

Prince Claus Fund

2024

Annual Report



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A MESSAGE FROM OUR DIRECTOR



Marcus Desando
Executive Director, Prince Claus Fund
PHOTOGRAPHY BY JEAN-BAPTISTE JOIRE

“At the heart of everything we do are the values that inspire and guide us. Our belief in collaboration and autonomy—principles that underpin our trust-based funding model—shapes the way we work with artists, partners, and our team. These values have been integral to our organisation since its founding and continue to drive us forward today.”

As I reflect on the past year, I am filled with immense pride and gratitude for all that our organisation has accomplished, despite the challenges of an ever-changing global landscape. This annual report is more than a record of our work; it is a testament to the resilience, determination, and unwavering commitment of our team, partners, and supporters.

At the heart of everything we do are the values that inspire and guide us. Our belief in collaboration and autonomy—principles that underpin our trust-based funding model—shapes the way we work with artists, partners, and our team. These values have been integral to our organisation since its founding and continue to drive us forward today.

Our Awards embody these principles of collaboration and autonomy. Last year, we celebrated six Impact Awardees—dedicated and courageous cultural practitioners who engage their communities and address urgent contemporary issues. Back then, one of our Impact Awardees, Chinese writer and poet Mu Cao reflected, “as long as Awards like this exist, I have hope for the future”.

Our commitment to solidarity in practice ensures that we prioritise the needs of the artists and cultural practitioners we support. We stand with them, work alongside them, and exist in service of them. This same approach extends to how we engage with our team, donors, and partners.

One of the most significant examples of this commitment is our partnership with Open Society Foundations, which enabled us to organise the “Art for Climate Justice — Reimagining Sustainable Futures” event in Belém do Pará, Brazil. This gathering fostered

meaningful exchanges, connections, and inspiration, culminating in a public event that explored alternative solutions to the climate crisis, rooted in artistic practices and ancestral knowledge locally in Brazil and globally.

Equally, we remain steadfast in our commitment to impact. We work directly with engaged artists whose work creates life-changing effects on both global and local levels. Recognised as a trusted and experienced expert in our field, we conduct rigorous research to identify artists making a real difference on the ground. Aware of our blind spots, we rely on the expertise of our global network to ensure diverse perspectives are represented.

These values are not just words—they form the foundation upon which we build trust and create meaningful connections. They drive us to be accountable to our community of changemakers, transparent with our stakeholders, and relentless in our pursuit of a more equitable, peaceful, sustainable, and inclusive future, allowing us to remain agile and adaptable no matter the challenges we face.

This past year has been marked by significant shifts in the global political landscape and funding environment. As governments and donors adjust their priorities, we have encountered new obstacles in securing the resources necessary to sustain our work. Yet, in these moments of uncertainty, our resilience truly shines.

Looking ahead, we face a future marked by growing unpredictability. Budget cuts and reduced access to funding present significant challenges, but they also inspire us to find new ways to innovate, collaborate, and advocate for those we serve.

Through it all, one constant remains: the unwavering support of our community of donors, partners, and ambassadors. Without your generosity and belief in our mission, none of this would be possible. Your trust in our vision fuels our passion and empowers us to create lasting change. We are deeply grateful for your continued support and remain dedicated to upholding the trust you have placed in us.

Thank you for standing with us, for believing in our mission, and for helping us make a difference.

Marcus Desando

EXECUTIVE DIRECTOR, PRINCE CLAUS FUND



Marcus Desando at the 2024 Impact Award Ceremony.

PHOTOGRAPHY BY FRANK VAN BEEK

Culture

La Lola Rizo, Seed Awardee (Nicaragua)

is

a basic

NEED.

“By making international artistic exchanges possible, the Prince Claus Fund connects the world to Amsterdam – and Amsterdam to the world.”

Touria Meliani, Deputy Mayor for Arts and Culture, Inclusion, Anti-Discrimination and Events in the City of Amsterdam.



Marcus Desando & Touria Meliani at the 2024 IMPACT Award Ceremony.

PHOTOGRAPHY BY FRANK VAN BEEK

“Many of the world’s most pressing challenges today – from the climate emergency to racial injustice, authoritarianism to war and extractive industries – are fundamentally interconnected and require coordinated, cross-border responses. We must ask ourselves, how can art and culture meaningfully build solidarity, imagine and enact alternatives?”

There is a future emerging where sustainable models can be built, with infrastructure that is transferable yet deeply contextual. Prince Claus Fund is one such organisation – their programmes foster interconnection and empower practitioners without being overly engineered. Individuals are supported, but their own agency and approach take the lead. This allows for the development of platforms that outlast any individual projects.”

Maya El Khalil, an independent curator and Prince Claus Fund International Advisory Board Member.



Maya El Khalil
PHOTOGRAPHY BY DILUCKSHAN PUVIRAJ

“Our Awardees have dedicated their lives to addressing pressing social issues in creative innovative ways. Opening up spaces for expression, allowing people to be free to become who they want to be. By connecting local and global realities, the Awardees help to weave a tapestry of stories of real human beings who have lived history, who have experienced the stories that need to be told. By examining, reviewing, and rewriting history, they are saving it from the politics of nationalism and creating a path towards a more sustainable and equitable future.”

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



HRH Prince Constantijn at the 2024 Impact Award Ceremony
PHOTOGRAPHY BY FRANK VAN BEEK

OUR STORY

The Prince Claus Fund is an independent foundation dedicated to development through culture.

We depend on culture as a force for change. For discovering other perspectives, spreading innovative ideas and expressing our identity. Culture is a basic need, vital to human progress.

Founded in 1996 as a tribute to HRH Prince Claus's unwavering dedication to culture and development, the Prince Claus Fund has become a global leader in trust-based funding, and an outspoken advocate for the transformative power of culture.

The ones who challenge dominant systems, are often the most at risk. They are the forefront of real change, addressing equity, freedom and climate challenges in their communities and beyond. We need their voices to be heard. Because when culture is suppressed, we lose the ability to truly understand each other, work together and create a better future.

That's why we serve engaged artists around the world, who work in circumstances where culture is under pressure. By offering them trust-based funding,

recognition and connections, we grow an international community of changemakers.

With a proven track record in identifying diverse talent, implementing effective programs and creating powerful networks, the Prince Claus Fund is able to create tangible results while honouring the autonomy of the artist throughout the process.

HRH Prince Claus believed in culture as a fundamental condition for sustainable autonomous development. In this spirit, our Seed, Fellows and Impact Awardees receive trust-based grants, amplifying their message at crucial stages of their careers. With 247 alumni, laureates, and awardees from 144 countries, the Prince Claus Fund has collaborated on 2355 projects, reaching millions of people across the globe. Ultimately, the accumulated impact of their work can touch the lives of billions.

WHAT WE DO

Culture is a fundamental condition for sustainable autonomous development. In this spirit, the Prince Claus Fund grants trust-based funding, recognition, and connections to engaged cultural practitioners where culture is under pressure through our Seed, Fellows, and Impact Awards. Our work's impact is multiplied by additional Programmes, which complement the three Awards and further strengthen our Awardee's artistic careers.

Trust-based funding is central to Prince Claus Fund's strategy. Our Awardees know their own needs and working context best. We consider autonomy to be a prerequisite and are committed to offering support that gives control to the people receiving it. Recipients invest this funding in any way they think will help them grow professionally – from buying new equipment to lightening the pressure of living expenses. This freedom to spend or save funding in a way that works for them offers artists the space for experimentation and reflection that is needed to develop their practice.

Recognition offered by Prince Claus Awards opens the door to further opportunities, both locally and internationally, and acts as a catalyst for further support, recognition, and visibility.

Our programmes and events organised globally bring the work of our Awardees to the attention of curators, collectors, and their peers in ways that can be jumping off points for further career development.

What sits at the heart of the Prince Claus Fund is our vast and global interdisciplinary network of engaged artists, thinkers, and cultural practitioners. Connecting and collaborating with peers from different contexts and disciplines stimulates learning, experimentation, and growth. Through our programmes, we invest in meaningful connections that benefit individual practitioners and boost their career development to stimulate international solidarity and strengthen the larger global cultural infrastructure.

2024 IN NUMBERS

in

75

countries

154

awards were granted, from

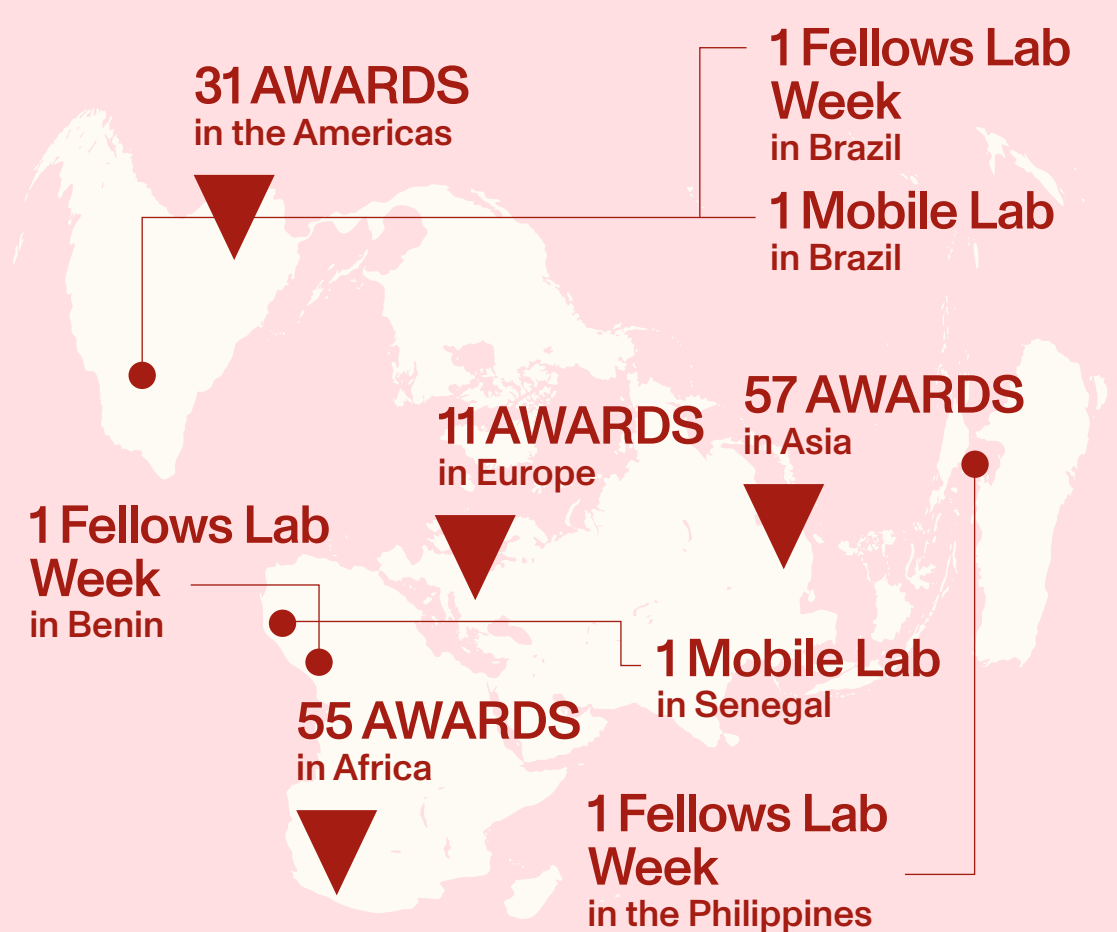
1923

applications, with the

advice of

371

experts.



12

organisations supported through our Fertile Ground programme

641

people joined us in Amsterdam to celebrate during our Awards Week

Culture is

real IMPACT.

Camilia Juárez, Seed Awardee
(Guatemala)

CULTURE IS IMPACT

Culture is a powerful catalyst for meaningful change. It offers a lens to understand our history, confront present injustices, and envision a future rooted in fairness, inclusivity, and environmental responsibility.

At the Prince Claus Fund, we are committed to supporting a global community of artists and cultural practitioners who exemplify culture's transformative power. Our initiatives focus on three core themes: Equity, Freedom, and Climate. These priorities are intricately woven into all our programmes, each uniquely shaped by the local contexts of the communities our Awardees represent.

To remain responsive to the needs of cultural changemakers, we actively assess the outcomes of our work by gathering insights and feedback. As part of this process, we connected again with the recipients of the 2023 Awards, who reflected on how their Award has influenced their work and accomplishments in 2024. In the following sections, you'll encounter some of these stories and testimonials.



Chathuri Nissansala, Seed Awardee (Sri Lanka)



“In a society where girls are often taught to suppress their voices and prioritize male desires, the ‘Women Mountain’ project stands as a testament to the power of art in challenging these norms.”

Irene Themistocles Ruyakingira, Seed Awardee (Tanzania).

CLIMATE

Today the climate crisis is an undeniable reality, unfolding as a worldwide emergency that touches the lives of countless people in diverse and profound ways. Although its consequences are becoming more visible across the globe, the harshest effects are felt disproportionately in the Global South. This disparity underscores deep-rooted social and political inequities, bringing long-standing systemic injustices into sharp focus.

With the Fellows Award Cultural & Artistic Responses to the Environmental Crisis (CAREC), we accelerate engaged community-based art practices that address climate justice and the connection between the climate crisis and social, racial, and environmental issues. Art has the power to translate complex environmental issues into accessible narratives, inspiring collective action and systemic change. CAREC cultivates a network of artists and activists who advocate for policy change and create impactful, community-driven interventions that address the intersections of climate, race, and social equity.

“My awareness is broadened, along with my sensitivity. More solidarity, more supporting systems were found in this collapsing world. Which is truly a beautiful thing. I am in awe in the result of how we are supporting each other on our work” – Cycle 3 CAREC Fellow, Nova Ruth Setyaningtyas (Indonesia)



Aysel Akhundova, Seed Awardee (Azerbaijan)



Art for Climate Justice — Reimagining Sustainable Futures
PHOTOGRAPHY BY PIERRE AZAVEDO

For interdisciplinary artist and CAREC Cycle 3 Fellow Sharon Chin, the Award has allowed her to deepen her practice while also devoting her time to activism through her art. Throughout 2024, Sharon’s artistic and activist practice was focused on fighting pollution from oil refineries in Malaysia, drawing attention to the magnitude of the problem and its effect on residents. This attention resulted in tangible impact—an investigation from the Ministry of Environment and meetings between local activists and the company responsible for pollution.

“In the past 4 months, pollution has significantly reduced. In particular, black smoke emissions are within regulations and residents have a clear path forward towards continued engagement with the refinery and local authorities.”

Sharon is now working on connecting with other artists and activists across Malaysia to share techniques for fighting industrial pollution, and has given official advice on the draft of new air pollution legislation— on how to ensure regulations and complaint procedures are accessible to local communities. She goes further to elaborate:

“My CAREC year was when I committed to being an activist, while deepening my art practice at the same time. Something I hadn’t thought was possible.”



Art for Climate Justice — Reimagining Sustainable Futures
PHOTOGRAPHY BY PIERRE AZAVEDO

Another example of how culture can be a powerful tool to address climate justice issues is Dan Li, who shares that:

“Through the exchanges in CAREC, I saw many artists, researchers, and activists from different regions actively exploring and trying to use art as a tool to intervene in reality. This made me realize that even in a constrained environment, even small efforts and pushes are meaningful. Art may not directly solve the environmental crisis, but it can provide new perspectives, ways of thinking, and possibilities for action, helping people rethink their relationship with the environment and find space for autonomous expression.”



Art for Climate Justice — Reimagining Sustainable Futures
PHOTOGRAPHY BY PIERRE AZAVEDO

Dan Li completed researching and filming her project “Seeking Tong Hu in the Gobi Desert” and exhibited the work in Beijing. The exhibition as well as public talks about her experience working with affected communities, scholars, artists, and researchers in the desert was well received by scholars and the art community, and Dan is pleased by the ability of the project to cross disciplinary boundaries.

A definite highlight from our work on climate in 2024 was “Art for Climate Justice — Reimagining Sustainable Futures” in Belém do Pará, Brazil—a week of exchanges and connections between local artists and activists, and CAREC and Soros Arts Fellows. A combination of public programming and cohort sessions connected local activists with a global artistic movement, building bridges, ahead of the United Nations Climate Change Conference to take place in the city in 2025. This gathering highlighted the artists’ vital contributions to climate justice, fostering collaboration and the exchange of ideas for creating alternative, sustainable futures.



“My only weapon is my creativity. It’s through creativity that I continue to resist, even as it becomes increasingly dangerous. Ironically, the more they try to silence me, the more determined I become to express myself. My creativity is my voice, my protest, and my way of reclaiming the space they’re trying to take.”

2023 Seed Awardee, Lucrezia (Georgia)

FREEDOM

Culture provides individuals with the means to shape their actions, lifestyles, and self-expression according to their own desires. When public freedoms and the right to voice opinions are curtailed, it becomes essential to foster environments where liberty can thrive and be deliberately sustained.

In the context of the ongoing armed conflict in Cameroon's Anglophone regions, poet, slam artist and 2023 Seed Awardee Taleabong Boris Alemnge, aka PENBOY, has been hosting concerts for peace:

“This interest and mass participation came as a result of the ‘Peace Concerts’, which we hosted in the restive regions of Cameroon, through which my team did so many performances aimed at inspiring and empowering many of these young people who have been silenced by the conflict for over 5 years now.”

In situations of repression, artists are a vital part of standing up and pushing back. Drag artist, photographer, and 2023 Seed Awardee Lucrezia became part of Georgia's protest movement as LGBT expression was criminalized and civil society was silenced. They told us,

“The introduction of this law ignited a fire within me—a deep sense of injustice that propelled me into action. I couldn't just stand by and watch as our rights were eroded. I had to fight, not just for myself, but for those too afraid or unable to fight.”

Similarly, creating spaces of freedom can also mean giving opportunities to others. Many of our Award recipients have devoted themselves to teaching what they know, in spaces where opportunities to learn are not widely available. 2023 Seed Award recipient Medhat Saleh Anes initiated a series of film workshops in his hometown in Upper Egypt, training young women and men in film production, design, and sound production. In a context without any dedicated cinema spaces, these workshops have opened the possibility for the young people who participated to “receive recognition for stories they previously felt were unworthy of being told.”



PENBOY, Seed Awardee (Cameroon)

For writer, poet, prison abolition activist, and 2022 Impact Awardee María Medrano, and their team at the trans-feminist organisation YoNoFui, initiating new educational projects and programmes are vital in the political context of the rise of the far right in Argentina. In María's words:

“Motivated by this desire, we are recreating our workshop spaces in a School of Arts, Crafts and Political Experimentation, a comprehensive training proposal that brings together a diversity of artistic, craft and political training proposals.”

The network of people who turn to YoNoFui as a reference has increased due to its higher profile, boosted by the Award and by the Mobile Lab in Argentina. They elaborate:

“YoNoFui has become a reference point for many people and many media outlets on issues related to alternative justice, anti-punitivism and collective care.”



YoNoFui at the Mobile Lab in Argentina
PHOTOGRAPHY BY VICTORIA ROWELL



“Photography becomes meaningful for me when I have been able to depict the standing, courage and justice of women with the re-domination of the Taliban in Afghanistan.”

Kobra Akbari, Seed Awardee (Afghanistan)

EQUITY

Addressing the stark disparities in access to resources, opportunities, representation, and justice among various marginalised communities is a pressing priority in today's global landscape. These inequities are often determined by factors such as gender, race, socioeconomic status, caste, nationality, and disabilities. Advocating for change requires a fundamental recognition of the unique challenges faced by marginalised individuals and groups. At its core, true equity begins with ensuring that everyone has access to a life path of their own choosing.

Dancer, choreographer, and 2023 Seed Awardee Irene Themistocles advocates for these issues. Irene works with gender-transformative approaches expressed through a multitude of mediums: poetry, music, as well as traditional and contemporary African body movements. Creating equal futures can mean revisiting the way we think about the past. Irene's 'Women Mountain' dance project, based on her research into the role of women in the history of African liberation, was performed in schools, public spaces and historical sites across Tanzania, reaching an audience of over 12000.

“What inspired me the most was the reaction from the audience, especially young girls, who saw themselves in these stories and felt encouraged to pursue leadership roles...In a society where girls are often taught to suppress their voices and prioritize male desires, the 'Women Mountain' project stands as a testament to the power of art in challenging these norms.”

According to documentary photographer, writer, human rights activist and 2023 Seed Awardee Sahat Zia Hero, keeping the

young generation active and involved is key to reaching an equitable future.

Sahat Zia Hero is a Rohingya photographer from Myanmar, working in the refugee camps in Bangladesh after fleeing due to the persecution of the Rohingya people.

“What inspired me most was the dedication of young Rohingya photographers, who, despite living in challenging conditions, continued to produce powerful work that vividly portrays the story of our people.”

Since receiving the Seed Award in 2023, Sahat's work documenting the voices of the Rohingya community in Bangladesh has been featured in media around the world. He published a book of work by 10 female Rohingya photographers and has also expanded his publication Rohingyaatographer Magazine by launching the inaugural Rohingya Photo Awards, which received submissions from over 70 photographers in its first year.

Just as important to the struggle for equity is ensuring the material conditions that can birth and nurture a better future. Luiz Juarez is a 2023 Seed Awardee and the editor of Latin America's only queer photography magazine, Balam, which he founded in 2015. Receiving the Seed Award allowed him not only to print the 10th edition of the magazine, but to finally secure a long hoped for physical space for the magazine: something he found essential to continuing to connect with the world and to expand the network of collaborations, furthering the work of Balam and its contributors.



Photography by Sahat Zia Hero, Seed Awardee (Bangladesh)

“In the past year, I was able to secure, for the first time after 9 years, a physical space dedicated to Balam in Buenos Aires. Having a space to work on the project allowed me to expand considerably, enabling me to work with greater focus and concentration, as well as to share the space with collaborators of the magazine.”

Luis Juárez, Seed Awardee (Argentina)



Culture

is

Assem Hendawi, Moving Narratives Fellow (Egypt)

transforming

LIVES.

INTRODUCING THE 2024 AWARDS

The Prince Claus Fund supports socially engaged artists and cultural practitioners at different stages of their careers. We do so through the three Awards: Seed, Fellows, and Impact Awards. Providing artists and cultural practitioners recognition, peer connection, mentorship, and trust-based financial support, we continue creating a positive impact in our world.

In 2024, we supported 100 new Seed Awardees hailing from 64 different countries, 50 Fellows working across a kaleidoscope of practices, and 6 trailblazing Impact Awardees. In the next pages, you will find a selection of some of the most exciting stories of our Awardees, with personal quotes from each artist about their transformative practice.



Thero Makepe, Seed Awardee (Botswana)

SEED AWARD

The Seed Award recognises 100 emerging talents and offers support to creative work that engages with urgent socio-political issues within their local context. Recipients receive €5.000 to freely invest in their practice, alongside global recognition, connections, and opportunities.

In a world teeming with creativity and change, the 2024 Seed Awardees are pushing the boundaries of what culture is. Each responding to their local context in a distinct artistic way, they are challenging the status quo and crafting narratives that reflect the complexities of our time.

Discover the world of all 2024 Seed Awardees on our [website](#).

Akış Ka

Akış Ka is a performance artist based in Türkiye. She began her career as a drag queen in 2017, turning her hobby into a professional pursuit by 2020. Known for her dynamic drag performances at Dudakların Cengi and Istanbul LGBTI+ Pride Parties, Akış's work has evolved, particularly during the pandemic. In 2021, she started creating video content on the "Alt Cut" YouTube channel, gaining recognition for using humor to address political issues.

Her impactful work includes narrating her journey of trans existence in her "HoşGeldin" (Welcome) performance at Salt's '90s On Stage exhibition in 2022. Currently, her projects focus on sharing inspirational trans stories, contributing significantly to the visibility and empowerment of the trans community.



"My practice is deeply intertwined with the collective dreams of LGBTQIA+ community to move to places where phobias and discrimination are less prevalent and building somewhat safer lives. It revolves around trying, living, and sharing. Within LGBTQIA+ communities, the transfer of experience is one of the most valuable sources of learning, and we share knowledge in this way. That's precisely why I transform all my processes into a narrative, and perhaps even into art, by living through them and sharing them.

Having my art recognized and being deemed worthy of the Seed Award has been an indescribable source of happiness and motivation for my new creations. For a long time, I've wanted to incorporate digital art mediums into my performances and create more immersive worlds. Thanks to the Award, I was able to purchase my first computer for the first time in my life, which allowed me to begin working on digital art. This has enabled me to start creating the worlds I've envisioned for so long."

Akış Ka, Seed Awardee (Türkiye)



Dina Salem

Dina Salem is a multidisciplinary artist based in Palestine. Dina's practice encompasses photography, illustration, printmaking, and audio storytelling, utilizing a variety of media to convey her artistic vision. As the director and co-founder of El Ghorfeh, an independent darkroom in Palestine, she aims to enhance cultural and artistic production in the West Bank, emphasizing analog techniques and processes.

Her work explores themes of liberty and resistance, striving to achieve a sense of freedom under restrictive systems. Dina's projects have been showcased in various local and international exhibitions, highlighting her impact on the artistic community. Through her creative endeavors, she fosters a deeper understanding of Palestinian experiences and narratives.



“Art and creation are a way of life and being, not simply career choices. Because my people’s struggle is a core element of how I engage with the world, and how it engages with me, I believe it must be rooted in their lives, stories, and desires.

The Seed Award has made it possible for me to continue my practice, and most importantly, to maintain its essence, without financial pressure, and despite the political circumstances in Palestine.”



Dina Salem, Seed Awardee (Palestine)

Millan Tarus

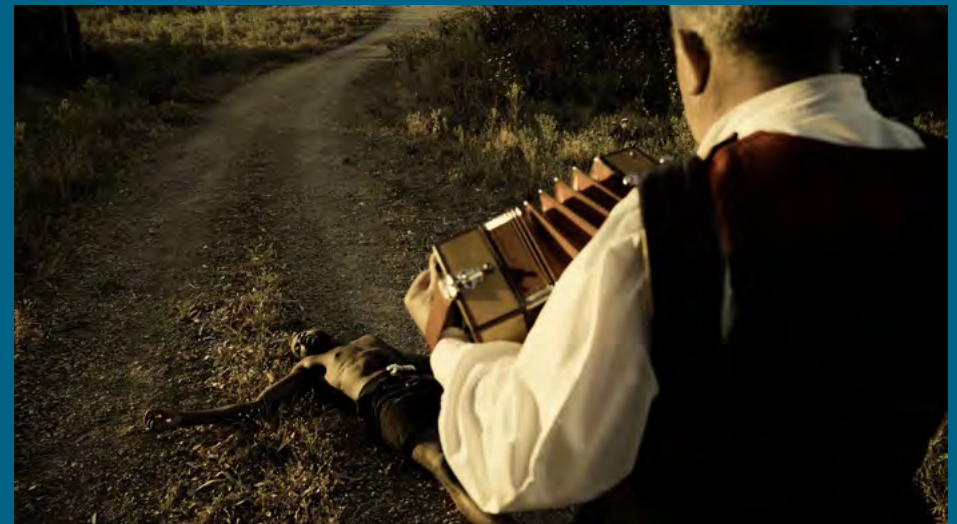
Millan Tarus is a writer and director based in Kenya. Primarily working with short films, Millan holds a Master's in International Screenwriting and Production from Cattolica University. He believes that film offers a unique, visceral subjective experience where the medium intertwines with the viewer's memories, perceptions, and encounters with the universe.

Millan has achieved notable recognition with several of his projects. His short film "Stero" premiered at the 2024 International Film Festival Rotterdam, while "Organetto" was showcased at the 2023 Cinemadamare Film Festival in Italy. Additionally, his immersive audio experience, "now that I know things where do I go from here?", was featured on BBC Taster.



"My work juxtaposes individuals against elements of life way bigger than them - nature, death, violence and oppressive systems. I explore the feeling of powerlessness within such juxtapositions. It is a space to meditate, grieve, interrogate and wrestle with such powerlessness. It's in this wrestling that a new world is made.

The Seed Award has allowed me to spend more time with my practice, developing a feature film script exploring the struggle for self in a violent world. It has created a momentum for the development of the feature film, supporting its presentation at the Marrakech Film Festival as part of Creative Producers Indaba and Berlinale Talents Summit 2025."

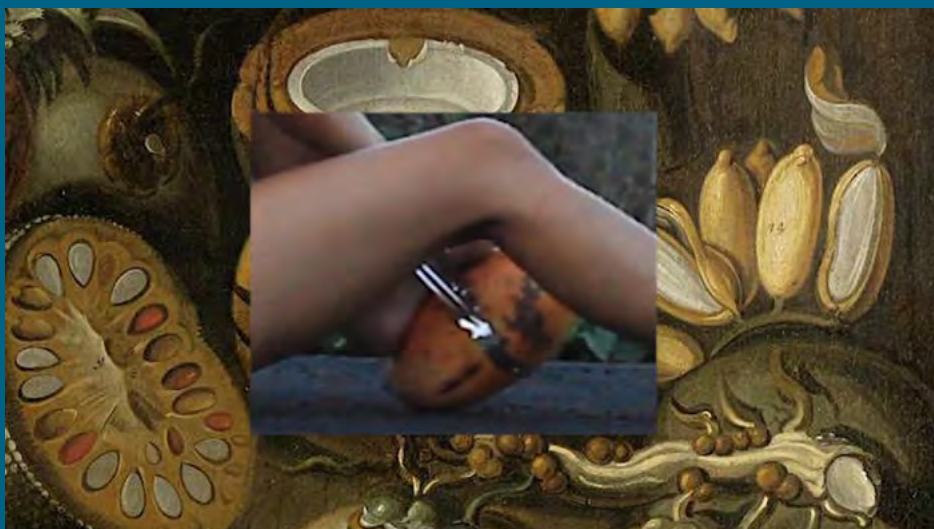


Millan Tarus, Seed Awardee (Kenya)

Mati Jhurry

Mati Jhurry is an artist based in Mauritius. Mati's practice delves into the tension between exoticism and the exotified. Her work engages with narratives of escapism, the images of desire they create, and the hostilities they may conceal.

Mati explores the labor and politics involved in selling paradise and performing this fantasy, aiming to uncover the representational mechanisms of the "dream island" and the luxury experiences promoted by the hospitality, travel, leisure, and wellness industries. Through performance, investigation, video, sculpture, and collaborative practices, she seeks new narratives of decolonization.



"My practice concerns the tension between exoticism and the exotified; the labour and politics involved in selling escape, the performativity within luxury experience and the commodification of care. I engage with our desires and aspirations in the hopes of unveiling the extractive and exploitative tendencies rooted in them. I aspire to enact decolonial futurities together.

Not needing to rely on my 'money jobs' for a set period means I have been gifted the luxury of time; I have nurtured my personal practice and I have unearthed more energies to show up in community organizing - cultivating my ongoing engagement in resort collective and by extension the local art ecosystems I'm embedded in on the island."

LEFT Mati Jhurry, Seed Awardee (Mauritius)

Metche Jaafar

Metche Jaafar is a Sudanese architect, visual artist, and storyteller based in Egypt. With a profound interest in folklore, art, and visual culture, Metche uses photography as a primary medium to explore and document social, political, and women's issues.

Influenced by the works of Mary Ellen Marks and other renowned photojournalists, Metche's practice delves into the intricacies of visual history and heritage. Her work aims to capture and convey the emotions, ideas, and incidents that shape her community, creating a visual narrative that resonates deeply with both local and international audiences. Metche's projects have been featured in various exhibitions, highlighting her role in preserving and presenting Sudanese culture through a contemporary lens.



“As a Sudanese single mother navigating life in Cairo, the Seed Award has been transformative. It provided me with the means to secure stable housing for my child and me, giving us a foundation of safety and peace. It also allowed me to seek therapy and family constellation sessions, which have been crucial in addressing personal trauma and advancing my artistic projects. The fund supported my participation in movement and body awareness workshops and arts festivals that broadened my creative horizons. Additionally, it enabled me to purchase a camera to replace the one I left behind in Sudan. These resources have been vital in helping me not only rebuild my life but also deepen and expand my artistic practice.”



Metche Jaafar, Seed Awardee (Egypt)



Alfred Tarazi, Moving Narratives Fellow (Lebanon)

• FELLOWS AWARD

The Fellows Award provides mid-career artists the opportunity to accelerate socially engaged practices and foster connections among creatives working on similar themes. Fellows receive €10.000 to invest in the further growth of their practice alongside opportunities to expand their work's impact.

Structured into themed or regional interdisciplinary programmes, each in collaboration with a partner organisation, the Fellows Award engages participants in year-long collaborative learning. The cohorts regularly meet online and in person for two intensive Lab Weeks during which the participants get together to exchange ideas and knowledge and collectively imagine alternative realities that contribute to alternative futures” reads a bit oddly - perhaps “collectively imagine possible contributions to alternative futures along the themes of equity, climate and freedom.

The following pages showcase the work and ethos of a few selected Fellows, each of whom reflects on the most urgent topics their practices address in regard to pressing socio-political issues in their local contexts.

You can get to know all our Fellows and their inspiring stories on our [website](#).

CULTURAL & ARTISTIC RESPONSES TO THE ENVIRONMENTAL CRISIS

Cultural & Artistic Responses to the Environmental Crisis (CAREC) brings together 12 mid-career artists and cultural practitioners from around the world in a year-long interdisciplinary programme with a focus on climate justice and the connection between the climate crisis and the social, racial, and environmental issues in which it is entangled.

Fellows receive €10,000 to invest in the further growth of their practice, engaging their communities, proposing inventive solutions, and imagining alternative futures.

The programme fosters community-based practices that address different pressing environmental issues through decolonising imaginations, engaging with indigenous and seasonal ways of living, or reexamining history.

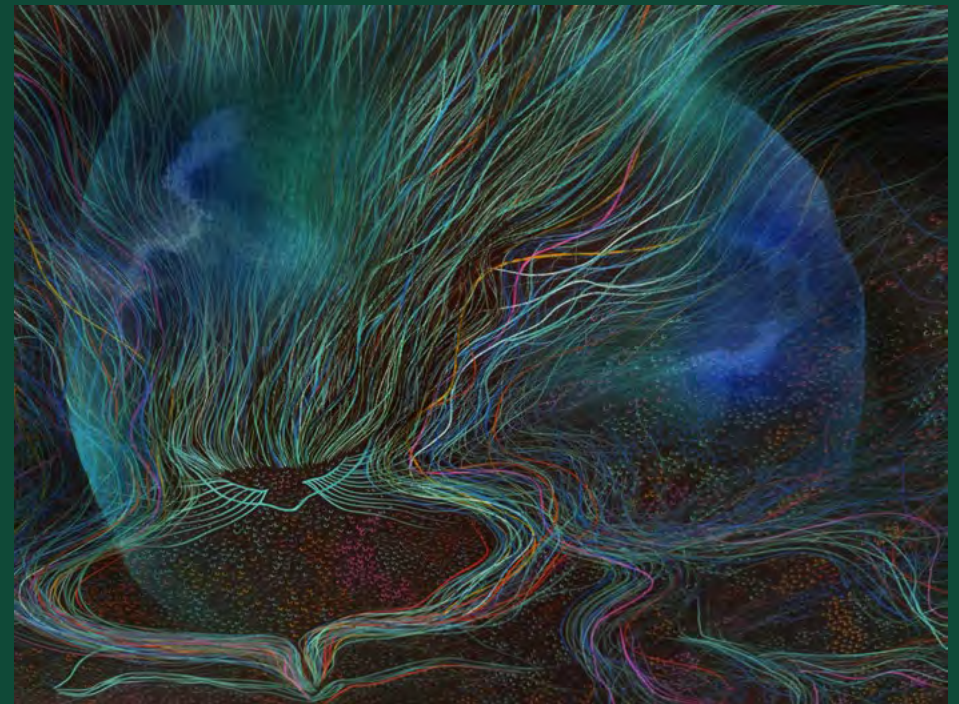
Often locally rooted but speaking to the global challenges humanity is facing in the climate crisis, CAREC provides opportunities for engaged creatives to collectively build alternative ways of co-existing with our environment.

The 12 CAREC Cycle 4 Fellows work across diverse disciplines, including media studies, curatorial practices, visual arts, performance, filmmaking, sound art, and design, all exploring the intersections of art and politics. The cohort represents 12 countries: Argentina,

Bangladesh, Cambodia, China, Colombia, Costa Rica, Guatemala, Honduras, India, Peru, Uganda, and Vietnam.

Co-designed with architect and gardener Benji Boyadgian, filmmaker and storyteller Yara Costa, and storyteller and multidisciplinary artist Zayaan Khan, who serve as mentors, CAREC supports artists in accelerating their community-based practices addressing social and environmental challenges.

Meet the Cycle 4 CAREC Fellows on our [website](#).



Marcela Rapallo, CAREC Fellow (Argentina)

Daniela Ortiz

Daniela Ortiz is a painter and visual artist based in Peru. Through her work, Daniela aims to generate visual narratives and pedagogical tools in which the concepts of nationality, racialisation, social class and genre are explored, in order to critically understand structures of colonial, patriarchal and capitalist power.

She has dedicated her practice to denouncing the European migratory control system, its links to colonialism and the reinforcement of institutional racism in order to inflict violence towards migrant and racialised communities, while revindicating the resistances against them. Since her return to Peru she has worked with reference to internationalist solidarity and care, struggles against extractivism as well as revolutionary processes for defending the access to land. In her early practice she made artworks about the Peruvian upper class and its exploitative relationship with domestic workers, as well as the role of elites in the mining sector.



“With my work I strive to forge languages, aesthetics and narratives that contribute to the collective task of building a popular, pedagogical, complex, lucid, understandable and socially transcendent culture, which is so much needed in these times marked by the resurgence of fascism and the reinforcement of colonial ideologies.”



Daniela Ortiz, CAREC Fellow (Peru)

Xuân-Hạ

Xuân-Hạ is an artist and community arts worker based in Vietnam. Xuân-Hạ's artistic practice is profoundly anchored in the investigation of micro-histories and marginalised personal narratives, which are often erased or rendered invisible by dominant discourses. Through a multidisciplinary approach encompassing video, installation, conceptual art, and community engagement, she translates personal experiences into visual narratives that interrogate the fluidity of identity, the impermanence of place, and the precariousness of cultural continuity amidst environmental and social upheaval.

Beyond her artistic endeavors, Xuân-Hạ actively cultivates the local art scene. As co-founder of Chaosdowntown Cháo (HCMC, 2015-2019) and founder & artistic director of A Sông (Da Nang, 2019-present), she provides a platform for emerging artists to engage with social issues and cultivate critical thinking within their artistic practices.



“As a self-taught artist, my work prioritizes self-education and introspection. I aim to spark critical thinking and awareness about overlooked micro-histories that inspire empathy and encourage reflection on shared human experiences and collective memories. I believe art should offer knowledge and provoke thought to others, but its true value lies in the artist's personal growth. Even if it may seem nonsensical sometimes, the process must first enrich the artist, with achievement defined internally rather than by external factors.”



Xuân-Hạ, CAREC Fellow (Vietnam)

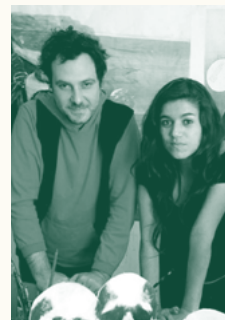
Etcétera Collective

ETCÉTERA COLLECTIVE HAVE BEEN MENTORS OF CYCLES 1,2 AND 3 OF CAREC, AND STARTING FROM CYCLE 4 ONWARDS, THEY WILL NOT BE MENTORS OF THE PROGRAMME.

Etcétera Collective is an interdisciplinary art group based in Argentina. They are renowned for their politically charged performances and installations. Comprising artists, activists, and theorists, the collective was founded in Buenos Aires in the late 1990s and continues to address social injustices and human rights issues through their provocative works. The collective's practice centers on themes of resistance, memory, and public space intervention, catalysing societal change and amplifying marginalised voices.



Etcétera Collective, Cycle 4 CAREC Mentor (Argentina)



Etcétera Collective's most notable projects include "Errorist Kabaret" and the "International Errorist" movement. These works challenge political narratives and encourage public engagement, creating spaces for dialogue and dissent.

"As mentors in the first three cycles of CAREC (2022-2024), we believe that the program is a necessary alternative to counteract the silencing of artistic practices and give relevance to art that is aware of the socio-environmental problems suffered by regions and territories devastated by the climate crisis. CAREC has provided financial support, advice and accompaniment to the artists, as well as a potential space to establish artistic and cultural networks that generate real impacts on the issues addressed by the programme "the climate change (crisis).

In a world context in which cultural defunding grows, violence towards diversity increases, neo-extractivism and denialism of climate change becomes hegemonic in some regions of the world, a programme like CAREC is fundamental to supporting artistic practices committed to the environment and its ecosystems."

“My awareness is broadened, along with my sensitivity. More solidarity, more supporting systems were found in this collapsing world. Which is truly a beautiful thing. I am in awe in the result of how we are supporting each other on our work.”

Nova Ruth Setyaningtyas, CAREC
Fellow (Indonesia)

BUILDING BEYOND

Developed in collaboration with Creative Industries Fund NL, Building Beyond is where artists from across the African continent come together to collectively respond to the built environment by engaging with relational worlds of communities and public space.

Fellows receive €10,000 to invest in the further growth of their practice, engaging their communities, critically assessing how we live, and what the future could hold.

Supported by four mentors, this programme fosters conversation, collaboration, and support to spatial practices. Participants contribute to an ongoing conversation on how resilience, humanity, and creativity in our urban environments can create opportunities for communally imagined realities in the city.

The 12 Building Beyond Cycle 4 Fellows come from 6 countries. The cohort works in a wide range of design fields including architecture, urbanism, digital design, research and performance. Cycle 4 will be guided by four mentors: architectural researcher and designer Khensani Jurczok-de Klerk; artist and architect Ola Hassanain; curator and cultural practitioner Fatima Bintou Rassoul SY; and creative director, editor, and curator Hicham Bouzid.

Meet the Cycle 4 Building Beyond Fellows on our [website](#).



Building Beyond Cycle 3 Lab Week in Amsterdam

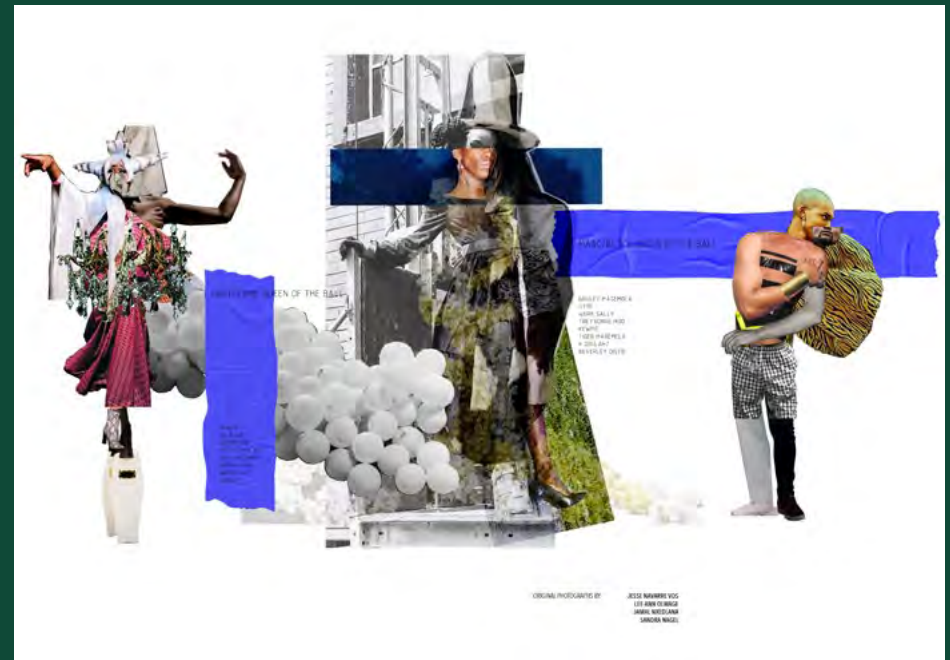
PHOTOGRAPHY BY DANII WALTON

DORMANTYOUTH

Thelma Ndebele, known as DORMANTYOUTH, is a nonbinary, femme, Black architect and DJ based in South Africa. DORMANTYOUTH's peri-disciplinary practice is rooted in DJ performance as a spatial research method of subcultural worldbuilding. Their work consists of a series of aural and visual research outputs on placemaking in urban nightlife. They are active within the cultural sector as the creative director, project lead, and curator of Groove Biennale, an architecture and music festival co-produced alongside Jägermeister Night Embassy. This festival champions electronic music produced independently by young, queer, Black and independent musicians, while attempting to engage Johannesburg's architectural profession with communities, rituals and functions that exist in the city beyond the daytime.



“My hope is to influence experimentation with existing events, programming and spatiality in Johannesburg, hopefully generating further interest around visual aspects of music-based nocturnal gatherings/experiences in the city. Truly alternative, queered events executed by LGBTQ+ and black promoters and performers may lie on the other side of these exercises.”



DORMANTYOUTH, Building Beyond Fellow (South Africa)

Douglas Opoku Antwi

Douglas Opoku Antwi is a designer, curator, and event producer based in Ghana. Douglas leads PRJCT Kumasi, an initiative and creative community that amplifies local creative voices from Kumasi and the Ashanti Region. Collaborating with Ghanaian and international clients, his work spans art direction, branding, illustration, print design, editorial projects, apparel design, and event curation.

Douglas aims to expand Ghana's creative capital and culture by advocating for the development of public cultural spaces in Kumasi, enabling creatives across the city to access them with minimal restrictions. Inspired by a dynamic collective of creatives, he strives to foster innovation and inclusivity in Ghana's creative landscape.



“My work explores collaboration, cultural identity, and sustainable design in Ghana and beyond. I focus on creating spaces that foster community engagement and amplify local narratives through visual and spatial storytelling. I aim to inspire inclusive and innovative design that resonates with my community, creating a space for creatives in my city to explore their heritage and potential.”



Douglas Opoku Antwi, Building Beyond Fellow (Ghana)

Khensani Jurczok-de Klerk

Khensani Jurczok-de Klerk is an architectural researcher and designer from Johannesburg. At the centre of her practice is an interest in spatial storytelling and commitment to spatial education. Khensani is a doctoral fellow at the Institute for the History and Theory of Architecture (gta) ETH Zürich, where she is also currently conducting her PhD. Her independent research and practice focuses on safe space, questioning how architecture has been implicated in such spatialities particularly in relation to reducing gender-based violence whilst thinking of intersectional feminist imaginaries beyond dominant understandings of domesticity.

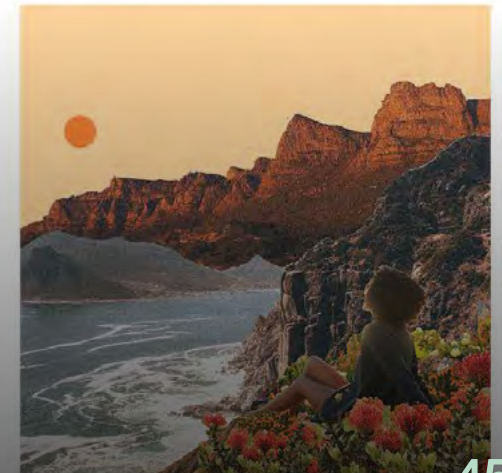
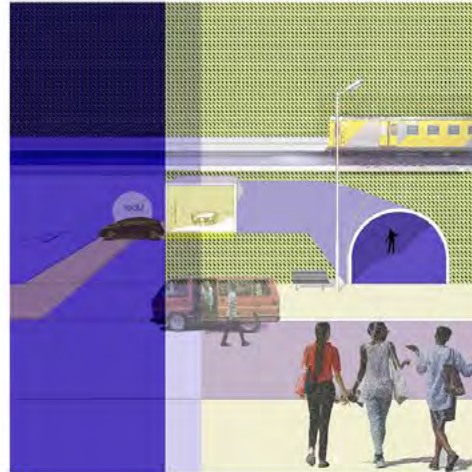
Khensani is founder of Matri-Archi(tecture), an association based between Switzerland and South Africa that hosts a network of spatial practitioners dedicated to the development of African spatial education, offering a site for artistic collaboration through design, art and architectural research projects. She is also the host and producer of the podcast KONTEXT.



“The opportunity to collaborate and fabulate across different African geographies from an African perspective in Building Beyond programme is incredibly inspiring and an extremely productive environment for imagining other possible futures together. Bringing together creative practitioners with such commitment and creativity maintains a high level of African discourse, opening up countless avenues for meaningful collaboration and practice-based impact.

The programme has had a visible impact in fostering a meaningful network of practitioners who outside of the timeframe of the programme, has gone on to collaborate in extremely different ways. The fellows all philosophically align with collective dreaming, and by maintaining intentional relationships with other fellows, they have managed to amplify impact in their communities. This has also been the case with fellows across different cohorts. The Building Beyond programme has created a new form of creative kinship which I believe is invaluable and has long-lasting impact.”

Khensani Jurczok-de Klerk, Building Beyond Mentor (South Africa)



“The communal nature of the programme, along with the practices of the mentors, encouraged me to expand my understanding of my role as a practitioner. I began thinking beyond my individual perspective and exploring ways to identify extensions of my practice within my community.”

Victor Adéwálé, Building Beyond Fellow (Nigeria)

Building Beyond Cycle 3 Lab Week in Amsterdam
PHOTOGRAPHY BY VICTOR ADÉWALÉ



Khotso Lamola, Building Beyond
Fellow (South Africa)



MOVING NARRATIVES

Moving Narratives re-examines legacies of the past, defies Eurocentric social and historical discourses, centres the perspectives of marginalised communities, and forges connections between contemporary emancipatory movements and their historical roots.

Fellows receive €10,000 to invest in the further growth of their practice, engaging their communities and harnessing the power of culture to challenge and transform.

The programme is a collective moment to experiment, exchange, and develop artistic strategies that address dominant narratives and the inequalities they perpetuate.

Moving Narratives cohorts tackle locally rooted issues while speaking to the global challenges humanity is facing, whether through challenging authoritarianism and fascism, articulating issues around the patriarchy and capitalism, or reexamining history and collective memory.

The 12 Moving Narratives Cycle 2 Fellows hail from 12 different countries and work across a wide range of disciplines, such as artistic and archival research, visual art, design, film and performance.

The cohort is guided by three mentors: journalist and editor, Besa Luci; curator, writer, and independent researcher, Orsod Malik; and art historian and curator, Natasha Gasparian. Each an expert in their field, they come together in a year-long interdisciplinary programme with an aim to nurture critical methodologies and artistic strategies focused on re-examining histories and cultivating emancipatory imaginations.

Meet the Cycle 2 Moving Narratives Fellows on our [website](#).



Mark Teh, Moving Narratives Fellow (Malaysia)

Adit Dewan

Adit Dewan is a filmmaker and curator based in Bangladesh. Adit is a co-founder of the Hill Film Festival, as well as serving as festival director, which focuses mainly on the indigenous language films of Bangladesh. His filmmaking and curatorial practice are focused on, but not limited to, indigenous language, culture and politics of Bangladesh.



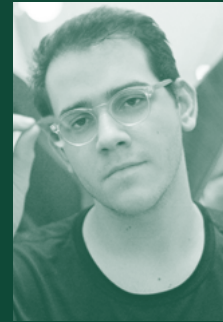
“As a filmmaker, I am now looking for the layers and complexities of my indigenous, Bangladeshi and Chakma identity as well as developing a fiction. I am also trying to understand the intersection of art, environment, people and placemaking as I work at an urban neighbourhood art space. As Festival Director of Hill Film Festival, which has a school initiative too, we are seeing how we can increase the number of indigenous language films in the upcoming seventh edition.”



LEFT Adit Dewan, Moving Narratives Fellow (Bangladesh)

Leonardo Martinelli

Leonardo Martinelli is a filmmaker based in Brazil. Leonardo's films often blend genres while exploring iconography and postcolonial structures, examining how these elements manifest in daily life, labour, and the relationship between the individual and the city. He experiments with different film forms, frequently incorporating aspects from choreography and musical cinema.



“I aim to create films that present the working class not as mere labourers but as creative forces. By intertwining fantasy and harsh realities, blending genres and forms, I seek to create new images of how the working class can be portrayed in cinema, especially in light of current labour conditions and postcolonial power structures.”



Leonardo Martinelli, Moving Narratives Fellow (Brazil)

Besa Luci

Besa Luci is a journalist, producer, and editor-in-chief of Kosovo 2.0, an independent print and multimedia magazine renowned for its in-depth storytelling and compelling visuals that capture the region's political and social transformations. As a documentary film writer, she is interested in themes of collective and personal memory. She has produced "Drums of Resistance" (2016) and "What Killed the Architect" (2021), both exploring legacies of war and the importance of nuanced memorialization that lie beyond grand, political narratives.

She previously taught at the chair of Affective Architectures at the ETH Zürich, where she co-coordinated the Department of the Ongoing platform. She has also taught in Johannesburg and practiced in London, amongst engaging in educational contexts through giving lectures and talks at various institutions across the world, including South Africa, Brazil, the United Kingdom, Hong Kong and central Europe. She has exhibited work in various contexts including the Chicago Architecture Biennial (US), Vitra Design Museum (DE), Pinakothek der Moderne (DE) and Keyes Art Mile (SA) to name a few.



“Nowadays, art and culture risk being co-opted, silenced, or dismissed as irrelevant to urgent struggles. Yet they hold transformative potential—not only to resist but to reimagine engagement. Moving Narratives serves as a site for such articulations, not just by reexamining histories but also by producing new knowledge and nurturing dialogue, experimentation, and new forms of solidarity.

Through Moving Narratives, artists and cultural practitioners deepen theoretical and methodological knowledge for their practices, expand their practical application, and build connections and lasting friendships. Moreover, the programme offers a meaningful platform for them to explore how struggles and solidarities are interconnected, and to apply much of what they learn and gain in their work with their own communities.”



The public event “On Crisis and Representation” at Perdu during the Cycle 1 Moving Narratives Lab Week in Amsterdam.

PHOTOGRAPHY BY ELZO BONAM.

ARAB DOCUMENTARY PHOTOGRAPHY PROGRAM (ADPP)

Developed in collaboration with the Arab Fund for Art and Culture and Magnum Foundation, the Arab Documentary Photography Program (ADPP) fosters creative documentary photography practices in the Arab context and encourages the transmission of critical, socially engaged, and local stories. Annually, since its start in 2014, ADPP grants up to 8 Fellows \$7,000 to invest in the further growth of their practice, exploring creative, personal, long-term, and analytical approaches to photography outside the limited confines of traditional journalistic mass-media outlets.

We are committed to continued support for ADPP Alumni. Though the Arab Documentary Photography Fellowship, which was established in 2024, we provide up to 6 photographers with a grant of \$15,000 to work on their projects over a period of 12 months, further supporting their practices while facilitating regional and international exchanges between established and emergent photographers.

The selected 8 photographers from Cycle 10 of ADPP hail from Palestine, Egypt, Lebanon, Libya, Sudan, and Yemen. These emerging photographers' projects address conflicts and war times, social and collective memory, loss and grief as well as exile and migration.

Meet Cycle 10 of ADPP on our [website](#).



Ali Zaraay, ADPP Fellow (Egypt)

CYCLE 10 FELLOW

Heba Khalifa

Heba Khalifa is a multimedia artist, photojournalist, and painter based in Egypt. Her work explores the constrictions of motherhood and societal expectations of women through a blend of photography, painting, and multimedia art. Heba's art often reflects her own experiences, including her journey as a single mother and her struggles with societal norms concerning women's roles and bodies.



“Through safe natural spaces and vulnerable dialogue, tears become strength and art transforms trauma—from war or family—into healing. This experimental journey embraces breath, mindfulness, and an authentic voice as essential parts of the artistic experience.”



Heba Khalifa, ADPP Fellow (Egypt)

CYCLE 10 FELLOW

Sadiq Al-Harasi

Sadiq Al-Harasi is a cultural practitioner, emerging artist, and storyteller based in Yemen. Sadiq works with various art mediums, his artworks focusing on the intersection of culture, identity, social justice, and the relationships between people and their environment. Sadiq aims to create a new narrative about Yemen's cohesion, identity, and culture in a contemporary context. In addition, he strives to help ensure that future generations will be able to enjoy and appreciate the beauty of Yemeni art and culture.



“My artistic practice goes beyond creating aesthetically pleasing works; it’s a journey of self-discovery. It allows me to delve into my inner world, comprehend my experiences, and share my distinctive perspective with others. Additionally, it contributes to the development and strengthening of the visual storytelling scene in Yemen.”



Sadiq Al-Harasi, ADPP Fellow (Yemen)

Jessica Murray

Jessica Murray is the Programme Coordinator of ADPP and the Director of the Spanish cultural association Al-liquindoi. An experienced producer, Jessica specializes in documentary photography and other forms of visual storytelling. Over the years she has collaborated with institutions like Open Society Foundations, Magnum Foundation, and Arab Fund for Arts and Culture, successfully designing and managing several groundbreaking photography education programmes.

“Cycle 10 of ADPP was probably the most difficult of all, logistically and emotionally, more so even than what we navigated during the Covid pandemic. Our colleagues at AFAC and our growing community of photographers have been deeply affected in ways both personal and political, by the events since Oct 7th. Israel’s genocide and ethnic cleansing of Palestine, the consequent war on Lebanon, the terrible war raging in Sudan and in Yemen, and the international community’s reaction or lack thereof. There are so many horrific things unfolding daily, I was amazed that the grantees were able to stay focused and work on their projects. Our workshop in Cairo was a real highpoint.



Beyond the work that was created this year, which has been excellent, what stood out was the deep desire and need to be physically together; a shared space to explore and experiment different thoughts and ideas is so very rare these days. As the world around us gets hacked and torn apart, seemingly far beyond our control, the space created by ADPP feels like a welcome glue, helping stick us back together, and to each other. While divisive politics makes it increasingly difficult to bring people from the different countries, the work that ADPP does to make these encounters possible is monument and provides a fundamental base for this new generation of storytellers.”

IMPACT AWARD

The Impact Award is presented biannually to artists whose groundbreaking quality of work has made widely positive contribution to their society. Recipients are selected based on a nominations process and receive the award during an official ceremony at the Royal Palace in Amsterdam, celebrating their consistent dedication and engagement with urgent global issues.

SELECTING THE 2024 IMPACT AWARDEES

The Awardees are chosen by the Prince Claus Impact Award Jury—an independent body, comprised of five international and highly inspiring individuals. The 2024 Impact Award Jury comprises of curator Pablo León de la Barra, Jury Chair; novelist and 2011 Laureate, Kettly Mars; filmmaker and 2019 Laureate, Anocha Suwichakornpong; photographer and 2009 Laureate, Sammy Baloji; and interdisciplinary practitioner Avni Sethi. Throughout the selection process, the Jury is committed to thorough research and consideration of the nominees' background, geography, gender, discipline, and the socio-political issues their work addresses.

Spanning diverse fields such as poetry, performance art, filmmaking, and visual art, the six inspiring 2024 Impact Awardees embody the transformative power of culture while addressing pressing political and environmental issues, exploring queer identity, and empowering communities both locally and globally: performer and educator Va-Bene Elikem Fiatsi; poet and writer Mu Cao; video and visual artist Nguyễn Trinh Thi; visual artist Myrlande Constant; poet and educator Rosa Chávez; and filmmaker and archivist Sana Na N'Hada.



2024 Impact Award Ceremony
PHOTOGRAPHY BY FRANK VAN BEEK

“The practice of art is the place of resistance against the natural inclination towards self-destruction of human beings. This year’s Impact Awardees continue this work of resistance by tirelessly going against the grain of destructive narratives, prejudices, and phobias.”

Kettly Mars, 2024 Impact Award Jury Member
PHOTOGRAPHY BY JEAN-BAPTISTE JOIRE





2024 Impact Awardee Rosa Chávez.

Culture is building

Studio 8, Fertile Ground Partner (Jordan)



a COMMUNITY.

CULTURE IS BUILDING A COMMUNITY

Our vision of the future is collaborative: it centres on cultivating a dynamic network of impactful individuals, collectively crafting a better world. This network thrives on mutual support, shared strength and inspiration, recognizing that meaningful change is a collective effort.

At the Fund, we focus on nurturing sustainable growth and fostering long-term relationships within our global circle of changemakers. This commitment keeps us attuned to societal shifts, whether at a local or global level. Rooted in the belief that positive change flourishes through connection, we emphasise the power of bringing people together to share ideas, inspire one another, and engage in mutual learning.



Studio 8, Fertile Ground Partner (Jordan)

Fertile Ground

While one-off financial support can help artists take important steps in their independent practice, we believe that true, sustainable growth emerges from belonging to a vibrant and supportive community. For this reason, we introduced Fertile Ground: a programme that connects artists with spaces that prioritise community-building. We partnered with key organisations from our global network to ensure our Seed Awardees are not only given opportunities to showcase work but also time for meaningful reflection and the chance to learn alongside others.

In 2024, the Fertile Ground programme collaborated with 12 partner organizations based across 11 countries. Among them were four organisations focused on literature, which joined the programme with the support of the Hawthornden Trust.

A key principle of the programme was to respect the autonomy of its partners. Each organization engaged with artists in its own way—making selections, reaching out directly, or organizing open calls. For some, this meant prioritising the career development of artists within their local contexts. For example, Cemeti in Indonesia connected with and supported six Seed Awardees from across the country. Others chose to foster cross-cultural exchange, like Studio 8 in Jordan, which hosted artists from China, Rwanda, and Ecuador, for a collaborative residency. At one point, their space in Amman was home to seven Seed Awardees from different places in the world, living and working together.



Studio 8, Fertile Ground Partner (Jordan)

A collaborative highlight was the performance piece “Crossing”, created during the residency of Seed Awardees Jinxiao Zhou, Maya Ponce, Frank Mugisha, and Mehdi Dakan at Studio 8. Bringing together sound and video art by the Seed Awardees with choreography by Studio 8 founder Abd Al Hadi Abunahleh, “Crossing” was performed at the Royal Palace in Amsterdam during our 2024 Awards Week.

The performance “Crossing” by Studio 8, Fertile Ground Partner, at the 2024 Impact Award Ceremony at the Royal Palace in Amsterdam.

PHOTOGRAPHY BY FRANK VAN BEEK.



MOBILE LABS

In 2024, the Fund facilitated two Mobile Labs designed to foster knowledge-sharing across our international community of artists and cultural workers. These Labs, shaped in partnership with the 2022 Impact Award recipients, were tailored to address the distinct needs of their respective communities. By offering an array of activities—including talks, hands-on workshops, interactive discussions, and excursions—they provided a platform for collaborative learning and practical engagement, rooted in local contexts.

The first Mobile Lab of 2024 took us to the cities of São Paulo and Rio de Janeiro in Brazil, where indigenous leader and 2022 Impact Awardee Ailton Krenak co-curated an inspiring programme that featured public events, master classes, performances, and panel discussions, creating a platform for critical engagement and artistic exchange.



Mobile Lab Brazil
PHOTOGRAPHY BY RENATO MANGOLIN

Centred around the theme of “Mother Tongue,” the Lab addressed the pressing need to protect and revitalize Brazil’s indigenous languages. Challenging the dominance of linguistic monoculture, Krenak and his collaborators emphasized the cultural and emotional depth inherent in these languages. He poignantly reflected,

“A song, a gesture, the expression of a word, the word-song have their origin in affection: they are expressions of the mother tongue.”



Mobile Lab Brazil
PHOTOGRAPHY BY RICHARD WERÁ MIRIM

Our second 2024 Mobile Lab took place in Senegal where renowned filmmaker and 2022 Impact Awardee Alain Gomis curated a diverse lineup of activities, including film screenings, hands-on workshops, a live concert, and engaging public events.

The Lab used cinema as a lens to explore the nuanced themes of identity, belonging, and the experience of being “other,” reflecting Gomis’ own journey as a Franco-Senegalese artist navigating dual heritage. By highlighting the work of visionary filmmakers and offering skill-building opportunities, the Lab aspired to spotlight the importance of fostering local talent in the realms of filmmaking, broadcasting, and technical expertise; to preserve African cinematic heritage, make it accessible to filmmakers, and inspire a new wave of creators to share their authentic stories with the world.



Mobile Lab Senegal
PHOTOGRAPHY BY SIRA SENE KONTÉ



Mobile Lab Senegal
PHOTOGRAPHY BY SIRA SENE KONTÉ

“We, at the Prince Claus Fund, get to witness every day how the passion, strength and dedication uplifts, empowers, and brings light to communities around the world. This passion, strength and dedication is embodied by artists and cultural practitioners who work tirelessly and at times with cost to their security and safety, because they have something to say. Their message carries what culture means to us. Culture is community. Culture is memory. Culture is a basic need.”

Prince Claus Fund Executive Director
Marcus Desando

The 2024 Impact Awardees and HRH Prince Constantijn at the 2024 Impact Award Ceremony at the Royal Palace in Amsterdam.

PHOTOGRAPHY BY FRANK VAN BEEK.



2024 AWARDS WEEK

The 2024 Awards Week carried meaningful sentiments throughout all of its programme elements. The week-long celebration of culture began with a “Seeing Like a Fund” event, titled “Desire and Vision: Art, Philanthropy, and Decolonial Futures.” Hosted at Framer Framed and created in partnership with the University of Amsterdam’s new “Decolonial Futures” research initiative, this event set the tone for a thought-provoking week.



The “Seeing Like a Fund” event, “Desire and Vision: Art, Philanthropy, and Decolonial Futures”, which took place at Framer Framed during the 2024 Awards Week.

PHOTOGRAPHY BY HEBA KHAMIS.



Cultural Speed Date

PHOTOGRAPHY BY HEBA KHAMIS

A key highlight was the 2024 Impact Award Ceremony, held at Amsterdam’s Royal Palace and honouring the 2024 Impact Award recipients: performer and educator Va-Bene Elikem Fiatsi, poet and author Mu Cao, video and visual artist Nguyễn Trinh Thi, visual artist Myrlande Constant, poet and educator Rosa Chávez, and filmmaker and archivist Sana Na N’Hada.

On the third day, two eagerly awaited events made a return: the “Cultural Speed Date” at Tolhuistuin brought together artists and cultural practitioners from around the globe, fostering meaningful exchanges and connections across diverse disciplines; and later, at EYE Filmmuseum, the “Louder than Words” programme provided a platform to celebrate the work of the six Impact Awardees, alongside films and performances by changemakers from the Fund’s network.



Louder than Words
PHOTOGRAPHY BY HEBBA KHAMIS



2024 Impact Award Ceremony
PHOTO BY FRANK VAN BEEK

COMMUNITY ONLINE AND AT HOME

While the connections fostered through Fertile Ground, the 2024 Awards Week, and the Mobile Labs are incredibly valuable to many, these initiatives simply cannot accommodate our entire global network. Recognising this limitation, we have also prioritised building an online community and creating resources to support cultural practitioners in their unique contexts.



“Funding Demystified” workshop at “Excavating the Ellipsis—Producing Resilient and Empathetic Arts Infrastructures”, a colloquium developed in collaboration with Conflictorium.

PHOTOGRAPHY BY AKASH DUTT.

One standout initiative this year was an online edition of the “Funding Demystified” workshop—a four-part course designed to equip artists with essential grant application skills. The workshop

covered key topics, including effectively communicating ideas and organising budgets.

To extend the impact of this workshop, the facilitators’ script and slides were published as an open-source handbook, allowing artists and cultural organizers to adapt the material to their own contexts. This resource was developed through years of pilot programmes conducted in Lebanon, Indonesia, and Colombia, ensuring its relevance and accessibility across diverse cultural settings.

With this sentiment in mind, we leveraged our “Seeing Like a Fund” event series to host an online panel discussion exploring how non-English-speaking artists navigate the international art world. The conversation also examined the influence of emerging technologies on these challenges, offering insights and strategies for practitioners across diverse regions.

In 2024, we also launched PCF Connect, an online platform exclusively for Seed and Fellows Award recipients. This space allows participants to present their work, connect over shared interests and challenges, seek or share professional opportunities, and cultivate a sense of community. Through PCF Connect, we also organized online sessions for discussion and skill-sharing, enhancing collaboration across borders.

“I love that Prince Claus treats awardees like a community. I especially appreciated the opportunities shared with me and the warm reception from anyone I have contact with.”
- Suchet Baba, Seed Awardee (Nigeria)

In addition to fostering international connections, we have also focused on building communities in the Netherlands. Through ongoing support for the “Right About Now” festival and the “Bout It” writers camp—hosted by OSCAM—we created opportunities for Seed Awardees to perform alongside their Dutch peers.

We partnered with Boekmanstichting to host “Internationalisation(s)” — a “Seeing Like a Fund” panel discussion addressing the need to improve the living and working conditions of non-European artists based in the Netherlands. These efforts reflect our commitment to creating meaningful connections and empowering artists both locally and globally.



Building Beyond Cycle 3 Lab Week in Amsterdam
PHOTOGRAPHY BY VICTOR ADÉWALÉ

As part of our ongoing efforts to build connections between our Fellows and their Dutch peers, three of our Fellows Award Lab Weeks took place in Amsterdam and Rotterdam alongside public events that brought together local audiences at key cultural hotspots.

Cycle 1 Moving Narratives Fellows curated the public event „On

Crisis and Representation” at Perdu , where they showcased a sharing moment, while the Cycle 3 CAREC Lab Week featured the public event “From Rites to Rights: Imagining the Ecologies of Tomorrow”, fostering artistic exchange and dialogue. Cycle 3 of Building Beyond presented “Intersecting Geographies and Technologies: on African Spatial Practices”: an afternoon of presentations and talks dedicated to critically exploring and (re) imagining the future of African cities, hosted at Kunstinstituut Melly.

These events proved essential in our commitment to foster an international network of changemakers, especially with a focus on knowledge exchange in our homebase in the Netherlands.



CAREC Cycle 3 Lab Week in Amsterdam
PHOTOGRAPHY BY ALEXANDRA CORCODE

“Representation of different voices is important for a more accurate reflection of the world. It brings different perspectives, leads to more innovation and understanding, social change through art, and also helps when addressing difficult topics.”

Dilara Kanik, Arts and Culture Advisor at Zaanstad Municipality, during the “Seeing Like a Fund” event “Internationalisation(s)”, in collaboration with Boekman Foundation.

PHOTOGRAPHY BY LÜ MÊI



THE PRINCE CLAUS FUND LEARNS

At the Prince Claus Fund, we believe that meaningful connections are the foundation of a thriving global cultural ecosystem. In 2024, this belief was reaffirmed as we witnessed the strength and impact of the relationships fostered through our programmes, events, and digital platforms.

During the 2024 Awards Week, moments of genuine exchange stood out, particularly at the Cultural Speed Date event, where Awardees and cultural practitioners from all over the world had the opportunity to meet, share experiences, and inspire one another. Our Head of Programmes, Tessa Giller, reflected on the feedback we received: “People were really referring to it as such a wonderful event that was super inspiring. I think we sometimes forget the impact because we see it every year, but for participants, it’s truly meaningful.” Likewise, Programmes Coordinator Mohamad Dib emphasised the importance of Awardees coming together: “It was incredible to see Seed Awardees meeting each other, connecting with Fellows, and building relationships that extend beyond the event itself”.

After four years of working with individual Awardees, the significance of these relationships has become increasingly clear. Through our work, we see a growing web of connections—built on long-term collaboration, friendship, and solidarity—that extends across continents. This network not only empowers individual practitioners but also strengthens entire artistic communities. As Programmes Coordinator Emma van Schie noted about Building Beyond Fellows: “It was remarkable to see

how their connections have enhanced each other’s practices. Even their networks are merging, expanding, and influencing their work.”

Recognizing the importance of sustaining these relationships, we further consolidated our Fertile Ground programme in 2024. This initiative has provided a nurturing environment where participating organisations support young practitioners, not only through programming but also by creating spaces of trust and security. As Emma observed, “You see people who are deeply committed to being safe or brave spaces for artists. They set aside their own interests to prioritise the needs of individual practitioners.”

PCF Connect, our interactive online space where artists and cultural practitioners in the Fund’s network can exchange ideas, share skills, and discover new opportunities, underscored the lasting impact of our network. Ensuring that our support remains relevant and accessible beyond the duration of an Award is a priority for us, and through PCF Connect we have learned that sustaining relationships can sometimes be as simple as making space. One of the highlights of 2024 was dedicating a month to weekly workshops from our “Funding Demystified” series, equipping Awardees with essential skills to face the often-challenging grant application process. Reflecting on this, Emma shared: “We realized the wealth of knowledge within our own team—skills from different departments that we can share externally”.



Yara Boustany, Moving Narratives Fellow (Lebanon)

A key moment of the year was also “Art for Climate Justice — Reimagining Sustainable Futures”, developed in collaboration with the Open Society Foundations; a week of exchanges, connections, and inspirations culminating in a public event that explored alternative solutions for the climate crisis rooted in artistic practices and ancestral knowledge. Taking place in Belém, Brazil, this week epitomised our collaborative approach. In preparation for COP30 in 2025 that will take place in the city, we focused on genuine partnerships with local voices, ensuring that cultural practitioners working on climate issues were part of global discussions. As Programmes Coordinator Victoria Harari explained, “We establish relationships of exchange, ensuring that we give more than we take.”

However, 2024 was also a year of significant challenges. The evolving political landscape and recent budget cuts to international development organisations in the Netherlands led to a necessary restructuring within our organisation, which meant parting ways with valued colleagues and affecting the programmes we will run in 2025.

These new realities are a stark reminder of the broader instability facing the cultural sector in the Netherlands and globally. Nevertheless, we are facing these challenges with unwavering hope and determination. With the steadfast support of our community, we are confident that we can rise above these obstacles and continue to not only survive, but thrive.

Guiding us in navigating contextual relevance and strategic offerings was our International Advisory Board, which became an invaluable “sounding board” in 2024. While we have always sought input from practitioners in the field, the two Advisory Board meetings that bookended the year allowed us to integrate their perspectives into our strategic planning. The input of the International Advisory Board confirmed our sense of the value we add as a networked institution, and they have given input on how to activate these connections in a more decentralised way.

As we look back on the first four years of our current way of working within our new strategy, we recognise the skills we have developed as an organisation. Our Fellows programmes and public-facing events have pushed us to take on more of a curatorial role, shaping content based on the urgent issues affecting artists globally. More importantly, we are beginning to see the long-term impact of our work. Increasingly, past Seed Awardees are becoming Fellows, demonstrating the sustained relationships we have built and the role we play in supporting practitioners throughout different stages of their careers. This approach—investing in connection, capacity-building, and artistic exchange—is proving its value.

Over the past four years, trust-based funding has become ingrained in our identity. As Tessa observed, “The flexibility that comes with trust-based funding has really solidified over the years.” Looking ahead, we remain committed to fostering meaningful relationships, ensuring that our support extends beyond financial aid to create lasting, transformative connections within the global cultural landscape.



Josué Mugisha, Seed Awardee (Burundi)

HOW WE WORK

We believe that everything we do should ultimately contribute to a world in which culture can exert its transformative power and lead to positive change. The way we work is shaped by the same values that drive our overall mission: Equity, Freedom, and Climate. Our aim is to serve the international community of socially engaged cultural practitioners in the Global South, and as an organisation that is committed to learning from our beneficiaries, we listen to members of this community to shape and improve our approaches.

Values

● Autonomy in collaboration

We act independently and believe that autonomy is essential for both professional development and positive social impact. This belief underpins our trust-based funding model, the way we collaborate with artists, partners and team. It has been the founding spirit of the organisation and is still driving us today.

● Trust and effectiveness in impact

We work directly with engaged artists whose work has life changing impact on global or local level. Recognised as a trusted experienced expert in our field, we believe in doing groundwork thoroughly to ensure true impact can be made. Our careful selection processes identify talented individuals with the potential to spark change. Additional research, working with advisors from our international network and seeking advice from independent experts who are familiar

with specific contexts ensures insight into the local impact of the work by Award recipients. This enables us to work on a basis of trust after selection.

● Practice of care

The needs of the artists and cultural practitioners whom we provide support to will invariably remain at the forefront of our work. We collaborate closely with them and operate with a steadfast commitment to their service. Employing a similar ethos, we engage with our team members, donors, and partners.

● Accountable learning organisation

As an organisation, we hold ourselves accountable and constantly evaluate whether the Prince Claus Fund is serving our international global community in the right and most effective ways. As a learning organisation, we structurally measure impact, critically reflect on our own practice and strive to act on lessons learnt. We aim for joint learning with partners, transparency and sharing lessons learned to help the larger field we operate in.

● Diversity and inclusion

We are aware of the power dynamics in the contexts in which we operate and we are sensitive to our position as a funder based in the Global North. Where possible and appropriate, partners are involved in the setup of programmes. When making the final selection, careful consideration is given to achieving a balanced representation in terms of gender, geography, disciplines and themes among the shortlisted applications. We also strive for diversity and inclusivity internally, and we believe that such organisations are more peaceful and creative.

SELECTION PROCESS

The selection for each of the award streams is guided by the following criteria:

→ Originality

the work is innovative and artistically interesting

→ Transformation

the work engages with pressing social/ political issues, is challenging, prompts feelings, and is thought provoking

→ Context-specificity

important in the local context, contributes to the enhancement of the context, rethinking history, societal impact

→ Inclusivity

the work is linked to the ultimate aim of more inclusive societies, connecting people in ways that resist marginalisation, oppression and division

→ Impact

award will make a real difference to the professional development, engagement and impact of the individual's practice in the context

→ Diversity

the individual and their work represents minority groups and marginalised communities within their context



Sarri Elfaitouri, Building Beyond Fellow (Libya)

SEED Award Selection Procedure



Once a year



We publish a call for emerging artists who live and work in eligible countries online



We host a webinar for prospective applicants to ask questions about the Seed Awards and the applications process



We read all applications and filter by basic eligibility criteria to create a longlist



Applicants submit an application form, pitch and reference letter



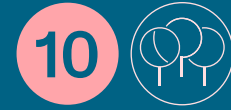
Longlisted candidates' applications are shared with a group of expert advisors from around the world including former recipients of the Seed Awards



Advisors review the longlist and share their feedback on the artistic quality and social relevance of the applications



We create a shortlist based on this feedback

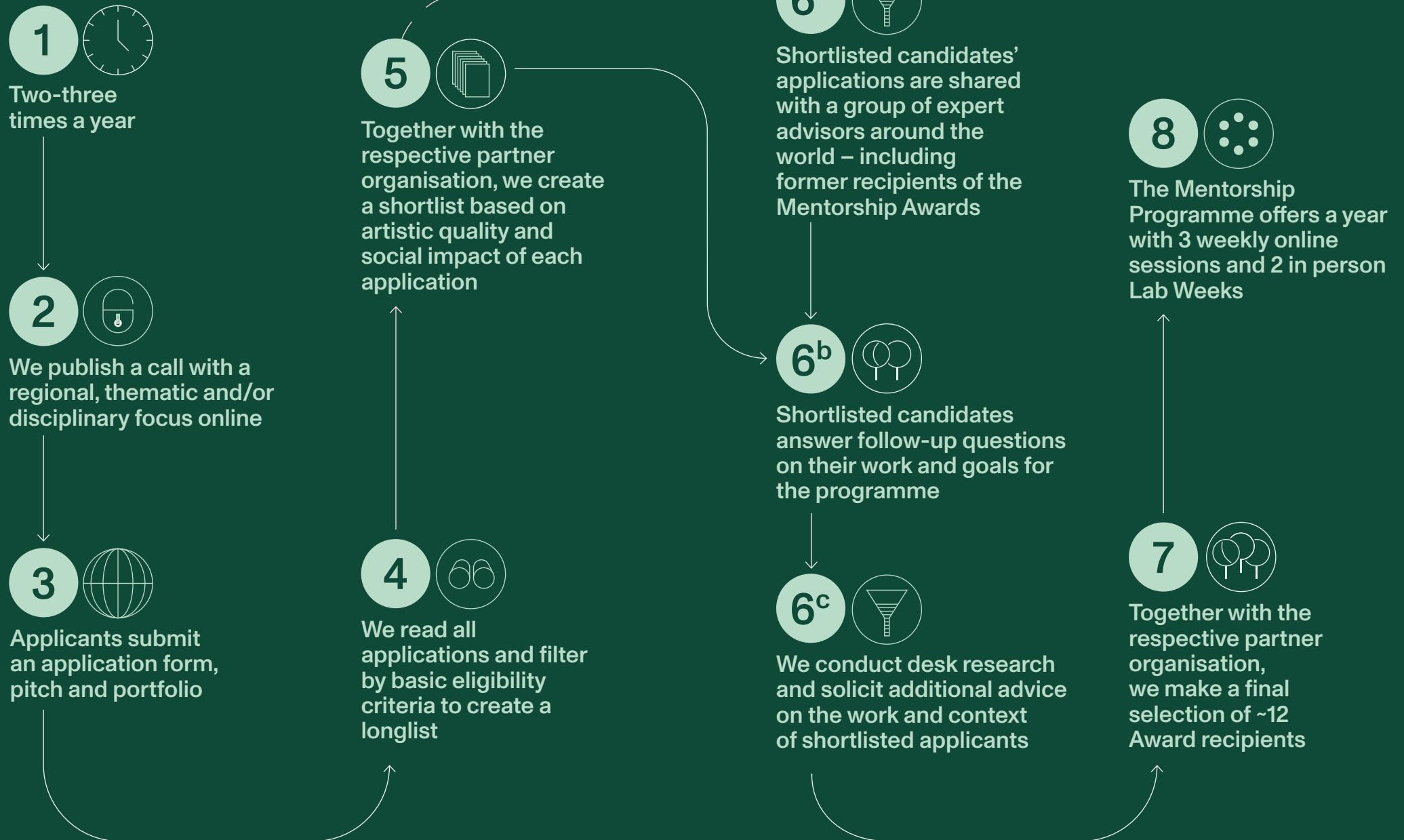


All applicants are informed of the results of the selection by email



We make a diverse and representative final selection of 100 Seed Award recipients

FELLOWS Award Selection Procedure



IMPACT Award Selection Procedure



SUPPORT US

At the Prince Claus Fund, we dare to dream big—and we invite you to dream with us. By 2033, we envision a world where artists and cultural practitioners thrive in a resilient, supportive ecosystem, driving meaningful change in their communities and beyond. To turn this vision into reality, we need passionate allies like you.

Our fundraising strategy is built on three essential pillars: Individual Giving, Funds & Foundations, and Corporate Partnerships. Each pillar strengthens our commitment to diversifying support and creating deeper, more personal connections with our donors.

The support of such organisations as the National Postcode Lottery for the past 24 years has been essential for the successful continuation of our work, and we are excited to have the longstanding partnership exist to this day. For us, it is a statement of trust and assurance as well as a valued friendship with an organisation we share values and a mission with.

When you support the Prince Claus Fund, you ignite change. You empower creative minds to inspire, challenge, and transform the world around them. Together, we can accelerate impact, amplify voices, and champion culture as a powerful force for progress.

Join us on this journey. Be part of something bigger. If you'd like to learn more about how you can make a difference, reach out to our Fundraising team at fundraising@princeclausfund.nl.

Let's shape the future—together.



Executive Director Marcus Desando, 2021 Seed Awardee Tahia Farhin Haque, and Communications Manager Laura Urbo at the event "Transformative Power of Culture: Exploring the Prince Claus Fund's Global Impact" at GRIMM Gallery in New York City. Photography by Sawani Chaudhary.

The Prince Claus Fund wishes to thank

All organisations and individuals who supported us throughout 27 years. Below, you'll find a list of our supporters in 2024.

FUNDING PARTNERS

Ministry of Foreign Affairs of the Netherlands
Dutch Postcode Lottery

Corporate Partners

Luxury Hotels of Amsterdam
International Bureau of Fiscal Documentation (IBFD)
KLM
Versteeg Wigman Sprey advocaten
De L'Europe Amsterdam
Eden Hotels
Anantara Grand Hotel Krasnapolsky
Volkshotel Amsterdam
NPN drukkers

Foundations and Programme Partners

Open Society Foundations
Hawthornden Foundation
Creative Industries Fund NL
Arab Fund for Arts and Culture
Magnum Foundation

Patrons

Georgi Mahmurov
Marc and Janneke Dreesmann-Beerkens
Robben Foundation
Stichting Roozenhof

Maarten Segers and Jan Willem Geurts
Pascal and Irene Visée
Stichting Eekhoorn Leiden
Lutfia Rabbani Foundation
Ribbink-van den Hoek Familiestichting
Irma Boom
all low-level donors
and patrons who wish to remain anonymous

Legacies

The Ing Yoe Tan Fund
Ms. P.M. Craandijk
Ms. H. Elburg
Ms. O. Hoesen
and with gratitude to those who included Prince Claus Fund in their wills

Collaborating Partners

Eye Filmmuseum
University of Amsterdam
Boekmanstichting
Framer Framed

Would you like to support the work of Prince Claus Fund?
Please visit our [website](#) to find out how you can contribute or scan the QR code below to donate directly.



ANNEX I: STATEMENT OF ACCOUNT

● Honorary chair and board

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

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

Name	Entry	End period 1	End period 2
HRH Prince Constantijn, Honorary chair	August 22, 2003 *	-	-
Ila Kasem (chair)	Sept. 6, 2019	Sept. 6, 2023	Sept. 6, 2027
Mohamed Bouker (Treasurer)	March 26, 2020	March 26, 2024	March 26, 2028
Lionel Veer	April 8, 2016	April 8, 2020	April 8, 2024
Eppo van Nispen tot Sevenaer	April 8, 2016	April 8, 2020	April 8, 2024
Alexander Ribbink	March 17, 2017	March 17, 2021	March 17, 2025
Clarice Gargard	February 1, 2018	February 1, 2022	February 1, 2026
Nani Jansen Reventlow	February 1, 2018	February 1, 2022	February 1, 2026

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

In accordance with the articles of association, article 9, paragraph 2, board members receive no remuneration for the work they do for the foundation. In incidental cases, board members do receive compensation for the costs incurred on behalf of the foundation.

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

In 2024, the board met 4 times for the regular board meetings. There was one extraordinary meeting in June.

The board approved the refined strategy of the fund including the theory of change in June 2023.

In 2024, the average attendance rate of the board was 80 %.

On 24 November 2023 board meeting the amended statutes for the fund which states that the Prince Claus Fund board will now become a supervisory board and the functions of the Director to be of executive nature were approved for submission. The statutes were registered and adopted by the board on 22 February 2024. And are in effect from the day of registration.

● Management and staff

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

The regulation provides a maximum standard for the annual income based on weighing criteria. The weighing of the situation at the Fund was done by the board. This led to a so called BSD score of 375 points with a maximum annual income of € 129.292 for 2024. The relevant annual income of the management board remained within the applicable maximum.

The amount and composition of the remuneration are explained in the financial statements in the notes to the statement of income and expenditure.

On the 7th of October 2024 the supervisory board approved a decision for a re-organisation of the fund's organisational structure. This decision was prompted by economic reasons as direct impact of the 33% reduction in subsidies from the Ministry of Foreign Affairs for 2025-2028. The fund had to reassess its operational commitments which included team functions within the fund. A restructuring process was initiated to reduce the staff from 17 to 12 employees (11.4 FTE) with effect from 31 December 2024. The restructuring, in response to the above-mentioned subsidy cut and also prompted by a requirement to limit the operational costs as close to 30% of our expenditure as possible.

The decision to restructure the organisation is driven by the necessity to align our resources with current financial realities while safeguarding our mission's core objectives.

● Office of the Prince Claus Fund 2024

Marcus Tebogo Desando, Director
Kitty Schoenmaker, Operations Manager
Cora Taal, Finances & Administration Coordinator
Fernando Monteiro, Operations Coordinator
Fariba Derakhshani, Chief Special Projects
Mette Gratama van Andel, Head of Monitoring, Evaluation & Learning
Laura Alexander, Monitoring, Evaluation & Learning Coordinator
Tessa Giller, Head of Programmes
Emma van Schie, Programme Coordinator
Victoria Harari, Programme Coordinator
Mohamad Dib, Programme Coordinator
Sanj Komali, Programme Officer, from 10 March 2024
Emma Swaan, Head of Fundraising
Lyn Hsieh, Fundraising Coordinator, from 15 January 2024
Sarah De Ruyter, Fundraising Officer, from 15 January 2024
Laura Urbonavičiūtė, Communications Manager
Val Dechev, Communications Coordinator
Evelyn Onnes, Documentalist (Volunteer)

● Internship and volunteer policy

In 2024, the Fund continued to be supported by interns and volunteers. One volunteer maintained the library throughout the year as she has been doing for several years now. The Fund is very grateful to her and all the other interns and volunteers for their valuable contributions.

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

● Governance

The Prince Claus Fund endorses the CBF-Code and the Good Governance Code for Cultural Organisations - the 9 principles. The Prince Claus Fund acts in accordance with the regulations of these codes.

The principles of good governance - which first and foremost concern the separation of functions, good governance and accountability - are embedded in the internal regulations.

The organisation meets the criteria of the CBF hallmark (www.cbf.nl). The tasks and responsibilities of the supervisory board and director are described in the statutes of the Prince Claus Fund (22 June 2010) and the Management Regulations (29 July 2015).

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

The supervisory board is responsible for governing the organisation. The supervisory board approves the annual plan, the long-term plan, the annual budget and the annual statement of accounts as well as major collaborations. The board also approves project allocations exceeding € 25,000 for Programmes.

The executive director is responsible, within the aims of the organisation, for general policy development and implementation, external representation, public relations policy, managing the office and staff, implementing the general terms of employment, and for preparing and implementing the decisions of the supervisory board.

The executive director and supervisory board are independent and do not act on behalf of any third party outside of the Fund. They are alert to conflicts of interest, avoid undesirable conflicts of interest and deal with conflicts of interest transparently and carefully. The articles

of association set out the procedure to be followed in the event of a conflict of interest (articles 6.6 and 9.7).

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

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

Authorities, rules and procedures are described in the Administrative Organisation (AO) and form the framework for the administrative process. It is not only about the direct registration and control of the flow of money, but also about the interfaces of finance with the organisation and the surrounding outside world. One of the goals of the administrative organisation is to provide adequate information at the right time. Partly based on this mostly financial information, the supervisory board and director can manage and steer the organisation in the right way. In addition, the information forms the basis for rendering account. In 2021, the AO was brought in line with the new strategy. Some new processes are still under development, these have been updated in 2022 and 2023. In 2025 the AO will be updated again.

In 2024, the complaints policy, a whistleblowing policy, the code of conduct and the external confidential advisor policy have been reviewed and updated to align with the evolving needs of the organisation and comply with current regulatory requirements.

Furthermore, the following policies have been introduced to address emerging challenges: the Anti-Corruption Bribery and Fraud Policy, the Anti Sexual Exploitation, Abuse, and Harassment (SEAH) Policy, the Speak-Up Policy and Disciplinary Procedure. The remuneration policy is appropriate for the cultural field and is laid down in the terms of employment.

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

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

The supervisory board convenes a self-evaluation meeting at least every two years and conducts an annual assessment interview with the executive director.

Generally, every five years, an evaluation takes place together with the Ministry of Foreign Affairs, the largest financier. In 2020, the Ministry announced that it would not carry out an evaluation (or would have one carried out). The Fund itself performs partial evaluations on a regular basis. In 2021 the ME&L team undertook an evaluation of the results and lessons learned of the entire 2017-2020 subsidy period of the Prince Claus Fund, in which all the results achieved were laid alongside the promises made in the subsidy application to the Ministry of Foreign Affairs, and insights and lessons were included in a reflection report. In 2023 the Fund commissioned an external evaluator to perform a mid-term evaluation of its strategy and programmes in comparison to the main objectives as laid out in the subsidy request 2021-2024 to the Ministry of Foreign Affairs.

● Corporate Social Responsibility and activities

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

As part of the new strategy an international advisory board has been set up to look into relevant contextual developments and how the Prince Claus Fund relates to these. The advisory board informs the Board and management team on urgent matters in working regions and the international cultural field and advises on the role of the Prince Claus Fund, its strategy and approaches.

Within its own organisation, the Fund continues to strive for a working environment that is as 'green' as possible to that end a new green team was installed in 2023. The team will continue to deepen the insight into the emissions and footprint of the Prince Claus Fund and work on policies to further improve in this area.

● Quality of Organisation and Activities

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

1 - Risk management

The risk policy is related to:

- Financial and reputational risks with respect to the selection and expenditures on projects. The consequences of risks in this field are great; however, the chance of actual occurrence has been judged as small. Measures taken are reflected by the governance structure and the internal control within the organisation, including the use of standard contracts and the important role of the monitoring and evaluation of each project. Sufficient mitigating measures have been taken.
- The risks with respect to financial management and administration of its funds. The consequences of risks in this field are limited; the chance of occurrence has been judged as small. Measures taken are reflected by the governance structure and the internal control within the organisation, including the practice of the four eyes principle. Sufficient mitigating measures have been taken.
- Risks with respect to IT. The consequences of risks in this field are great; the chance of occurrence has been judged as average. Measures taken are reflected using a Service Level Agreement applicable to the services delivered by the IT supplier. Sufficient mitigating measures have been taken.
- Fundraising targets. The likelihood of this risk has increased to high. As a result, measures for monitoring the fundraising target and evaluating the achieved results will be strengthened starting in 2025.

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

The board approved this risk policy and the measures taken, including the tightening of monitoring the fundraising target.

2 - Policy and function reserves and funds

● Continuity reserve

The last minimum size of the continuity reserve as determined by the board has been € 1,125,000, based on a model of risk analysis. Due to the reorganisation and not meeting the fundraising target, the reserve fell below the desired level. In 2025, the board will reconsider and redefine the reserve policy.

● Other reserves and funds

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

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

● Investment policy

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

3 - Fiscal affairs

● Public Benefit Institution (Culturele ANBI)

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

● VAT

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

● Corporate income tax

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

● Gift tax

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

● Administration

Jac's den Boer & Vink, a business economics consultancy firm for non-profit organisations, was appointed by the Prince Claus Fund to manage its administration and to draw up the financial statements 2024. 'With Accountants' was appointed to audit the financial statements.

ANNEX II: FINANCIAL STATEMENT

● Income aspects

For the years 2021-2024, the Minister of Foreign Affairs has awarded a subsidy amount of € 12 million in total. € 2,666,790 of this was spent in 2021. It was agreed upon to transfer the underspending of 2021 into extra spending in the years 2022-2024. By letter of 8 December 2022 the Minister of Foreign Affairs changed the grant decision through a budget increase of € 1,025,860 due to two additional activities: an amount of € 1,000,000 for the growth and strengthening of CER as an independent organisation from 2022 until 2024, plus an amount of € 25,860 for the project Side event to Mondiacult 2022. In Appendix 1 the calculation of the subsidy 2024 is displayed.

In addition to the Dutch government's financial support, the Prince Claus Fund is also a beneficiary of the Dutch National Postcode Lottery. This financial year we received € 600,000 as a contribution from the lottery in 2024. This annual contribution will be continued until 2025.

Total income in 2024 was € 1,031,800 under budget. The approved budget included a fundraising target of €1,275,000. The difference between budget and realisation is explained by the fact that this target was not achieved. The fund actively sought opportunities for securing and acquiring new funding. However with the changing landscape and political insecurity in the USA a number of foundations we have been pursuing for sponsorship were not able to commit to the fund, the last one being OSF that totally shut down its culture and art department, which meant we would not receive funding from them anymore. However this information was given very late in the year.

In August 2024 the fund changed its budget outlook to cut expenses by € 500,000 due to the point above which reduced the target for income to still be raised, however this still was not met.

In comparison with 2023 income increased € 430,300, due to income from legacies and estates and in kind income from companies in relation to the Award Ceremony.

● Expenditure aspects

Despite € 195,500 unbudgeted reorganisation costs, there is an underspending of € 454,500. The underspending on programmes amounts to € 480,300 (mainly Programmes and Special Projects), while in other costs (including reorganisation costs) there is a net overspending of € 25,800. In comparison with 2023 total expenditure increased € 960,500, largely due to direct costs of programmes and projects (64%) and personnel costs including reorganisation costs (30%).

● Balance of income and expenditure 2023, allocation of the balance, ratios

After accounting for the positive result of financial income and expenditure (€ 60,700), the balance of income and expenditure is € 659,600 negative. Budgeted was a negative balance of € 121,000. The balance of € 659,600 is withdrawn from the following reserves:

- Continuity reserve € 558,600
- Reserve fixed assets € 32,000
- Restricted fund Tan € 69,000

The Prince Claus Fund uses the internal condition that of all spending, preferably 70% must be spent on direct contributions to programmes and projects. In 2024 this condition is almost being met (68.3%).

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

	Realisation 2024	Budget 2024
INTERNAL STANDARD		
1. Direct costs of programmes and projects preferably minimal 70% of expenditure	68,3%	70,9%
GENERAL		
2. Costs of fundraising divided by total income	6,4%	6,0%
3. Share in expenditure	89,1%	90,3%
- charitable activities	5,7%	5,8%
- fundraising costs	5,2%	3,9%
- management & administration costs		
Total	100%	100%

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

● Balance sheet as at 31 December 2024

Ref.	31-12-2024 €	31-12-2023 €
Fixed assets		
1 - Tangible fixed assets	33.660	65.696
Total fixed assets	33.660	65.696
Current assets		
2 - Receivables	1.272.874	622.364
3 - Cash and cash equivalents	2.901.820	4.791.944
Total current assets	4.174.694	5.414.308
Total assets	4.208.354	5.480.004
Reserves and funds		
Reserves		
4 - Continuity reserve	768.576	1.327.196
5 - Reserve fixed assets	33.660	65.696
Total reserves	802.236	1.392.892
Funds		
6 - Restricted fund Tan	425.280	494.280
Total funds	425.280	494.280
Total reserves and funds	1.227.516	1,887,172
Accruals		
9 - Long term project allotments	0	0
10 - Short term project allotments	840.975	1.095.513
11 - Other short term accruals	2.139.863	2.497.319
Total accruals	2.980.838	3.592.832
Total liabilities	4.208.354	5.480.004

● Statement of income and expenditure 2024

Ref.	Realisation 2024	Budget 2024	Realisation 2023
	€	€	€
INCOME			
9 - Income from private individuals	160.266	102.500	51.666
10 - Income from companies	180.847	247.000	47.788
11 - Income from lottery organisations	600.000	500.000	500.000
12 - Income from government grants	3.447.135	3.404.640	3.297.505
13 - Income from other non-profit organisations	1.028.961	2.194.879	1.089.921
Total income	5.417.209	6.449.019	4.986.880
14 - EXPENDITURE			
Programme expenditure			
- Programmes	4.179.973	4.418.324	3.747.944
- Special Projects	595.173	776.470	583.309
- Monitoring, Evaluation & Learning	203.255	229.668	195.781
- Communications	380.107	376.106	197.815
- Sponsored expenditure	159.881	147.000	41.046
Release	-45.500	0	-81.981
Total programme expenditure	5.472.889	5.947.568	4.683.914
Costs of generating funds	347.112	384.695	284.598
Management and administration	317.587	259.867	208.610
Total expenditure	6.137.588	6.592.130	5.177.122
Balance before financial income and expenditure	-720.379	-143.111	-190.242
15 - Financial income and expenditure	60.723	22.150	37.757
BALANCE OF INCOME AND EXPENDITURE	-659.656	-120.961	-152.485
Allocation balance of income and expenditure			
- Continuity reserve	-558.620	-51.961	144.731
- Reserve fixed assets	-32.036	0	-19.413
- Reserve OSF	0	0	-208.803
- Restricted fund Tan	-69.000	-69.000	-69.000
TOTAL	-659.656	-120.961	-152.485

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