia

“What we learned is the need during the year to organise how the benefits of the project can be continued afterwards... create international and also local partners for visibility and continuity.”
Eza Possibles, Democratic Republic of the Congo

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“Always ask the Prince Claus Fund for help regarding any potential doubt. Consult, exchange opinions and experiences. They will know how to guide you through.”
Milica Jankovic, Montenegro

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“Always ask the Prince Claus Fund for help regarding any potential doubt. Consult, exchange opinions and experiences. They will know how to guide you through.”
Milica Jankovic, Montenegro
Cássia Luiza Sabino de Souza (also known as Afréekassia) was 21 when she received a small grant through the 2019 Next Generation Open Call for her project, Culto Punanny Sound System. An artistic platform celebrating the power of black women through music made in the African diaspora — with the goal of creating safe spaces for black women to collectively reflect on the construction of their identity, aesthetics, sound and sexuality.

Four immersive, two day editions took place in different cities around Brazil: São Paulo, Rio de Janeiro, Belo Horizonte and Salvador. After its successful completion, Cássia was inspired to take her work to the next level — reactivating a feminist organisation she had founded in 2017 named Portal Umoja (after the matriarchal, women-only village in north Kenya) to become the centre of a support network that protects, connects and enhances black and feminine narratives.

"Culto Punanny Sound System has borne fruit and now when you think about it, you will not see an isolated project run by Cássia Sabino. You will see it as part of an amazing feminist network and one of the many great projects managed by my organisation, Portal Umoja. Reflects Cássia. I feel happy and blessed to be able to share that I have something very positive to look forward to in the future."

In 2020 the Yerevan-based Kinoket Productions received support for their project Film Change-Makers from the Next Generation Open Call. Initiated and led by 26-year old filmmaker Ani Hakobyan — the project aimed to unite and advance the skills of young Armenian filmmakers in order to bring their visions to life.

Participants were drawn from Yerevan and wider Armenia to take part in three days of extensive masterclasses organised by industry specialists — focusing on direction, cinematography and production — out of which five film concepts were developed. This was followed by a Cinethon that led to the ultimate production of two short films with the full backing of Kinoket Productions.

Film Change-Makers contributed to strengthening the film industry in Armenia by engaging new makers in a lively process that transferred both storytelling and technical skill sets. To honour the requests of filmmakers who have come forward since, the team is currently fundraising for an extension of the project.
The Public Programme

From Public to Intimate Constellations —
A Story of Exchanges

For over a decade, the main aim of the Prince Claus Fund’s Public Programme had been simple, to invite the Fund’s international grantees and award winners to the Netherlands, where they would be offered a platform to perform on, exhibit in, lecture, or learn from. Yet, by the time it came for the fund to discuss its mid-term report in 2018, Public Programme Coordinator Dilara Jaring-Kanik and her colleague Evely Reijnders felt something wasn’t working; this strategy had not been reaching its potential for some time. What the team noticed was how the impact of their efforts — through organising events, activities and discussions — was limited to an audience that did not always reflect the diversity of artists the Prince Claus Fund worked with. The question they asked was, how can we...
set up a system where our impact multiplies and diversifies over time? The answer, as often is the case, was to look towards our youngest generation. Digital natives today naturally interact with constellations of their peers, needing only one aspect of commonality to intimately connect them, therein lay the key.

As such, the start of the Next Generation Programme coincided with a shift of strategy within the Prince Claus Fund’s Public Programme. Instead of only focusing on providing a platform to those it invited over, the Public Programme team began nurturing exchanges between its guests and a diverse constellation of people in the Netherlands, any of whom had the potential to spark further collaborations, mentorships, or simply initiate friendships that blossomed over time. Two pillars of this new strategy, without which it would not succeed, were the aspect of investing time into relationships so that they would grow, and being flexible in its operation as a fund. The importance of the latter became ever apparent when in 2020, all travel was cancelled around the globe. In some ways, the forced move from offline to online allowed the true potential of this new strategy to be tested, virtually connecting together far more individuals, much more often.

Three years since its inception, and the following interviews between Dilara Jaring-Kanik and various collaborators of the Public Programme are a testament to its success. Next Generation grantee Mauricio Lima of Brazil, Dutch rapper and musician Ella John, and Gwenole Trapman, Artistic Director of the DAS Creative Producing MA in Amsterdam all found it difficult to contain their optimism for the connections they have been provided. And though the Next Generation programme and their activities have officially ended, the relationships—nurtured with time and flexibility—are only just taking effect.

Mauricio Lima and Nely Coelho of Archeologies of the Future

While the pandemic tore through the seams of our local communities and daily lives, it also cracked open a window onto a future that could be better. With his travel plans to the Netherlands cancelled, Next Generation grantee Mauricio Lima of Museu dos Meninos and the Black Archives in Amsterdam took no time organising an accessible online series that navigated the experiences of blackness across the globe. The candidly hopeful, painful and long-overdue discussions that resulted, with the help of executive producer Nely Coelho, sewed together an international black community, collectively tracing a line towards a future that could be.

DILARA Our collaboration, Archeologies of the Future, took place last year in 2020. The plan was initially to have you come to the Netherlands to perform at Rotterdam’s ICAF (International Community Arts Festival), but because of the pandemic that could not take place. So, we were in touch to produce these online sessions together. Can you explain what you had in mind with this project?

MAURICIO Archeologies of the Future is a creation we made that attempted to give some answers to the situation we were living in with the pandemic. It was like looking through a window to get a feeling of the future in those moments that we could tell were never going to happen again.

Now, talking about it one year later, it’s clear that we are in the same or even worse place than before—but that only confirms the importance of what we did in that moment we felt there was a lot missing and that we were—and still are—often lost. This programme, then, an artistic and performative programme of meeting people from other places, cities, countries and other futures in order to think together and trace strategies by and for black people in a post-pandemic world, was much needed. Archeologies of the Future was a study of guided tours, where we invited black artists, politicians, and intellectuals to create a safe space to think about the future.

DILARA You mention bringing people together from different countries. For this programme we connected you with the Black Archives from Amsterdam, and they proposed a few names such as Simone Zeeuik and Naomie Pieter. How important was it for you to bring people from different international contexts into the conversation? Especially as that would have been less possible if it were not for the pandemic making us go online.

MAURICIO Yes, this moment showed us the possibilities of the internet. As theatre artists, we had never really explored these tools. But the circumstances showed us that it is possible to create strong interactions and have a strong digital presence.

It is really important to see a diversity of experiences of blackness. Within Brazil and the larger world there is so much experience, both politically and culturally, that helps us share strategies. We have a lot of similarities and a lot of differences. For example, some problems that the black people of the Netherlands have overcome, we in Brazil are still living through. In return we inspired them in other ways. It was a nice subversion of the
moment—if we cannot meet our neighbours, we will instead meet people from all over the world to think together, share feelings, share anger and strategies for the future.

We had Naomie Pieter talking about blackness and gender, and how she experienced it both individually and collectively in the Netherlands. Then we had Jocicne Kator from Portugal speaking about how she sees and acts within Portugal’s anti-racist movements initiated by its politics. There were so many points of view brought together, not only through my conversations but also by the discussions brought about by the national and international audience. After completing two seasons of Archeologies of the Future, we sat together and thought, what a powerful document we’ve created to inspire the future.

DILARA It’s also good to mention that you had this amazing team behind you that pulled everything off. You had a Portuguese to English translator that made the sessions very easy to follow even if the language that was spoken was Portuguese or the other way around. These sessions were also translated by a sign-language interpreter.

MAURICIO Inclusivity was the point. One of the important aspects of this programme was to bring different people together to think through art rather than language. We wanted to confirm the potential of the arts as a tool that can transform people and the world.

DILARA And how was the reaction?

NELY What was surprising was not the reaction of the black community, but by looking at the names of the people joining the livestream, it was clear we had a large white community with us as well. We live in a world where to be an artist is a white privilege. As black artists we work less and there are fewer of us compared to white people making art. So it was very good to see the white community reacting to what other black people were saying around the world. It helped us validate what we are trying to do in our local spaces. It is so important to connect with a larger world community that comes from the same origins, and has been fighting the same fight for, at least, the last 500 years.

Some people have the idea that it is better to be a Black American than a Black Brazilian, or that it is better to be black in Europe than in Africa. But this is not always the case. It is true that some countries have access to free education, health care and attention from the State, but our discussions are about racism, and these have not been going on for a very long time. As a larger group, we share the same feelings, the same problems, the same perspectives of the world and of the future, and we all agree that we still have a lot to do.

It’s so good to see each other as a big community and comprehend the possibilities of these encounters. If it were not for the pandemic, we would not have had these encounters, so this was really important.

MAURICIO It is the feeling of wanting to belong that is a symptom of black people, since we were taken from our original place. We are always looking for this feeling of belonging to something. After we completed the first season of Archeologies of the Future, I was really emotional to see that, in a way, we remade the slavery routes—from Africa through the Netherlands and into Brazil. When speaking with The Black Archives, they reminded us about the historical connection between the Netherlands and Brazil, or the Netherlands and Suriname. This was important because of our large white audience watching, they were enlightened by the conversations and invited more of their community, some white teachers brought in their entire classes. Because of this, by the end of the first season of Archeologies of the Future we decided to make a second season as a collective educational programme.

DILARA Looking back at the series, is there anything you would have done differently, with all the experience you have now?

MAURICIO What I would do differently is to cast a wider net for the public we were bringing in. One of the inclusion actions that we did was adding the sign language translator, but we could have invited someone with a disability as well. We considered that they might be in the audience, so we had resources for them, but we did not think of inviting them to speak.

DILARA We’ve had many discussions about how the situation in Brazil is getting worse, that cultural activities are under pressure and it is difficult to get funding—how do you see the future? In general, for this series and for your own work?

MAURICIO In my work as an artist back in 2019, I was starting to dig deep into the idea of the future, it is as if this idea had become a tattoo on my body. But thinking about the future now is getting really hard. I feel like I cannot imagine it and I am stuck. But the project, Museu dos Meninos, is a living thing and it is only growing since 2019. Every day, we are tracing the way for Museu dos Meninos to become a more collective space.

To stop and really think about the future now almost hurts, because I don’t know what it could hold for us. The good point is, we are alive and we will not die soon! So as we live, we’ll work towards building our future. We don’t know how or what kind of future, but creating this path is the only certainty we have.

The situation we are living in is not new for us, it’s new to have a Zoom conversation on it, but the situation is not new. So, in a way, I think there is knowledge that our bodies and souls have that we don’t now how to access, but we are working on it. Staying in movement is the only way to point towards what’s next, and it is really important that we are doing it together—imagining an imposable future.

DILARA Thank you for sharing that. Is there anything else you wanted to share that we have not yet discussed?

MAURICIO I wanted to add the importance of our partnership with the Prince Claus Fund. The space between institutions and artists are very important, and as an artist community in Brazil, we don’t have this kind of relationship locally. One where we are fighting not against each other, but together towards the same goal. For example, when we delivered the estimated costs for this project, as always in Brazil we estimated a lower cast than what the reality of it was, but for the first time the institution came back and said, “Oh, we think you’ll need to add more budget”. And initially we had not planned on the accessibility features in this project, because they are expensive and in Brazil it would have fallen into our own hands to make the series accessible. But with the Prince Claus Fund, we saw that the relationship between artists and institutions could be different, we felt for the first time like we were respected and working together.

DILARA Thank you so much for being honest, for sharing the good stories and also the difficult ones. Thank you for this collaboration and I hope to meet in real life one day!
Rapper & Musician Ella John

In 2019, as part of Prince Claus Fund’s TRANS//FORM project, nine artists from the hip hop scene of the Netherlands headed to Dakar, Senegal to perform at the largest hip hop festival in West Africa and further connect with the Senegalese activist group Y’en a Marre. Of the invited musicians was rapper Ella John, an already rising star within the scene by her early 20s. From that point onwards, Ella’s inquisitive and ambitious personality has led her to continue connecting with creatives around the world using the Next Generation Programme as one of her platforms.

Ella John

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DILARA We’ve been working on several projects together now, you were involved in TRANS//FORM in the Netherlands and joined us on our trip to Dakar to perform at FESTA21H. You then met one of our Next Generation grantees Càssia Sabino de Souza, which has blossomed into a creative friendship. Moreover you’re involved with the OSCAM programme Bout It that is facilitated through the Prince Claus Fund. So what do you think about all these collaborations, what do they mean to you?

ELLA For me as a young creative, it’s so nice that this is possible. To have knowledge exchange with creatives from around the world and get to know each other and the projects they’re working on. Just to know what’s going on in different regions. In this time of social media you can really connect with like-minded people on the other side of the world, and that’s been the most fun part.

DILARA What did you bring back with you from that trip to Senegal?

ELLA It was my first time being in Africa. Which is crazy for anyone with roots from there - so that was culturally very big for me. Getting to travel with people from the Netherlands who I looked up to as a musician, as well as meeting new musicians in Africa was a really big experience. I learnt so much in just seven days from so many creatives with crazy different backgrounds. Just being in Senegal and getting to know the country and its culture was amazing, but being with the members of Y’en a Marre was the most interesting. We got to visit their headquarters and went into the villages to hear stories from different perspectives, from the women, the men and meet the children. The festival was also very interesting, especially meeting artists not only from Senegal but also from places like Gabon and Guinea. There were also the Master Classes inside the cultural space. It was all a lot but I loved it, I wish we could do it again.

DILARA So what is your biggest dream when you think about international collaborations, but also in terms of your own practice. Because I know you’re a dreamer!

ELLA I would love to do a lot of social-political projects in different countries with creators of my age. Just to continue connecting with people because this is what I do in general. There’s this list in my head, and every time I think of one thing there’s three others that pop up!

DILARA Your connection with Càssia is one of the examples of how it should go when we bring people together. We invited her to the Netherlands in December 2019 and once we connected her with you, it became a friendship. You’re sharing each other’s work on Instagram and have this great connection. Tell me a little more about that.

ELLA Càssia is a beautiful being, I am so thankful that I met her because she is just a ball of light. The second we saw each other we were like, wow, we’re the same person, but different. She inspires me, and I inspire her as well. We’re the same age, she’s an artist, I am an artist. So we relate on a lot of levels, but we’re also from very different places.

DILARA That would be amazing! Is there anything else you wanted to share with the Prince Claus Fund, maybe what we could do better?

ELLA I really enjoyed the Speed Dates, and I think they should happen more often, not just once a year, at least twice a year minimum? It inspired me actually for the local projects that I’ve been working on. It’s a very good way to network and get to know a lot of people quickly. You should do it more often. It’s a very good concept!
Gwenoële Trapman of DAS Graduate School

In the past few years, higher education within the arts has been rapidly evolving. While once a top-down didactic approach was the norm, today, MA programmes such as the Amsterdam University of the Arts’ DAS Creative Producing call out to critical and interdisciplinary students who are already active in the arts. Their goal? To create change in the world by thinking together beyond existing structures and disciplines. This is why the 2018 phone call that sparked a collaboration between Dilara Taring-Kanik of the Next Generation Programme and Gwenoële Trapman, Artistic Director of DAS Creative Producing, became a defining moment in the evolution of both initiatives.

GWENOËLE We first heard about the Next Generation programme through Marcel Pinas and Stichting Kibib from Moengo, in Suriname. I remember hearing you say over the phone: “You’re calling at exactly the right moment as we plan to have a wider public programme, we would like to reach out to more students in Holland.” That happened to be exactly what I wanted for DAS, so we soon concluded to work together. Our Creative Producing programme at DAS is for mainly Dutch students, where they learn to become creative producers who work from their own vision, and collaborate with financial parties, communities and artists based on that vision. What we experienced with the artists and guests who came to visit us from the Next Generation programme was that this is exactly what they were doing. They have very strong visions, and an extreme urgency to produce them. For our more Euro-centric students, it was important that they saw the practice of these international artists and producers, especially as they come from countries where it is difficult to produce their art—but that does not stop them. They have urgency to do their work, and it gives them power. It was very inspiring for our students.

GWENOËLE Yes, the students really enjoyed that, it opened up their world in a totally different way. Usually if we speak about international collaborations—especially if a cultural producer is just starting out—it feels much safer to stay closer to home and approach collaborators in the UK, US or other parts of Europe. But this experience has shown them that the rest of the world is ready to be connected with.

DILARA What did you expect when our collaboration first began, are you satisfied with the results of the past two years?

GWENOËLE When this all started, I was just hoping that our students could meet a few interesting artists and producers. I had heard about the Cultural Speed Date so I hoped we could participate in that. But I never would have dreamed that we could develop such a beautiful programme together. The first year of meetings in 2019 was in person, which was special and impressive. In 2020 we had to move online due to the pandemic, but surprisingly they worked out so well. Not only were we able to virtually connect with the guests who would have flown to the Netherlands, we also spoke with, for instance, creative student groups in Brazil.

DILARA And why do you think it is important to connect students together with creatives from all over the world?

GWENOËLE Because our students would like to create change in the world, and this is the only way to do it. We are a new Masters programme that’s only a few years old, and still in the process of developing our curriculum. In the beginning, it was difficult for us to shape the international segment of the course to reflect the same urgency as our students felt. We considered looking closely at the International Dutch policy for culture, then maybe expand to the European policy. But when we began working with the Prince Claus Fund, actively talking to people around the world who also wanted to create change, well, it was a beautiful match.

DILARA How do you envision the future of our collaboration?

GWENOËLE At the moment we are developing an international research programme for creative producing. We plan on bringing international artists and producers together to look at various case studies and develop a platform where they can meet on a regular basis. Eventually this will lead to educational material, as there is little to no research material about creative producing. Our partners are Stichting Kibib from Moengo, The Royal Central School of Speech and Drama in London, and The Watershed in Bristol. At the same time we are developing partnerships with institutions in India and Indonesia, and speaking to the Prince Claus Fund to see how they can help us develop this project.

I also see us continuing with interactions such as the Cultural Speed Date and the one to one conversations—whether live or virtual—at our students with the international guests Prince Claus Fund invites. It would be wonderful to work within different themes, such as sustainability, art and politics, art and gentrification and so on.
In recognition of the boundary-pushing quality of work and significant impact on culture in their societies, The Next Generation programme presented an annual award to three exceptional cultural change-makers under the age of 35. Between 2018 and 2020, dancer and choreographer Dada Masilo (South Africa), novelist and poet Mónica Ojeda Franco (Ecuador) and the filmmaker and multimedia artist Hira Nabi (Pakistan) were nominated by experts from the global network of the fund and selected by an independent jury; with the aim to foster inspirational leadership to help build more inclusive, open-minded societies.

The below introductions and laudations of these exceptional laureates were extracted from the Prince Claus Awards books of the previous three years.
Dada Masilo (1985, Soweto) is a dancer and choreographer who boldly intertwines African and Western cultures and histories in challenging and ground-breaking performances. Her formative experiences encompass performing modern topos dance, and formal training in classical ballet and contemporary dance in South Africa and Europe. Open to ideas from this multiplicity of source, she skillfully selects and brings seemingly incompatible elements together to reflect people’s experiences in her homeland.

Masilo has created and performed eleven original choreographies as well as many collaborations with other choreographers and artists. This includes cutting-edge contemporary choreography and performance for four of William Kentridge’s recent artworks. She mentors and teaches many young dancers using training processes that re-think and re-invent dance, and her company’s productions and tours support numerous artists and performance technicians.

Laudation by William Kentridge

I had seen Dada Masilo’s Swan Lake. She had seen some work of mine. We put aside an afternoon to see what would happen if we worked together. There was of course a synchrony, a young dancer (black), a middle-aged non-dancer (not black) in the studio. We started from basics. Dada would lift her leg to an impossible height, I would wavy with an unraised arm. I would make a circular action, a non-dance action, for example, explaining something with a gesture of my hands. She would copy, repeat, expand the action, parodying it, exaggerating, finding the edges of what was being done. Simply getting up from a chair, specifically the way of a metier, the weight of ballet on the feet and shoulders of dancers from outside of the centre from which it emerged; and a commitment to the material she works with, her body and the bodies of the dancers she works with. How far can an attitude be extended? How can we shift between the weightlessness of a dancer en pointe and the grounded-ness of a Tswana or Pedi dance with its feet thumping the earth? Dada embodies a healthy disrespect for the traditions she straddles. This position at the edge of a tradition is a source of strength. Dada acknowledges bastardy, acknowledges the margins as a position from which new perspectives can emerge. In her reworking of the classical ballets, Swan Lake, Giselle, Carmen (and coming up: The Rite of Spring), Dada takes on a particular history of movement, of narrative. It is there to be cut up, reorganised, re-configured and sent back out into the world’s something both familiar and utterly new. It has been our pleasure to have Dada reimagine our bodies, to challenge our familiar verities, to make our ears hear differently, and to give our eyes a wider field of vision.

Mónica Ojeda Franco (1988, Guayaquil) is a novelist and poet, whose writings make us confront hidden and perplexing parts of our lives, our sexuality, our complicated mind landscape, not just from a young person’s point of view but from a feminist, political, social and psychological point of view. Her intention is to look unflinchingly and to say what cannot be. Confronting the abominable, the abject and the obscene in contemporary society. Acclaimed as one of the best contemporary Latin American writers today, Ojeda is the author of a poetry collection El ciclo de las piedras (’The cycle of stones’, 2015), a book of short stories Caninos (’Canines’, 2017) and three novels. Influenced by writers such as de Sade and Bataille, she works within the horror genre, commenting on it and transcending it. Her treatment of mundane themes, such as family and school life, scare and shock us. The novels are marked by complex and gripping narratives, strong characterisation, swift tempo, humour, and a language that is simultaneously dense and lucid, intellectual and accessible.

Laudation by Ariana Harwicz

Borges said that humankind’s best tool for renovating or innovating is tradition. Similarly, Mónica Ojeda’s work is part of the in no way minor tradition of the great Latin American novel. Do we not find in Mandibula, echoes of the imagination of Vargas Llosa, the baroque style of Cabrera Infante, the unsettled voices of Diomelio Elíft and, of course, the ambition of Roberto Bolaño? Except that the literary and social penetration of the culture of the USA is more apparent than ever in Ojeda’s more recent Latin American tradition. Perhaps because the author herself grew up in a world that, despite happening to be located in a geography like that of Latin America, Ecuador to be precise, owes all or almost all of its expressions to the mass-media culture of the USA. And to its tables, which are now ours, imported and transfigured. Ojeda’s characters have been raised under those influences and grown up according to those moral and economic values. So, their fears and horrors and desires are sifted through the information that Hollywood or Google or Netflix give us and influence, if not approve. And so, her narrative is, once again, part of the long Latin American tradition and, with all of the coarseness and power of the word, it is a mestiza narrative. It is born from that literary historical tension. As though her characters, coming from these questions: What will young Latin Americans do now that there is no Utopia, revolution or political causes? How will they entertain themselves? How will they enjoy themselves? Who or what will educate and discipline those bodies? What is violence and how is it written in this generation? Writing has this cause, this lofty mission: to see what others do not see, to see with unique eyes, to make the way of life of a period immortal. This is what makes Ojeda’s books like shots fired to another planet to prove that there is life on Earth. In the past, Greek myths, witches, vampires, werewolves, the Golem and ghosts. Now, confinement in a video game, being held hostage in a cabin in the woods or a female scream through a body.

Mónica Ojeda subscribes to Lovecraft’s famous dictum: “The oldest and strongest emotion of mankind is fear, and the oldest and strongest kind of fear is that of the unknown,” because, there is anything more frightening than sexual awakening? What could be more terrifying than being in life? We are the protagonists of a horror film, watching others with their popcorn, or, to fit the era, we are the stars of a video game, being held hostage and ghosts. Now, confinement in a video game, being held hostage in a cabin in the woods or a female scream through a body.
Hira Nabi (1987, Lahore) is a filmmaker who combines a thoughtful research-based approach with beautiful imagery, imagination and innovative narrative strategies to document realities. Her documentary film All That Perishes at the Edge of Land (2019) offers a highly sensory and moving new interpretation of shipbreaking at Gadani, Balochistan. Giving a voice to the massive container vessel that is being dismantled, she creates a conversation between the ship and the men dismantling it. The men are migrant labourers, forced to travel across Pakistan to find employment in this back-breaking, life-threatening work for meagre wages, with minimal safety gear and appalling living conditions. Initially sceptical, they were won over by Nabi’s patient, respectful approach and, over the course of the nine months it took to film, they spoke openly, sometimes angrily or emotionally.

Nabi studied film and post-colonial studies at Hampshire College, Massachusetts, and graduated with an MA in cinema and media studies from The New School, New York. She teaches at Beaconhouse National University and researches cinematic cultures, contributing to the establishment of an archive of Pakistani cinema.

Hira Nabi

LAUDATION BY
EMILIA TERRACCIANO

Hira Nabi (1987) is a film director, multi-media artist, and pedagogue based in Lahore (Pakistan). Nabi’s growing body of work addresses potentially explosive themes, which include ecological challenges, inequalities, and injustices faced by the more vulnerable communities living in Pakistan. Her ethos and work-process is animated by a firm belief in the creative and vitally dialogic possibilities that art can afford. Fiercely independent and uniquely gifted, she is regarded as one of Pakistan’s most politically engaging and poetically lucid emerging artists.

Nabi gained a BA in film and postcolonial studies from Hampshire College, and an MA in cinema and film studies from The New School in New York. During a residency at the Escuela Internacional de Cine y TV in Cuba, she worked with film directors Rebecca Chaves and Abbas Kiarostami. Hira’s migratory film vocabulary critically engages with a sustained knowledge of global cinematic modalities. To such formation she brings a deep archival knowledge of the rich regional histories, and collective cinematographic cultures of Pakistan. Researching and writing about such histories has also been an ongoing concern of hers, becoming the subject of the film Single-Screen Shaadi (2018), a study devoted to Lahore’s vanishing vernacular cinemas. Always firmly lodged in her locale, Nabi’s films muse the complex problematics of Pakistan. Her film Beach Kahani (2011) wonders over the fraught mobility of women’s bodies in Karachi, focusing on the steps of a woman during a surreptitious stroll on a beach. In her subsequent Here and Elsewhere (2015), Nabi navigates the diasporic histories of a father who engages in the act of recollecting his homeland with his daughter. Welding together archival footage, Nabi moves backward and forward, offering a narrative that is immersive as it is precariously constructed.

Nabi’s monumental docu-fiction film All That Perishes at the Edge of Land (2019) is a powerful commentary about the ocean as a key space of globalization and of the lives defined by shifting economic parameters. Humbly filmed and beautifully choreographed, it is the result of extensive and painstaking research and ‘slow’ evidence-gathering at Gadani, southwest Pakistan, one of the largest ship-breaking sites in South Asia. Nabi deftly connects the deindustrialization of the North to the harsh daily realities experienced by labourers in the Global South. Working with a small team, she spent considerable time with shipbreakers producing a filmic narrative that brings to life testimonies of migrant and indentured labourers. From the carefully orchestrated and sensitively-rendered dialogues conducted with workers, we learn of their plight, their fight for survival but also of their fears, and their dreams, dreamt far away from home. ‘Our wages prevent us from dying,’ one worker says, ‘but don’t allow us to live either.’ Weaving a peculiar narrative, one that straddles fact and fiction, Nabi’s story-telling endeavour also brings into focus the fate of marine ecosystems. Gradually, the viewer becomes aware of the long-term consequences of the ship-breaking industry on ecosystems, humans and their health.suggesting that bodies and ecology...
Something will be changed.

This cover displays 66 short-term projects funded through the annual Open Call for Proposals, one of the five components of the Next Generation Programme. The projects are a testament to the vibrant and diverse cultural landscapes around the world. The cover is designed to highlight the importance of fostering new ideas and supporting emerging artists and organizations. This initiative aims to support innovative projects that challenge traditional narratives and inspire change. The cover features a diverse range of projects from different regions, showcasing the global reach and impact of the programme. The goal is to create a platform for artistic expression and cultural exchange, providing opportunities for cross-cultural collaboration and learning. This cover serves as a visual representation of the rich tapestry of projects that have been supported by the Next Generation Programme, reflecting the programme's commitment to promoting cultural diversity and fostering a more inclusive world.