



C

Fonds

THE PRINCE  
CLAUS  
FUND IN

2020

ANNUAL  
REPORT

## WORD FROM OUR DIRECTOR

If there's one thing that everyone in the world can agree on, it's that 2020 has been an extraordinary year. As diverse as we all are, this pandemic has affected everyone. No one has been left untouched, but it has affected people in different ways. As our Minister for Foreign Trade and Development Sigrid Kaag pointed out in her speech at our Awards ceremony in December, for governments in some parts of the world, this was a convenient excuse to crack down on artists and voices they dislike. In other parts, the indifference of government and absence of any central support has been the major problem. For some of our partners, who had secure funding for the year, lockdown had the advantage of time for reflection, but the main problem was isolation. For others, lockdown meant a total halt to income and therefore financial disaster.

This is where the Prince Claus Fund's global network of friends and partners proved invaluable. We systematically set about contacting people - partners and collaborators - to find out how they were being affected and how we, as a Fund and as a community, could help. It required careful listening on our part and a great deal of flexibility. We worked hard to respond as quickly as we could.

We phoned many people and, like many other organisations, we switched from physical meetings to online. We extended deadlines and discussed alternatives to projects that couldn't be carried out. The resilience and the creativity of partners in thinking up solutions to their own and each other's problems was impressive. In the months of uncertainty and isolation, having digital contact was reassuring and helpful. In a selection of highlights you can read about our various [Covid relief actions](#).

At the Prince Claus Fund, Covid restrictions came on top of a major process of change that had already begun. In 2019, approaching our 25th year, we felt it was time for renewal. After extensive evaluations conducted among both partners and staff, we remained committed to the fundamental values of the Prince Claus Fund but it was clear that the world was rapidly changing and we needed to be both more focused and better adapted to change. We initiated an internal process to define a new strategy that would put the Fund on a strong footing for the coming years. Read more about our new strategy [here](#).

While we were in the middle of that process, the virus struck and we all started working from home. It may have seemed like a small adjustment but being apart took its toll. The process of rethinking our approach while still carrying on our normal work was intense. In addition, the new strategy had to be designed in a short period of time. We had initiated the process as a team effort, but despite many phone calls and weekly staff Zooms, people began to feel disconnected. Like many others around the world, we were missing the spontaneous and casual mutual support that comes from being together. We had to find creative ways to address the problem. Zoom drinks and internal pub quiz sessions helped restore a sense of fun.

None of us were sure how putting our annual Awards Ceremony and the events around it online would actually work. Normally Awards Week is an exciting time full of energy and exchange, where people from all parts of the world come together in Amsterdam. We discovered not only was it possible to hold a virtual ceremony and speed

## WORD FROM OUR DIRECTOR

date, but going online had one advantage: people who might never have been able to attend in person could take part from home.

As for me, personally, 2020 meant returning to work gradually after months of sick leave. Although I had stayed in touch during my leave, following and in some cases guiding the strategy development process, it was a relief to be fully back by September, but strange that 'back' was only virtual. A new strategy required a reorganisation and, for many on staff, that meant accepting new or different roles. Inevitably, some of our valued colleagues would leave. For a close-knit team, that was not easy. And I haven't even mentioned moving our office in December from central Amsterdam to a more compact, modern office space in another part of the city. 2020 has certainly had many stresses!

However, the enthusiastic reactions to our new strategy from board members, donors, collaborators and partners, and the excitement of starting something new has succeeded in energising us. The Prince Claus Fund has begun a new phase, making the transition to our new approach in 2021. Our focus is now on recognising and supporting talented individuals at crucial moments in their creative careers through three newly developed awards. We feel this approach is a logical next step based on our years of experience. We are confident, and our principal funders are convinced, that the Fund is entering the next decade on a strong footing.

That confidence explains in part why, when the opportunity came up unexpectedly last fall for me to assume a new position as Executive Director of the World Press Photo Foundation starting in February 2021, I felt the timing was right. After more than 13 years working at the Prince Claus Fund, including 5 years as Director, I felt ready for a new

challenge. A new Director, I am sure, will bring fresh energy to the exciting course the Fund has chosen.

In this Annual Report for 2020, my last as Director of the Prince Claus Fund, you will find a selection of highlights that will give you insight into our traditional ways of working, as well as the path ahead, and most of all into our extraordinary efforts in what has been a most extraordinary year.

**Joumana El Zein Khoury**  
**Director Prince Claus Fund 2015 - 2020**

# TABLE OF CONTENTS

<u>10</u>	2020 in numbers
<u>18</u>	Our story & What we strive for
<u>20</u>	Our new strategy
<u>28</u>	Highlights
<u>64</u>	Inspiring visual stories
<u>68</u>	Reflecting on an extraordinary year
<u>80</u>	Thank you
<u>82</u>	Annex 1: Statement of Account and Financial Review
<u>96</u>	Annex 2: Organisation, Board and Committees



# 2020 IN NUMBERS

## WE HONOURED

**7** outstanding people and organisations

from **5** continents with a Prince Claus Award

around **900** people attended our online awards ceremony, which has since been viewed over **5500** times

**5** local tools launched

## WE SUPPORTED

cultural practitioners and activities where culture is under pressure in **41** countries

**22** projects by and for young people in Asia and Eastern Europe

**19** projects provided cultural and artistic responses to environmental change

**11** young photographers received and supported the Arab Photography

## ON TOP OF THAT

over **166** previous grantees received relief grants to help them mitigate the impact of Covid

**7** projects rescued documentary heritage under threat

**29** emergency projects for cultural heritage

## WE ENABLED inspiring international exchange and collaborations

**560** people joined 8 online guided tours by Mauricio Lima and the Black Archives

**190** cultural professionals from all over the world participated in our digital Cultural Speeddate

## WE RECEIVED support and attention

**24** torchbearers supported the Fund

more than **32,000** people follow Prince Claus Fund on social media

our website was visited by **96,000** people



**al ceremonies**

place for our  
creates in their  
the countries

**and talented  
ographers**

mentorship  
port through  
o Documentary  
aphy Program

**3** new organisations  
joined the network  
partners

**8** digital projects  
were supported  
from **8** countries  
in Africa

**9** projects contributed  
to the Promotion and  
Preservation of Haitian  
Arts & Culture

**response**

first aid to  
age in acute need

**1** new regional  
**Cultural First Aid  
Hub** was established

**10** projects were supported for  
emergency preparedness for  
cultural heritage under threat

people around  
world

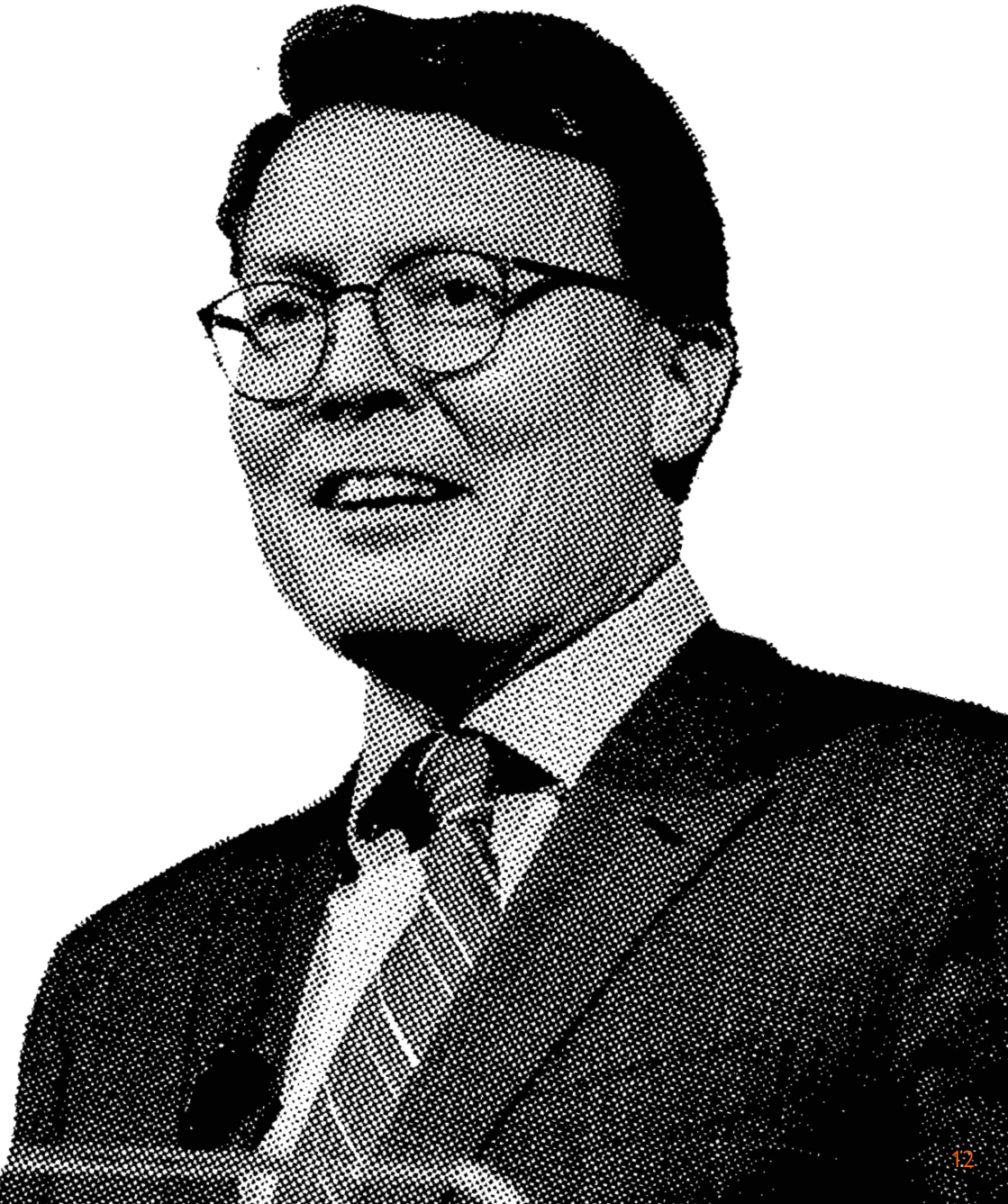
around **680** Dutch and international  
online **articles** mentioned  
Prince Claus Fund

we have more than  
**14,000** people who  
subscribed to  
our Newsletter

*“We may be in different places but strongly connected around our common cause: celebrating human creativity, ingenuity, dignity, bravery, empathy and solidarity”.*

*“This year’s Laureates show us (again) that there is no minimum or maximum age for creativity, no group or culture or nation that holds a monopoly on inspiration. Everywhere there are artists and cultural practitioners whose positive work locally forms the thread that stitches their societies together”.*

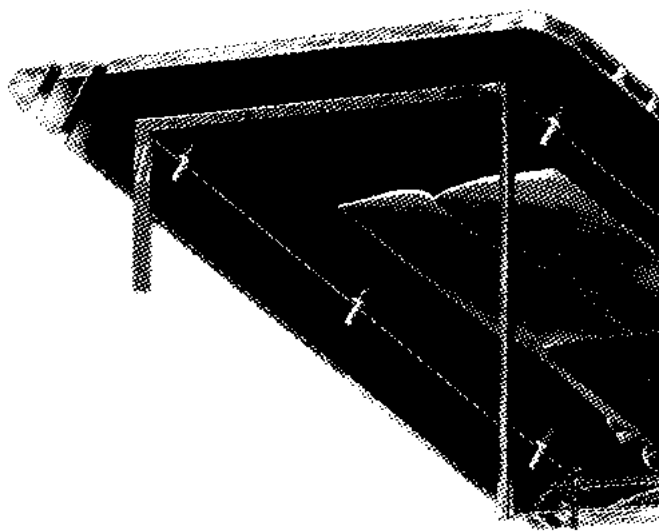
**HRH Prince Constantijn at the Presentation  
of the 2020 Prince Claus Awards**



*“ ... art offers a window on the world. Now that the world itself has been closed off, art is the strongest and truest way in which we still get to experience it”.*

*“Art is a lens through which we can try to understand life, to give it meaning, and to reshape it”.*

**Sigrud Kaag, Minister for Foreign Trade and Development Cooperation, at the Presentation of the 2020 Prince Claus Awards**







*“The Prince Claus Fund’s Next Generation Laureate, Hira Nabi draws attention to the lives and aspirations of people whom society exploits and prefers to ignore. A young filmmaker and video artist with a promising career ahead of her, Nabi, in her latest film, looks at the larger context of the global systems that create the reality of environmental degradation and disadvantaged lives. Her work underlines how important it is to listen to the perspectives of younger artists and to support their development”.*

**Joumana El Zein Houry, Director of the Prince Claus Fund (2015 - 2020), in the introduction to the 2020 Prince Claus Awards Book**

## OUR STORY & WHAT WE STRIVE FOR

The Prince Claus Fund for Culture and Development was created by the Dutch government as a tribute to HRH Prince Claus on his 70th birthday on 6 September 1996. As the husband of the then Queen Beatrix, Prince Claus performed many diplomatic functions. He had a deep belief in the importance of culture for all societies and its central role in development. His vision was firmly based on equality and trust, principles that continue to guide the Fund as it honours and supports creative individuals and organisations whose exceptional work has a positive impact on their societies.

The Prince Claus Fund's mission is to support, connect and celebrate artists and cultural practitioners where cultural expression is under pressure, where resources and opportunities for creative production are limited and where cultural heritage is under threat. We work primarily in Africa, Asia, Eastern Europe, Latin America and the Caribbean.

Working towards our vision of a world where cultural expression is universally free and valued, we focus on three outcome areas: creating networks of exchange, facilitating alternative narratives and promoting the growth of people and organisations. We began 2020 by carrying out this work in a variety of ways but found in March that we had to drastically adapt to a new situation as a deadly pandemic spread around the globe. Meanwhile, we had been developing a new strategy that would allow us to focus more efficiently at achieving our aims. The new strategic approach, concentrating on a sequence of Awards, is being implemented as of 2021, so 2020 was a year that reflects our previous ways of working. See more about our new strategy [here](#).

In the past years, we provided grants for selected projects, received in response to thematic or regional calls for proposals. We also provided longer term Network



Partnership grants to organisations for projects over a 3-year period. The organisations that received longer term grants became Network Partners who normally meet twice a year to exchange ideas and discuss common concerns. When the pandemic struck, we had to quickly adapt to new circumstances in order to continue supporting the expression of alternative narratives that enlarge people's understanding, advance new ideas and explore new perspectives.

The Prince Claus Awards are normally announced in September and presented at a ceremony in the Royal Palace Amsterdam in December. In 2020, the Awards had to be done differently, too. To raise suspense and encourage people to join the ceremony online, the Laureates were only announced during the ceremony, which was viewed by people around the world.

In 2020, due to Covid travel restrictions, we also needed to find alternative ways to create the opportunities for expanding horizons that we normally offered through our Mobility Fund. You can read about the alternatives to travel, and the uses of the Mobility Fund grants [here](#).

Our Next Generation programme, which will be winding down in 2021, has operated in the same way as our Awards and Grants programmes, but with a focus on young people between the ages of 15 – 35. NextGen partners are organisations that work with and for young people. The Prince Claus Fund has facilitated selected activities and at two annual meetings, representatives of the NextGen partner organisations received mentoring and organisational coaching to strengthen their professional development and sustainability. Moving into our new strategy, young and emerging talents will continue to receive our attention and support with our new Prince Claus Seed Awards and Prince Claus Mentorship Awards.

## OUR NEW STRATEGY

Starting in 2019, we began an intense evaluation of our work that included a survey sent out to over 300 of our partners, as well as a series of internal reflection sessions looking at what we had done well and what could be done better. Based on those extensive evaluations and nearly 25 years experience, we formulated an approach that we feel will make sure the Prince Claus Fund can continue fulfilling its mission and remain strong in the years to come. This more focused approach led to several strategic choices.

Our first strategic choice is to focus on people. It is extraordinary people who have creative ideas, drive change, lead organisations and inspire others. Focusing on people means we will be supporting individuals, rather than organisations. We will offer three different Prince Claus Awards that support people at crucial moments in their creative careers.

The Prince Claus Seed Awards will support the development of socially engaged cultural practitioners at an early stage. They offer emerging artists recognition and resources to develop their vision and their practice on their own terms within their local context.

The Prince Claus Mentorship Awards are for people further along in their careers who've demonstrated strong potential as positive change makers. They can choose from among thematic mentorships designed to accelerate their careers by offering them opportunities to learn, grow and experiment.

The Prince Claus Impact Awards, presented every two years, will honour change makers for their achievements. They are awarded to individuals who can be effective role models, whose cultural actions have a positive impact on their societies.

The strategic choice to award funding to artists and practitioners through Awards, instead of projects, has been taken for two main reasons. First, we have heard from our partners that our support and the recognition that comes with it can accelerate their work and its societal impact. Secondly to meet our partners' needs to invest in cultural practice in the way they see fit, not confined by one year projects or set goals and the burden of extensive reporting.

In our new approach we will be working on making the application process for the Prince Claus Seed Awards and the Prince Claus Mentorship Awards simpler and more accessible. Our Awards will also give much more freedom to recipients to define their own goals and process, a reflection of the trust we have in our partners. Moreover we believe that sequencing awards in this way, and connecting recipients with each other, will help cultural practitioners develop more sustainable careers.

Our final strategic choice is to allow Cultural Emergency Response to grow and take its rightful place in the field. CER has grown beyond emergency response. It has become an expert in heritage rescue and is now concentrating on first aid, preparedness, networking and leadership. It needs space to grow and is now taking steps to become independent of the Fund by 2022.

With these changes we are confident we will continue to support, connect and celebrate artists and cultural practitioners where cultural expression is under pressure.

You'll find more information about our Awards, procedures and new job titles on our website [princeclausfund.org](https://princeclausfund.org)

Nada Harib is a Tripoli based photographer and filmmaker. Her work largely documents and portrays the narratives of everyday life in Libya, where hidden and often ignored details and stories are waiting to be captured and told. In her series Women of Libya, Harib presents and explores the roots of Amazigh women in Yefren, where she originally comes from in Nafusa mountains. Nada Harib participated in the 2020 Arab Documentary Photography Programme.







*Amazigh woman.*








*My cousin, Mira, wears our grandmother's tlaaba (wool garment) to connect to her family roots and Amazigh culture, reviving the cultural heritage of the Nafusa mountains to keep it from being lost amid the chaos of fashion and imitation. - Nada Harib.*





# HIGHLIGHTS

## A SELECTION OF HIGHLIGHTS

Looking back at the highlights of this extraordinary year, we see that all the events and projects we supported, whether in-person or digital, address important social issues, bring out **alternative narratives** , stimulate **networks for exchange**  and facilitate **the growth of people and organisations**  - the outcome areas we strive for. The departures from our normal ways of working that were made necessary by the new circumstances were still able to support cultural practitioners and innovative cultural expression in important ways. No surprise, then, that when we reflected on the year we cited flexibility as one of the most important qualities of the Prince Claus Fund's work. As usual, the highlights represent a range of disciplines and geographies, something we strive for. And, as usual, it's hard to choose just a few!



## HIGHLIGHTS



### Publishing their own words



In Colombia, an independent bookshop and publishing group, Librería Mutante, run by young people, set up a series of workshops over the year to help participants write and publish their own books and zines. They worked with young writers, illustrators, critics and collectives in other parts of Latin America to produce and print comics, criticism, essays, poetry and fiction. Their library quickly outgrew its small space. A new, larger building was found where people could meet during the week in small groups at safe distance to work on ideas, designs, readings, etc. Eventually a residency could be offered to a practitioner from abroad. In the process, the Librería team gained organisational and administrative skills that will ensure that this space for exploration, self-expression and debate continues to flourish. (see [the visual story](#) of their exuberant growth).



Young Colombians putting together stories for publication at Librería Mutante

*“We don’t want to sound triumphant, but we didn’t even imagine everything that was going to happen... It still seems like a dream to see the networks built and all the friends that have joined.”*

**Laura Henao, Librería Mutante**

## HIGHLIGHTS



### Creative technology to save marine life



Mexican artist Gilberto Esparza is concerned about the devastating effects of water pollution and global warming on coral reefs. By combining art and science, he is raising awareness of the problem and contributing to finding a solution. For his project, *Kora-Llysis*, he has been collaborating with biologists in an experiment that uses technology to help reconstruct coral reefs.

Among other actions, he submerges mechanical devices that use marine currents to create electrical energy which, in turn, generate electrolysis allowing certain minerals present in the seawater to be deposited in filament networks. The aim is to help reduce stress on the coral reefs, to help them reproduce and ultimately to scale up to a solution that can be used for coral reefs around the globe. Gilberto has enlisted the help of local communities with development, fabrication and testing devices. He documents the process and creates opportunities for people to discuss and learn about the dangers to marine life. This ongoing project initially received a grant in 2018 through the Open call : *Cultural and Artistic Responses to the Environmental Change*, supported jointly by the Prince Claus Fund and the Goethe Institute, and was assisted in 2020 with a Covid relief grant.

*“I was moved to see that the participants showed great interest in the project, many of them didn’t know the magnitude of the problems that exists with corals and it was nice to spark interest in them, although we did the event in a location where there is no relationship with the coasts, even so it was important to talk about how our actions affect the sea regardless of the geographical area.”*

**Gilberto Esparza, Kora-Llysis**



Gilberto Esparza installing elements designed to help growth of corals

## HIGHLIGHTS



### Engaging young Thais



The young artists and organisers behind the initiative *Talk-Talk-Vilion 2020* already have a series of creative projects, working through organisations like Speedy Grandma, The Inappropriate Book Club, Text and Title and Untitled for Film. *Talk-Talk-Vilion 2020* is their latest initiative to raise awareness among young people in Thailand of the intricate relationship between art and activism, and of the possibilities and dangers that the relationship presents. It aims to give a platform or ‘pavillion’ during the Bangkok Biennale for young people to express their opinions through four programs that bring together young artists/organisers from different backgrounds and cultural disciplines. Through a creative writing program, an art and activism workshop, a film program all held at intervals throughout the duration of the Biennial, as well as an open call, *Talk-Talk-Vilion 2020* creates space for young people to express their opinions about various forms of oppression in their country. Activities are designed to encourage different audiences to share their narratives and perceptions. Although the public presentation of the event has been delayed due to Covid, the artists, writers and organisers have been working on long term research projects and the film programme.





Puppets by artist Porramet Jittaksa, whose project Homecoming is part of Talk-Talk-Villion

*“Now in Thailand, angry people of all generations led by the youth are expressing their anger through dancing, shouting, singing, writing, hashtagging, and doing many unimaginable things in the famed pro-democracy protests... We have an ambition to make people from different times and cultures able to understand the unique anger of the oppressed Thai youth, as well as to remind the youth themselves to always remember their anger.”*

**Text and Title, one of the collaborating organisations of the project.**

## HIGHLIGHTS



### In Motion: exchanges online



When the pandemic made travel dangerous and even impossible, the mobility grants offered to African artists through a collaboration between the Prince Claus Fund and the British Council had to stop abruptly. But we recognised how important cultural exchange is in the development of creative careers, especially in times of a pandemic. Together we came up with a solution: *In Motion digital grants*. Through a closed-call process we invited proposals and funded 8 digital projects from East, West and Southern Africa.

Naming a few shows the broad range, from support for a digital version of the *Africa Podfest* based in Kenya, that brings African podcasters together and researches the podcast 'ecosystem', to a creative *Digital Boot Camp* to build the capacity of disabled artists in Nigeria to showcase their works at Abuja International Arts Ability Festival. *Contemporary Nights*, a collective of artists based in Addis Ababa, launched a digital initiative documenting the history of exhibition-making in the city, including a series of conversations with curators and producers of performances. Two artists, from Malawi and Ghana, joined forces to create *Africans in Queerantime*, a digital exhibition that reflects on how the lives of queer African artists have been impacted by the Covid-19 pandemic.

*“We are extremely grateful for trusting us with this opportunity to create meaningful work in such hard times! We can’t wait to bring an idea that has been in concept for a while now into fruition!”*

**Kwasi Darko and Kyle Malanda, Africans in Queerantime**



Ghanaian visual artist Kwasi Darko explores gender fluidity in his work for *Africans in Queerantime*

## HIGHLIGHTS



### Local pride and recognition



When travel restrictions and Covid regulations meant that the Amsterdam Awards Ceremony had to go online and our Awards Week was cancelled, it meant that we could concentrate on local ceremonies. Working in close collaboration with Dutch Embassies we found that it was still possible to hold in-person ceremonies in most of the countries of this year's Laureates.

In Ghana, the home country of Principal Laureate Ibrahim Mahama, guests were invited to the Dutch Embassy in Accra to hear a lecture by the artist. Many hadn't been told that Ibrahim was about to receive a Prince Claus Award and were delighted when they were treated to the live broadcast of the online Awards Ceremony. The international recognition of a Prince Claus Award is often a source of pride at home, and in Ibrahim's case, it may lead to closer ties with the Netherlands. The Deputy Ambassador attended a second ceremony that was organised in Ibrahim's home city of Tamale so his community and the many people who work in his Red Clay Studios could take part. In Tonga, international honour for local crafts was a cause for celebration. In Colombia, being a part of the ceremony was a unique experience for the people that Diamantina Arcoiris has trained to work in fashion design.

*“Art builds community, but it also brings us inward to search for our own truth. Our inner peace is the foundation of joyful communities and a peaceful world. Fendika's work heals communities through music, dance, and art. By recognizing our effort, Prince Claus Fund gives us energy and inspires more people to do this kind of work in Ethiopia and beyond.”*

**Melaku Belay, of 2020 Laureate Fendika Cultural Centre**

*“Sometimes you ask yourself is it really worth it but you have to constantly remind yourself of the communities and future generations you are building ...and then comes this award. For me it is very encouraging because it is the fuel that I needed during the lockdown ... having the gift of engaging with my colleagues here at home. When the news of the award came in... it really gave me a sense that it is important to go on...”*

**2020 Principal Prince Claus Laureate Ibrahim Mahama**



A radiant Principal Laureate Ibrahim Mahama at the Awards ceremony at the Dutch Embassy in Accra

## HIGHLIGHTS



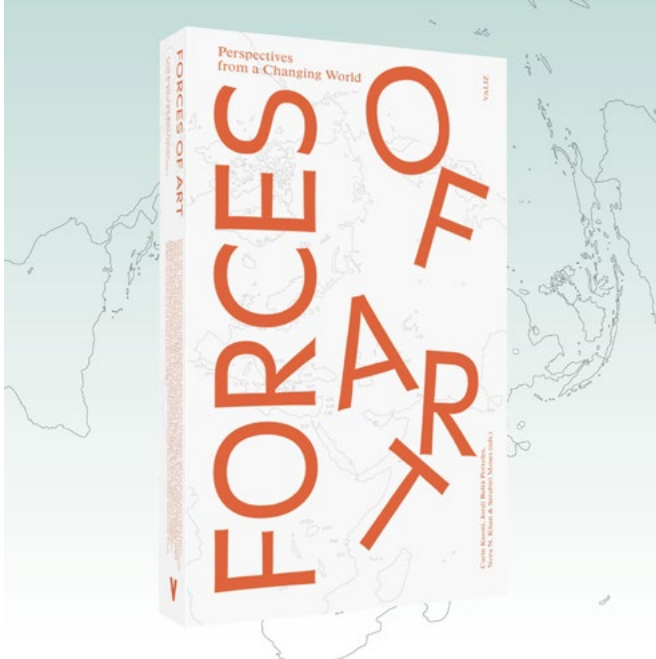
### Exploring the impact of art



Art is important, but how and why? The Prince Claus Fund joined together with HIVOS and the European Cultural Fund (ECF) in an initiative meant to shed more light on a global discussion. Nearly two years of research in 11 countries by 15 independent teams of researchers examined 38 projects supported by either the Prince Claus Fund, Hivos or ECF. The teams used different methodologies to look into diverse organisations and projects and place them in context. The research findings have been compiled in a series of essays that explore how art and cultural activities affect and interact with communities. [Forces of Art; Perspectives from a Changing World](#) challenges many assumptions about cultural expression with a nuanced, multilayered, polyvocal analysis of the ways that cultural practice shapes societies. A series of webinars to discuss the issues and findings of the book culminated in a digital [book launch](#) on November 26th that included a keynote address by artist Heba Amin and discussions among the book's authors and its editorial team.

*“Art allows for nuance, a way of complicating and addressing the world through various perspectives. Society needs its artists, the individuals who are not afraid to express their opinions, who have an acute sensibility towards detail, who touch our emotions, who move us, who inform us, who remind us of our humanity.”*

**Heba Y. Amin, keynote speaker at the book launch**



The Forces of Art book, designed by Lu Liang has been selected as one of the best Dutch Book Designs of 2020 ([See here](#))

## HIGHLIGHTS



### Gardens that grow strong communities



*Response-Ability* is a project name that says a lot. In South Africa, reliance on monoculture and industrialised farming has led to soil depletion, compounded by long term drought. Small family farms are marginalised and poor communities in urban areas are particularly affected. In Johannesburg, the project *Response-Ability* is strengthening communities' abilities to respond responsibly, by bringing people together through artistic interventions, growing food in an environmentally responsible way and sharing both food and information about gardening and nutrition.

Restoring the greenhouse in historic Joubert Park in central Johannesburg provides a focus for *Response-Ability*. The team behind the project is developing a seed bank that helps gardeners diversify their plants. It has organised a series of food kitchens for young people living on the street, with food sourced from small scale local farms and gardens. It's also researching and gathering plant stories from its community gardeners.

The pandemic and strict lockdown hit people who rely on the informal economy hard. Fortunately farming was deemed an essential service, so the vegetable gardens in Joubert Park could be maintained. As restrictions eased, socially distanced gatherings and smaller-scale workshops could be organised and *Response-Ability* has been able to continue fostering resilient, mutually supportive surrounding communities.





Despite Covid volunteer gardeners have been able to maintain plants in Joubert Park

*“We have identified the need for smaller organisations and urban food producers as critical, and the project will continue to strengthen connections between these individuals and their gardens through sharing of resources such as knowledge, seeds and skills.”*

**Ruth Sacks, Response-Ability**

## HIGHLIGHTS



### An urgent discussion



Museu dos Meninos (the Museum of Children) was a transdisciplinary project in 2019 that collected videos of young men and boys in the favelas of Rio de Janeiro who talked about their lives and aspirations, growing up in a culture of state sanctioned racist violence seen as a kind of genocide. The intention was to raise awareness through the creation of a virtual museum. The Prince Claus Fund Public Programme introduced the artist behind the Museu, Mauricio Lima, to the Black Archives in Amsterdam, which documents black emancipation movements. Mauricio was invited to make a presentation and tour the Archives. but Covid soon made travel impossible. He therefore came up with an alternative: *Archeologies of the Future*: 8 weekly programs, curated in collaboration with the Black Archives, which brought together artists, intellectuals, politicians and activists to share strategies for combating racism based on the Museu dos Meninos collection. Broadcast [on the Museu's YouTube channel](#) and Facebook with simultaneous Portuguese-English translation, the programmes included tours of the Museu and discussions with prominent Brazilian and Dutch black activists. At a time when no-one could be on the streets, giving Brazilian police more license for violence, and in the midst of the global Black Lives Matter movement, it was an urgent and timely discussion.

*“In the midst of this moment of transition that we are living in, where the world, as we knew it, and the means of production (social, cultural, ecological, political, ethical-aesthetic) collapse, where everything seems to fall apart, we managed to transform the ruins of that old world under construction. Archeologies of the Future was and is a continuous and collective excavation, where for two months we opened holes in the earth, not to raise buildings or fill them with concrete, but to - in the darkness of the hole - plant the futures we want.”*

**Mauricio da Silva de Lima, Archeologies of the Future**



Archeologies of the Future shared the voices of “forgotten” young men in Brazilian favelas

## HIGHLIGHTS



### A film festival Covid style



Prince Claus Fund network partner DokuFest is the largest film festival in Kosovo, a beacon of culture, especially for young people, and a role model for other cultural initiatives in the region. When their cinema stopped operating in March due to the onset of the pandemic, it meant a serious financial loss. They lacked support from government and municipal institutions, and commercial sponsors were also hard hit and unable to contribute. DokuFest began letting members of the staff go, which endangered not only preparations for the next festival, but also ongoing programs with schools and teachers as well as its film school for high school students.

In spite of the challenges brought by the pandemic, DokuFest managed to convert their Festival panel discussions, talks and workshops to an online format, and with covid relief support, they were able to join with other festivals around the world to organise *My Darling Quarantine Short Film Festival*. The result was a weekly short film programme that lasted for 11 weeks. It's contents were enriched by 66 programmers from all around the globe and screened 77 films by 87 filmmakers who all shared their work for free. *My Darling Quarantine Short Film Festival* was free for viewers. As an addition to the Festival, DokuFest started a GoFundMe campaign to help others in need, which generated €4,360 in donations for artists in Beirut and refugees in Italy.

*“We have witnessed many great cultural events being cancelled or postponed to the second half of the year. Yes, we are already looking forward to some extensive simultaneous festival hopping in the near future, but we don’t want to sit still until that happens and will keep spreading the short film love much quicker than any virus.”*

**Eroll Bilibani, DokuFest**



Thank you post on Instagram by Dokufest for all who contributed to *My Darling Quarantine* Festival

## HIGHLIGHTS



### Quick action after a blast



Lebanon was already suffering from an economic crisis, political paralysis and the constraints of Covid-19 when an explosion ripped through the Beirut port area on August 4th. Over 200 people died and thousands were wounded. Much of Beirut's cultural heritage was badly damaged, including hundreds of historical buildings, museums and libraries. The Prince Claus Fund's Cultural Emergency Response (CER) was immediately in touch with affected partners, Lebanese cultural institutions and fellow funders in heritage rescue to formulate a unified action plan. Years of supporting projects in Lebanon meant that we had a broad network we could quickly contact. We knew urgent action was required to keep people safe and help Beirut recover. Blue Shield Lebanon, a non-governmental, non-profit association, committed to protecting Lebanese cultural and natural heritage, quickly received CER support to carry out damage assessments of 650 historical buildings, museum- and library collections. International funders joined forces to ensure fast action and amplify each other's efforts. Blue Shield Lebanon worked with a dedicated group of over 40 volunteers and collaborated closely with civil society organisations as well as armed forces to assess the damage and provide first aid. Rubble was removed and local groups carried out work to shore up and stabilise major structures, including the Museum of Lebanese Prehistory, the Sursock Museum, St Joseph's University and the Lebanese National Library.

*“CER has worked consistently to create a close community of heritage stakeholders. When a catastrophe strikes like in Beirut, you see how very important it is, because together we were able to react really quickly.”*

Sanne Letschert, Head of Cultural Emergency Response



Blue Shield Lebanon worked together with volunteers and armed forces to immediately secure historical buildings damaged by the blast

## HIGHLIGHTS



### Supporting a city's cultural ecosystem



As important as big museums and major libraries are, a cultural ecosystem is made up of much more. In Beirut, the area hardest hit by the August explosion was the cultural heart of the city, where many small, independent cultural activities take place and form a cultural hub for the whole region. The economic crisis had already hit these small institutions hard. CER recognised how important they were to the identity and resiliency of the city and immediately reached out. We provided 15 Rapid Relief Grants that enabled small, independent cultural spaces most affected by the blast to take protective measures, including the Arab Image Foundation, Ashkal Alwan and the artisan publishing space Plan BEY. After rubble was cleared and structures were stabilised, needs began to change. We went back to organisations to ask what needs were not being met. We then approved follow-up grants that could cover operational costs to prevent an exodus of staff while small institutions got back on their feet.

*“As this difficult and tumultuous year draws to a close, I’m writing to reach out and express my gratitude for your love and continued support of the work that we do here at Ashkal Alwan. More than ever, this has been a year that has reasserted the urgency of cultural work and the networks of care and solidarity it provides and champions”*

**Christine Tohme, Director of Ashkal Alwan**



*“We realized how important it was to keep this project alive for the cultural scene in our city, especially under the current circumstances... how important it was for people and for their image of Beirut as a cultural city that such a project would still be able to exist, like a ray of sunshine in the surrounding doom.”*

**Karma Tohme, Artistic Director Plan-BEY**



Repairs taking place at the Lebanese Association for Plastic Arts, Ashkal Alwan

## HIGHLIGHTS



### Keeping the torch alight

Our donors, or 'Torchbearers', are as generous with their enthusiasm and moral support as they are with their donations and in-kind support. We plan various events during the year to keep them informed and involved. Each year our Fundraising team organises a trip to one of our working countries to visit projects, meet the Fund's partners and get to know the cultural life and context of their work. In February, the team and board Chair Ila Kasem accompanied 14 Torchbearers to Morocco for a varied and packed itinerary.

TEFAF, the European Fine Art Fair in Maastricht, has been a loyal supporter of the fund for the past 11 years. In March, we were lucky to hold a Torchbearer cocktail at TEFAF just a few days before the spread of Covid-19 forced the fair to close. By 6 September, when normally we hold an anniversary dinner, Covid rules were somewhat relaxed. The Hotel l'Europe, an in-kind Torchbearer, arranged a socially distanced dinner with people spread out in two rooms. The Chair of the board, Ila Kasem, and Honorary Chair HRH Prince Constantijn spoke and Joumana explained the Fund's new strategy. By December, Awards week was cancelled along with the traditional Torchbearer dinner to meet the Laureates. As with all our partners, we've stayed in touch, but we miss getting together with our faithful supporters!

*“Beautiful insights that there is a rich cultural life in Morocco and rich cultural relations between our countries. More should be known about this in the Netherlands.”*

**Evert Meiling, Prince Claus Fund Torchbearer**



Architect Salima Naji presents her interdisciplinary project, Landscape of Care, to torchbearers

## HIGHLIGHTS



### An expanding lifeline



When the pandemic began sweeping the globe in the spring of 2020, its duration and consequences were unknown but cultural practitioners and organisations were hard hit everywhere by illness and lockdowns.



We were already in touch with current project partners, but what about others in our Network? The Grants and Collaborations and CER teams set about contacting people and organisations that had been supported by the Prince Claus Fund in the last three years. We asked how they were coping and what help they needed most. Ultimately we were able to send Covid Relief Funds to over 160 people and organisations.

Individual artists said it gave them space to breathe and to continue their work. It was certainly a boost to morale and it benefitted mental health. Some organisations were able to continue paying salaries. Others spread the funding even farther afield, within their own networks. A photographer whose equipment was stolen was able to replace it. A dance troupe in Namibia was able to record and archive their dance performance in order to preserve the choreography and to learn about adapting their activities to online environments rather than stage performances - a vital new skill. For 9 CER partners, relief funds helped pay to make training videos, adapt projects and cover operational costs, so that all the organisations could continue to play an important role in protecting heritage in their region.

A survey we conducted after these grants were received indicated that over 80% of our partners all over the world had suffered from a Covid-related loss of funding. These relief grants represented a lifeline that spread well beyond our own network.



An image from Arko Datto's project Shunya Raja (Kings of a Bereft Land), he could continue his work supported with a Covid Relief Grant

*“While many of our fellow artists in the developed world have received support from their Governments in a multitude of ways ranging from tax incentives to furlough to support grants, those have rarely been granted to artists by institutions/governments in the developing world. It is therefore already extremely commendable that PCF has deemed it necessary to step into this gaping void. In supporting our art, you support our lives. Thank you for this initiative”*

**Arko Datto, Shunya Raja (Kings of a Bereft Land)**

## HIGHLIGHTS

*'Moving to a new country during covid restrictions meant limiting my kind of work... projects, meeting people who work in the same field for me to look for jobs, galleries and studios closed down. Thanks to the relief grant, I was able to initiate a small catering project with Syrian refugee women in Cairo for cooking Syrian food'.*

**Sima Ajlyakin, Arab Documentary Photography Grantee, Egypt**

*'After receiving the grant we continued with our activities of film screenings online and in our cinema for free for our audience and all students, for the sake of the mental health. Of course respecting all anti Covid guidelines. By receiving this grant we were able to keep our cinema staff, which was a great help for us because the cinema is working with no profit since all the screenings are for free until this Covid situation is ongoing. It is important for us to keep cinema alive in this strange times'.*

**Linda Llulla Gashi, Dokufest, Kosovo**

*“In Mexico, the Covid situation remains very complicated. The support of the Prince Claus Fund has helped us to organize ourselves ensuring the year 2021 to continue with our projects and artistic research. Thanks to the support we have the economic confidence to continue during these difficult times and offer our collaborators a safe work space.”*


Israel Uribe Merino, Biquini Wax EPS, Mexico

*“We have extended the benefits of the grant to 3 other organisations, 8 artists and 3 curators besides the people from the organisation involved with the implementation. The response from the partner organisations was immediate and grateful. They are spread around the country so the grant has injected life beyond the scene in Tirana, the capital.”*

Edi Muka, T.I.C.A. (Tirana Institute of Contemporary Art), Albania

*“I can breathe”*

Hamada El Rasam, Arab Documentary  
Photography Grantee, Egypt

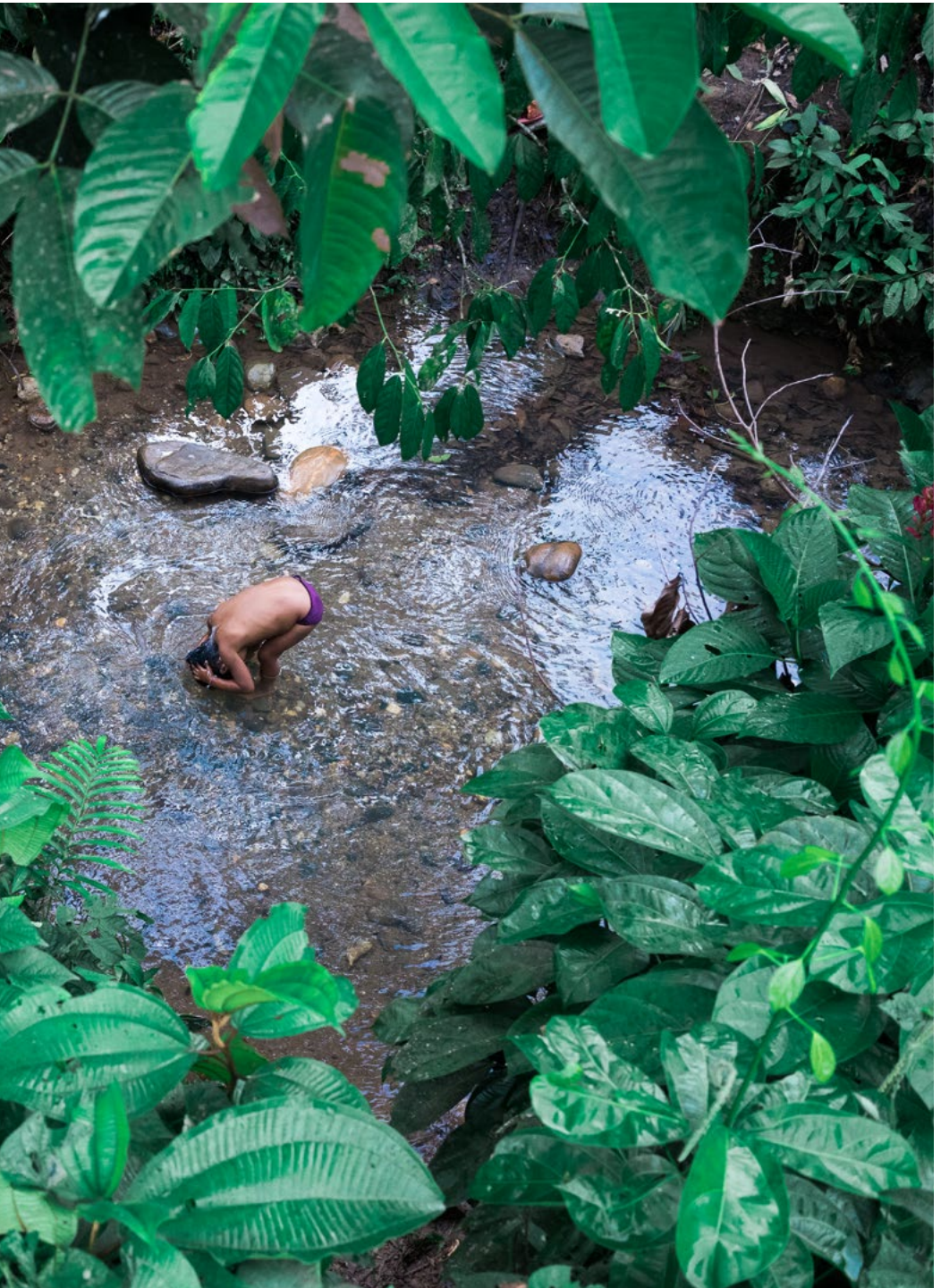


Misha Vallejo Prut, based in Quito, Ecuador, is an audio-visual storyteller who works on the border between documentary and art. He was supported for the project Secret Sarayaku which is the story of an indigenous people turned cyber-activists in the fight to protect their jungle.

The Sarayaku Kichwa who live in the Ecuadorean Amazon believe in the “Living Jungle,” where rivers, land, animals and even the wind are interconnected. “Everything in the jungle is alive and has a spirit,” said Misha Vallejo, who has been documenting this indigenous community for five years. “If you destroy something, you will see the consequences somewhere else. Secret Sarayaku can be seen online [here](#).

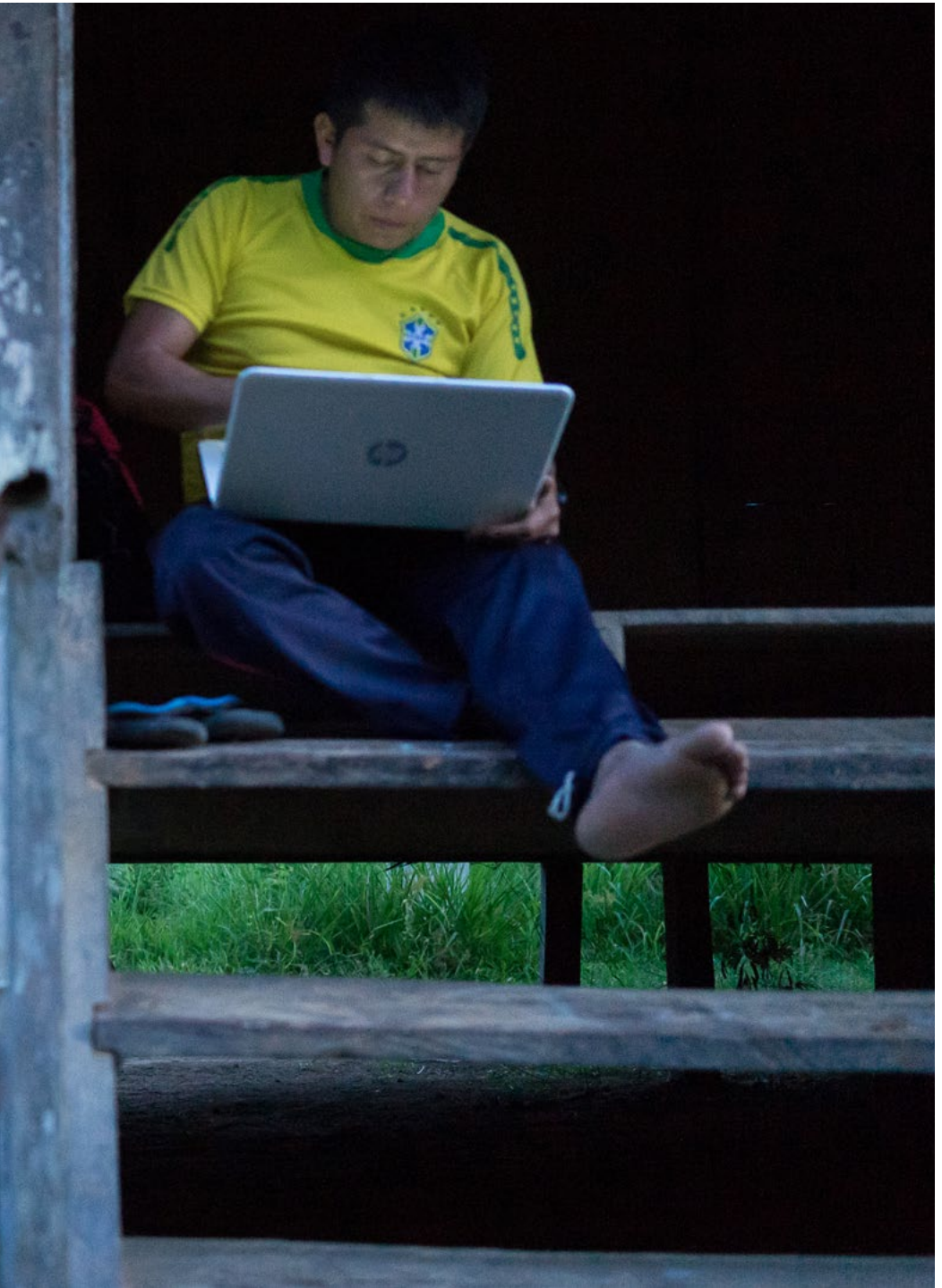
*I take a bath in the river before going to school. We, human beings, are not superior to nature. We are equals.*  
- Sarayaku Kichwa





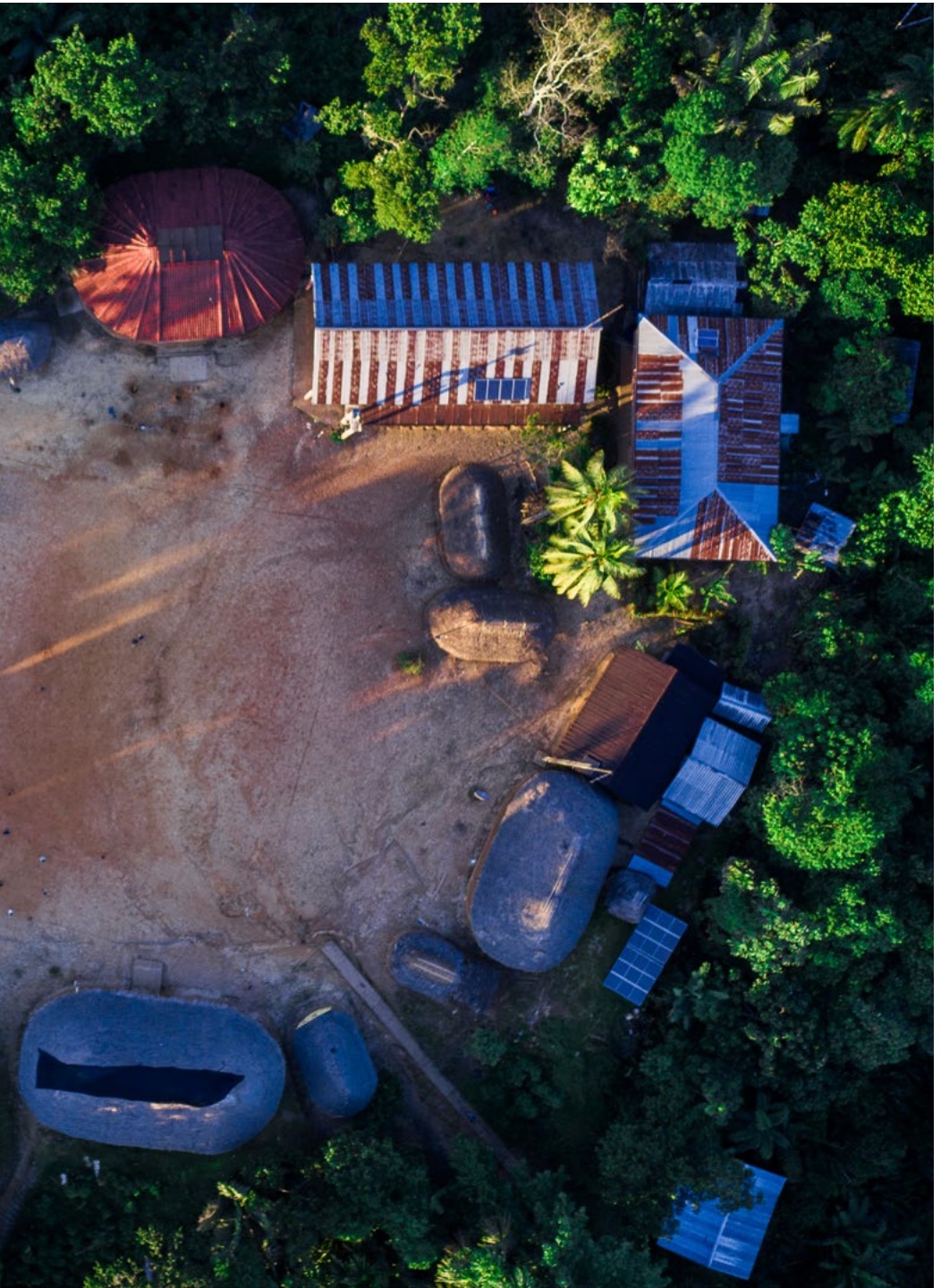


*We took advantage of the internet to educate ourselves and to educate the people of the city.*  
- Sarayaku Kichwa





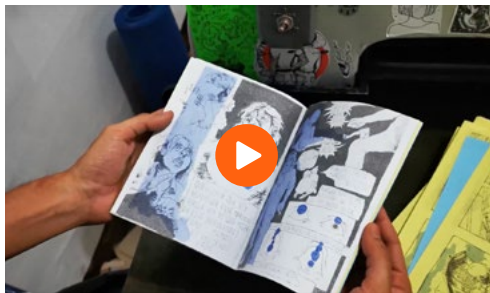
*The jungle has the power to give us life, not only to Sarayaku but to the whole world. - Sarayaku Kichwa*



## INSPIRING VISUAL STORIES

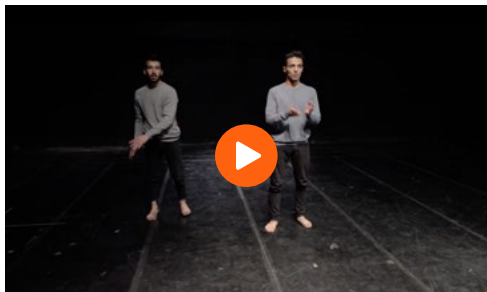
Many Prince Claus Fund activities, events, projects, and partners are captured in multi-media or short films that you can find [online](#). In 2020, these visual forms of communication became even more important for our partners to let us know about their work. Here are just a few examples.

### Final report video by Librería Mutante



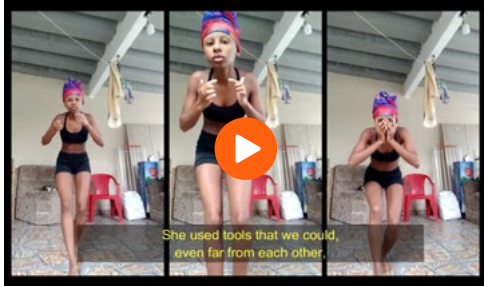
To accompany the report they submitted at the end of their project, the team behind the Librería Mutante made this short video telling the story of the year. The expanded Librería Mutante space in Medellín, Colombia, became home to young writers, artists and collectives who produced and printed comics, criticism, essays, poetry and fiction. The project created space for young creatives to come together to explore, debate and express themselves, which was more vital than ever in a turbulent year.

### Studio8: Ya Beirut - Full Video



In response to the explosion that took place in Beirut in August 2020, our Network Partner Studio 8, in Jordan, worked closely with the Jordanian deaf community and experimented to combine contemporary dance with United Arabic Sign Language. The resulting performance was set to a song which expressed solidarity with the Lebanese people for the tragedy that has struck the city of Beirut.

## Choreographic Residency with choreographer Cristina Moura



The Escola Livre de Dança da Maré, one of our Next Generation Partners, is located in the favelas of Rio de Janeiro and has been impacted severely by the coronavirus crisis in Brazil. Because of this, all teaching has been conducted online since March 2019. A residency that had been ongoing when the crisis began, with choreographer Cristina Moura, continued through online classes and a repository of tasks, videos, texts and images.

## Take Me to the River



For the past three years, the Prince Claus Fund, together with the Goethe institute, has supported projects through our Open Calls for projects that are Cultural and Artistic Responses to Environmental Change. In late 2020, we collaborated

with curator Maya El Khalil to present the results in an online multimedia exhibition, *Take Me to the River*. The exhibition, supported jointly by the Prince Claus Fund and the Goethe Institute, is a tapestry of 15 interdisciplinary projects from around the world, which explore a diverse range of responses. They illustrate the urgency of the ecological crisis affecting lives all over the world. [To see the exhibition click here.](#)

## Bout it 2 at Oscam



Hip hop is both a form of personal expression and a shared global culture. Placing hip-hop in the OScam Museum creates a space for interesting cross-fertilization and new understandings. In the second edition of 'Bout it' Dutch curator Marian Duff and Souf Kinani, from hip-hop label Top Notch, join musical entrepreneurs from Amsterdam with Zimbabwean musicians from our Next Gen partners, the Magamba Network. [To see the exhibition magazine click here.](#)

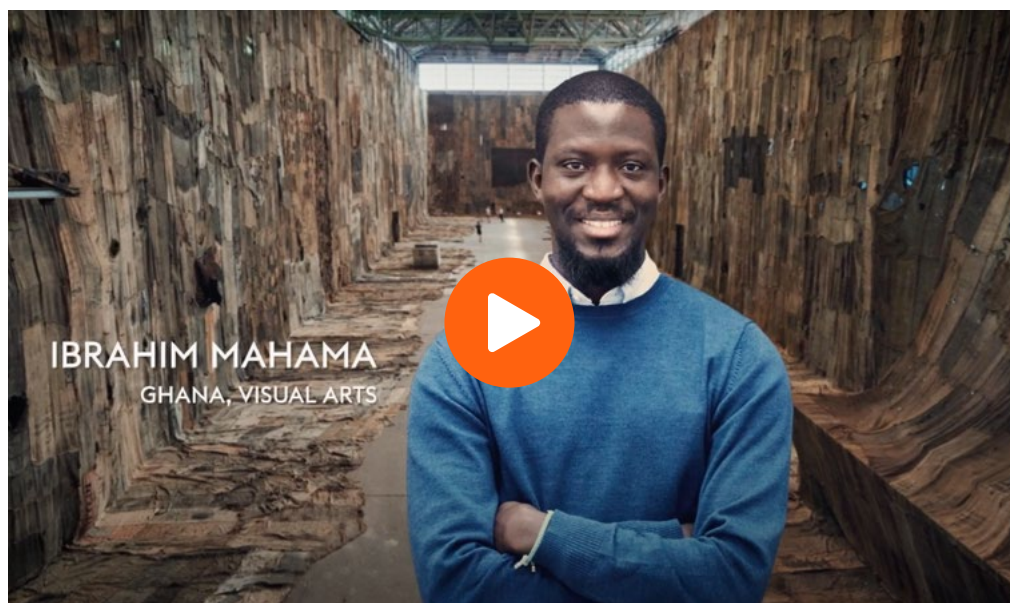
## Prince Claus Fund celebrates Christmas

And finally... the Prince Claus Fund team enjoys [a Covid-safe christmas to round off the year.](#)

## 2020 Prince Claus Awards



Watch the online ceremony of the Prince Claus Awards



Meet our Principal Laureate, visual artist Ibrahim Mahama (Ghana)





Meet our Laureate, independent radio station AÇIK RADYO (Turkey)



Meet our Laureate, fashion designer Diamantina Arcoiris (Colombia)



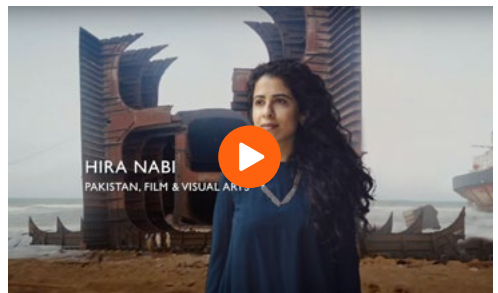
Meet our Laureate, cultural hub Fendika Cultural Center (Ethiopia)



Meet our Laureate, architectural network M7red (Argentina)



Meet our Laureate, activist and educator Tunakaimanu Fielakepa (Tonga)



Meet our Next Generation Laureate, artist and filmmaker Hira Nabi (Pakistan)

## REFLECTING ON AN EXTRAORDINARY YEAR

We take our commitment to being a learning organisation seriously. It means not only listening carefully to the needs and observations of our partners, but also being honest with ourselves about what we've done well and what we could have done better. It has been especially important this year, when we've spent so much of the time working in isolation from home. So we organised a series of reflection sessions to talk about the extraordinary year that 2020 was. We asked what people were proud of, what had surprised them and what had been challenges and valuable lessons. These were the main themes that emerged:

### Resilience and the importance of staying in touch

Everyone was impressed with the resilience of our partners and grantees, as well as of our colleagues. We all felt a drain on energy from the difficult situations caused by this pandemic but we knew that many of our partners were suffering true hardships. Getting in touch quickly individually, and facilitating peer to peer contact in groups offered support and broke through the isolation. It gave everyone space to discuss their challenges. Virtual meetings allowed us all to help each other find solutions to problems, whether they were professional or personal. Even more important; they offered solidarity and moral support. For the Fund's Awards staff, intensive digital contact with the 2020 Laureates felt like it created a close bond, and many of us felt that the increased frequency and intensity of connection during these difficult times brought a deeper and welcome feeling of community.

*“I think we've always prided ourselves on the way we communicate with partners, and how open and always readily available we are. But I think in the last year that came to a whole next level of connection.”*

Tessa Giller, Coordinator of Programmes

## The need for flexibility

It was tempting at first just to wait and see how the situation would develop, but urgent action was required. Circumstances had changed, but the work of our partners remained important and people were eager to keep active. Our efforts quickly shifted to finding ways to keep the momentum going. Our partners came up with creative ideas of how to adapt their projects in line with Covid restrictions in ways that were appropriate and meaningful for their communities. Adjustments to projects and to deadlines for completing and reporting had to be made by almost all of our partners, and we responded with flexibility and understanding.

It was apparent that travel was a bad idea with a virus spreading around the globe, so the mobility fund had to stop, but what forms of safe exchange could replace it? Together with the British Council we were able to channel mobility funds into a call for digital projects that gave people alternative ways to connect. (→)

## REFLECTING ON AN EXTRAORDINARY YEAR

In January 2020, along with the Open Society Foundation, we had offered support to 29 young photographers from across the globe to attend the New York Times Portfolio Review in New York City In March. When the event was cancelled due to the situation in New York, together with the Open Society Foundation we encouraged the grantees to use the mobility grant to support other ways that would benefit their practice. We offered grantees the opportunity to use the grant to cover general overhead and living costs, to compensate for lost income due to the pandemic, for continuation of a personal ongoing project, or other professional development such as trainings, purchasing equipment or attending other (safe) events.

Meanwhile, we were in touch with various funding partners and managed to marshal more than one million euros in emergency funds to help project partners who were most in need.

*“I found it really amazing that we were able to so quickly look at every aspect of our work, how that was going to be affected and what solutions we were going to put forward to overcome these challenges.”*

**Ana Barretto, Coordinator of Programmes**

## Making choices that make sense

In early March, we collaborated with Mama Cash and the Nairobi-based Nest Collective to produce an edition of the Nest's women-only dance party Strictly Silk in Amsterdam. The wonderful event became bittersweet as we realised it would be the last live event that could be held in 2020. All the events that the Fund usually organises to bring people together had to be rethought and alternative forms devised online. When the Public Programme, for instance, was unable to bring Brazilian activists to Amsterdam for an event with the Dutch Black Archives an early decision that the live event shouldn't go ahead, meant we could turn a challenge into an opportunity and concentrate on making a better option. Instead the series of 8 highly successful interactive online sessions, called "Archeologies of the Future" opened up the discussions to a wider audience in both Brazil and the Netherlands. (→)

It was a disappointment when Covid restrictions made it impossible to hold our Awards ceremony in the Royal Palace in Amsterdam but we found that re-imagining the Awards ceremony and putting it online meant that we were able to reach viewers around the world who might never have been able to travel to Amsterdam to attend a live ceremony. We made the decision not to go ahead with the physical ceremony early in the year, and this meant that we were able to focus our energies on making the online ceremony the great success that it ultimately was.

For Cultural Emergency Response (CER), the explosion in Beirut that ripped through the heart of the city's cultural centre in August came on top of the pandemic. CER focused quickly on badly damaged cultural organisations in the centre of Beirut whose restoration would strengthen hope and resilience. That included both the major cultural institutions

## REFLECTING ON AN EXTRAORDINARY YEAR

and also smaller ones that make up the cultural fabric of the city. Moreover, a new collaboration was started with Aliph which led to new projects. CER intensified contacts both with heritage rescuers and with collaborating funders. By hosting virtual meetings that included people concerned with different aspects of heritage rescue and preservation, new connections were made, and here, too, those meetings fostered a greater sense of community.

In house, choices also had to be made. When Covid-19 struck, the Fund was already in the midst of a complicated process of working out details of how we would transition to a new strategy, ready to start in 2021. It stretched our capacities. It had to be carried out quickly and the whole staff was involved. Change is never easy, but the fact that the Prince Claus Fund chose for a collaborative process rather than imposing change from top down was seen as an achievement and a manifestation of the Fund's essential values.

*“We were able to connect people online, I think that was my biggest surprise. I think for the future, it also gives a lot more possibilities than what we normally did with Public Programme (now known as Exchanges). We can do more, particularly in terms of linking our international partners to audiences in the Netherlands.”*


**Dilara Jaring Kanik, Manager Exchanges**

## Learning from 2020

The pandemic wasn't the only challenge in 2020, but it certainly made other challenges more complicated. Moving towards a new strategy focused on Awards meant that many programmes had to be brought to a close, but the kinds of events that would have led to a more satisfying closure - coming together - were ruled out. The special chemistry that happens when a group like the Awards Committee comes together in person to select Prince Claus Laureates is different from discussions online. The exciting buzz of Awards week in Amsterdam can't be replicated digitally. We certainly don't want to give up being together in person! But we learned a lot about the possibilities of connecting digitally. We learned that our partners are also skilled in the creative use of digital tools and we realised how important it is to facilitate and build those connections. The biggest lesson from 2020 is the ease and benefits of connecting online. It has become an unmissable tool that will continue to enhance our activities in the future.

*“The amount of contact we had with our partners, and the peer-to-peer conversations we initiated, wouldn't have happened had it not been for Covid. We have learned the benefits of investing time in facilitating these connections and conversations, and it's been recognised as super valuable, so it will definitely be part of the future.”*

**Sanne Letschert, Head of Cultural Emergency Response**

The background of the text is a photograph of a dry, cracked riverbed. The ground is a mix of brown soil and small rocks. In the bottom left corner, there is a small, shallow pool of dark water. The overall scene depicts a harsh, arid environment.

In the light of Change is a photo documentary series by young photographer Elwely Vall from Mauritania who wants to show how climate change and desertification affects the people of his country. Vall participated in the 2019 Arab Documentary Photography Programme and was supported through the 2020 call 'artistic responses to environmental challenges'.

He worked with writer Khaled Al-Fadi on texts to accompany the photos.

**"Day after day, heat waves increase and rain decreases, and desertification devours more green spaces in Mauritania as a result of forest fires and logging. Desertification has reached 78% of the land area, and forests that once housed 80% of the vital needs of Mauritians now cover only 3.3% of the land. Most of the country became covered with sand and fields, dead and deserted. This is how the camera lens said when it roamed some cities and rural Mauritania".**

*Standing in front of a dry riverbed, searching for flocks of birds and clouds in the distant sky, the child asked the mysterious future: Why did the river stop flowing into our fields? Why do we build dams that hinder it from reaching the estuary?*

- Khaled Al-Fadi







*The Bedouins rode their patient camels in the desert viafi to follow their eternal journey in search of water. - Khaled Al-Fadi*





*The scarecrow remained erect like an ancient statue in a field abandoned by birds, green crops, and dancing farmers. Families of farmers have migrated from villages to work in polluted factories in air-smothered cities. - Khaled Al-Fadi*



# THANK YOU

In this year of many changes for the Prince Claus Fund, we want to express special gratitude first of all to the staff members we said goodbye to, for their dedication and invaluable contributions. And, as always, for the continuing vital support from funders and partners who make our work possible.

## Our Funding Partners

[Dutch Ministry of Foreign Affairs](#)

[Dutch Postcode Lottery](#)



Development Cooperation  
Ministry of Foreign Affairs



## Our collaborating partners

Amsterdam School for Cultural Analysis (ASCA)

ALIPH (International alliance for the protection of heritage in conflict areas)

Amani Institute

AM Qattan Foundation

Amerpodia

Amsterdam Fund for the Arts (AFK)

Arab Fund for Arts and Culture (AFAC)

Asia-Europe Foundation (ASEF)

Avance

British Council

British Council's Cultural Protection Fund

CHAP Fund

Compagnietheater

DAS Graduate School

Dutch Ministry of Education, Culture and Science (OCW)

European Cultural Foundation

Framer Framed

Gerda Henkel Stiftung

Goethe-Institut

GSRD Foundation

Hivos

ICCROM

J.M. Kaplan Fund

Leiden University

Lutfia Rabbani Foundation

Magnum Foundation

MamaCash

Mondriaan Fund

Netherlands Commission

Open Society Foundations

OSCAM - Open Space Co

Qatar National Library

Radio Radio

Smithsonian Cultural Reso

Stranded FM

Stroom Den Haag

The Black Archives

(A)WAKE

Whiting Foundation

## Our Torchbearers

AXA Investment Manager

Arjan and Rhodé Baars-S

Irma Boom

Inge de Bruin-Heijn

Soledad Cordova and Leo

De L'Europe Amsterdam

Marc and Janneke Dreesm

Benno Friedberg and Judit

Duco Hordijk and Arnout

IBFD

KLM

Luxury Hotels of Amsterdam  
Evert Meiling  
Ton and Maya Meijer-Bergmans  
Ribbink-Van Den Hoek Familiestichting  
Marieke Sanders-ten Holte  
Han-Maurits Schaapveld  
Ron and Wilma van Straalen  
Stichting Hinderrust Fonds  
Stichting Robben  
Stichting Schouwenburgh  
Stichting Vermeer 14  
TEFAF  
Triton Collection Foundation  
Versteeg Wigman Sprey advocaten  
Elise Wessels  
And donors who wish to remain anonymous

### Our Supporters

René Kiers and Alexandra Kiers-Becking  
Zwaan Lenoir  
Lloyd Hotel & Cultural Embassy  
Alexander Maljers and Chantal van Erven Dorens  
New Amsterdam Film Company

#### *In loving memory of:*

The late Ms Ing Yoe Tan (1948-2020), founder of the Ing Yoe Tan Fonds.

The late Mr Cees de Bruin (1946-2020), Torchbearer and friend of the Prince Claus Fund for many years.

Would you like to support the Prince Claus Fund? Please visit  
[princeclausfund.org/support-us](https://princeclausfund.org/support-us)

# ANNEX 1: STATEMENT OF ACCOUNT AND FINANCIAL REVIEW

## Statement of account

### Good Governance Code for Good Causes and Cultural Organisations

The Prince Claus Fund endorses the SBF-Code and the Good Governance Code for Cultural Organisations – 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](http://www.cbf.nl)).

### Integrity Policy

The integrity policy of the Prince Claus Fund is a combination of a number of regulations: Code of Conduct, social responsibility statement, the values of the fund, a protocol confidential counsellor, complaints procedure and whistle blower procedure.

In 2020 the Code of Conduct is updated. Also in 2020, an external confidential counsellor is appointed by the board.

Integrity in general and the different regulations are discussed on a regular basis within the team.

(Financial) procedures are described in the Administrative Organisation document. This document will be updated in 2021.

### Tasks and Accountability of the Board and Directorate

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

The Board is responsible for governing the organisation. The Board approves the annual plan, the long term plan, the annual budget and the annual statement of accounts as well as major collaborations. The Board also approves project allocations exceeding € 25.000 for Grants & Collaborations and € 35.000 for Cultural Emergency Response.

The Director has been appointed by the Board. The Board also stipulates her salary. In addition, the Board approves the general terms of employment for both the Director and the other staff members. The Director is responsible, within the aims of the organisation, for general policy development and



implementation, external representation, public relations policy, managing the office and staff, implement the general terms of employment, and for preparing and implementing the decisions of the Board. The Prince Claus Fund conducts evaluations of projects and programmes. Each year, the Board holds assessment discussions with the Director.

### Quality of Organisation and Activities

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

### Optimal Investment of Resources

The financial resources should be invested as much as possible in the Prince Claus Fund's primary objective. In 2020 72% of all spending is spent on direct contributions to programmes and projects. The Board and Director do their utmost best to keep the costs for Generating funds and Management and administration as low as possible. The realization of the first item is more than 20% lower than budgeted. The second item is 2.7% of all spending 2020 and in line with its budget.

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

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

Contracts concluded under the Next Generation Program use 2 terms: 75% -25%. The target group of the Next Generation projects consists of young people who have less resources to pre-finance the start-up costs of the projects. The Fund also uses this method of advances as a pilot to assess whether several categories of projects may be funded in this way in the future.

## **ANNEX 1: STATEMENT OF ACCOUNT AND FINANCIAL REVIEW**

### **Risk Management**

The risk policy is related to:

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

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

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

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

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

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

### Policy and function of reserves

Based on a review in 2019 the Board has decided to maintain the desired amount of the contingency reserve on € 1,125,000. The limit of € 1,125,000 conforms to the relevant guidelines. This size has been reached in 2017. The target size of the contingency reserve has been determined on the basis of working capital fluctuations and the required buffer capacity in connection with the risk analysis, as well as on an arithmetic formula with personnel costs, housing costs and costs office costs.

By setting up its contingency reserve, the Prince Claus Fund would, in the case of either insufficient follow-up funding or its cessation, be able to settle any current business and to fulfil its contractual obligations once the subsidy period has ended. In 2020 € 49,000 was withdrawn from the reserve, mainly due to extra costs related to the development of the new strategy.

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

### Relations with Interested Parties

The Prince Claus Fund maintains open and correct dialogue with all interested parties, including staff members, funding bodies, donors, beneficiaries, partners, and government bodies. The Prince Claus Fund keeps these interested parties informed and engaged through correspondence, the annual report, interim reports (when necessary), and invitations to the Prince Claus Fund's activities. The Prince Claus Fund also has a complaints procedure. The Fund didn't receive any complaints in 2020.

### 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.

# ANNEX 1: STATEMENT OF ACCOUNT AND FINANCIAL REVIEW

## Financial Review

### Requirements with respect to the articles of association

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

### Board

The Board receives no remuneration.

### Directorate

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

<b>Name</b>	<b>Period 2019</b>	<b>2019 remuneration</b>
J. El Zein Khoury	1 January - December 2020	€ 106,464

Mrs. L.H. van Deth MBA has been appointed deputy director as of 18 November 2019. The appointment ended on the date on which the director of the Prince Claus Fund was fully recovered 31 October 2020. The total compensation paid in 2020 is € 58,500 excluding VAT.

### 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 2020. WITH Accountants was appointed to audit the financial statements.

### Income

The Dutch Minister of Foreign Affairs granted the Prince Claus Fund an amount of in total € 8 million for the activity 'Prins Claus Fonds 2017-2020'. For the year 2020 € 2 million was available, of which

€ 1.6 million has been received in 2020. Apart from this € 6,7 million was granted for the Next Generation Programme 2017-2020. In early 2019, the Ministry of Foreign Affairs approved a budget-neutral extension until December 31, 2021. In 2020 € 1,069,475 was received. The realisation of the eligible costs amounts to € 1,434,324. The difference of € 364,849 is included on the balance sheet as a subsidy received in advance. The Minister has allowed the Prince Claus Fund to spend this amount in the coming years.

In addition to the Dutch government's financial support, the Prince Claus Fund is also a beneficiary of the Dutch National Postcode Lottery. It received its regular commitment of € 500,000 as a contribution from the Lottery in 2020. This contribution will be continued until 2025.

Also, the Fund has received an additional contribution for a specific project Amplifying Creative Voices (€ 1,305,000). Income 2020 includes € 434,821.

More and more incidental (project) funding is being received. This year almost € 2,300,000 has been received from (co-)funding from partners in collaboration. The largest contributions in this context are contributions from the OSF Relief Fund (€ 925,000), contributions in the context of the Beirut explosion (€ 267,000) and contributions from ALIPH (€ 236,000).

In total, the 2020 income is 4.3% higher than budgeted.

## ANNEX 1: STATEMENT OF ACCOUNT AND FINANCIAL REVIEW

### Balance of income and expenditure 2020 and ratios

The positive balance of income and expenditure 2020 amounts to € 486,000, while a balance of almost minus € 300,000 was budgeted. Income is € 314,000 higher than budgeted. Income from the category of private individuals exceeds budget with almost € 700,000, mainly due to the legacy Tan. As mentioned before funding from collaborations is high in 2020; it exceeds budget with € 1,1 million.

But income from other categories fall behind budget in 2020. Funding from companies (€ 270,000) due to the fact that because of COVID-19 the Award ceremony was online and sponsoring from hotels did not take place. The extra funding from the National Postcode Lottery in relation with Amplifying Creative Voices fell behind due to the postponement of the allotments of project grants, also because of COVID-19. The same applies to the Next Gen program, where the difference is the most significant (€ 920,000).

There are also some major differences between budget and realisation with regard to the spending. In total, the costs remain € 476,000 under budget, split into about € 180,000 underspending on organization costs and € 296,000 underspending on the objectives.

The underspending on organization costs consist of lower costs of generating funds (€ 75,000), lower costs of housing and office equipment (€ 85,000) and lower personnel costs (€ 20,000).

Despite the fact that there is extra spending on the objectives due to the extra funding from collaborations, the total spending on the objectives is below budget due to underspending on the Next Gen programme, Amplifying Creative Voices and Awards, as a result of COVID-19.

The Dutch Minister of Foreign Affairs imposed the Prince Claus Fund the condition that of all spending 2020 69% must be spent on direct contributions to programmes and projects, the Next Generation Programme included. This condition is being met (72,3%).

In addition the Prince Claus Fund uses some ratios derived from Richtlijn 650 and her own budget. They are stated here below.

	Realisation 2020	Budget 2020
Costs of generating funds divided by total of generated funds	4.0%	5.3%
Share in expenses:		
• Spent on goal	93%	92.3%
• Costs of generating funds	4.3%	5.1%
• Management and administration	2.7%	2.6%
<b>Total</b>	100%	100%

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

The following consists of the balance sheet as of 31 December 2020 and the statement of income and expenditure 2020. The complete version of the financial statements 2020 is available at [www.princeclausfund.org](http://www.princeclausfund.org).

# ANNEX 1: STATEMENT OF ACCOUNT AND FINANCIAL REVIEW

## Balance sheet as of 31 December 2020

	31-12-2020
<b>ASSETS</b>	<b>€</b>
Tangible fixed assets (equipment)	115,566
Financial fixed assets (long-term receivables)	105,000
Receivables	1,641,421
Cash and cash equivalents	4,484,428
<b>Total assets</b>	<b><u>6,346,415</u></b>
<b>LIABILITIES</b>	
Reserves and funds:	
<b>Reserves</b>	
- Contingency reserve	1,075,855
- Reserve fixed assets	115,566
- Reserve projects	75,830
<b>Total reserves</b>	<b><u>1,267,251</u></b>
<b>Funds</b>	
- Restricted fund CHAP	37,766
- Restricted fund Tan	675,344
<b>Total funds</b>	<b><u>713,110</u></b>
<b>Total reserves and funds</b>	<b><u>1,980,361</u></b>
<b>Debts</b>	
- Long term project contributions	290,720
- Short term project contributions	1,970,498
- Other short term debts	2,104,836
<b>Total debts</b>	<b><u>4,366,054</u></b>
<b>Total liabilities</b>	<b><u>6,346,415</u></b>



31-12-2019

€

36,809

175,000

1,358,431

4,472,614

---

**6,042,854**

---

1,125,000

36,809

75,830

---

1,237,639

257,000

0

---

257,000

---

1,494,639

466,918

2,059,957

2,021,340

---

4,548,215

---

**6,042,854**

---

# ANNEX 1: STATEMENT OF ACCOUNT AND FINANCIAL REVIEW

## Statement of income and expenditure 2020

	Realisation 2020
	€
<b>Income</b>	
Income from private individuals	784,728
Income from companies	107,698
Income from lottery organisations	934,821
Income from government grants	3,434,324
Income from other non-profit organisations	2,339,429
	<hr/>
<b>Total income</b>	<b>7,601,000</b>
	<hr/>
<b>Expenditure</b>	
Programme expenditure	
- Grants and Collaborations	2,022,919
- Amplifying Creative Voices	469,572
- Emergency Relief and Cultural Heritage	1,671,437
- Awards	645,008
- Public Programme *	54,461
- Monitoring and evaluation	183,559
- Next Generation	1,572,883
Release	-12,150
	<hr/>
<b>Total programme expenditure</b>	<b>6,607,689</b>
Costs of generating funds	307,379
Management and administration	192,616
	<hr/>
<b>Total expenditure</b>	<b>7,107,684</b>
	<hr/>
Balance before financial income and expenses	493,316
Financial income and expenses	-7,594
	<hr/>
<b>Balance of income and expenditure</b>	<b>485,722</b>
	<hr/>

\* In the realisation 2019 Public Programme was included in Grants and Collaborations.

Budget 2020	Realisation 2019
€	€
88,500	129,373
380,000	342,568
1,259,883	1,152,333
4,357,941	4,139,320
1,200,432	1,263,534
<b>7,286,756</b>	<b>7,027,128</b>

1,180,769	1,213,570
755,803	671,314
1,158,959	1,106,578
1,108,244	1,015,904
94,334	0
169,837	131,888
2,531,573	2,200,026
0	-62,592

6,999,519	6,276,688
-----------	-----------

387,661	325,183
196,576	180,094

<b>7,583,756</b>	<b>6,781,965</b>
------------------	------------------

-297,000	245,163
0	839

<b>-297,000</b>	<b>246,002</b>
-----------------	----------------

# ANNEX 1: STATEMENT OF ACCOUNT AND FINANCIAL REVIEW

## Overview of division of expenditures 2020 -specification by programme

	Expenditures					Spent o
	Grants and Collaborations	Amplifying creative voices	Cultural Emergency Response	Awards	Public Programme	Me &
	€		€	€	€	€
<b>Expenditures</b>						
Direct to programmes and projects *	1,755,190	384,821	1,401,776	398,462	40,977	21,
Communications	4,957	1,569	4,994	4,566	250	2,9
Personnel costs	184,564	58,424	185,893	169,959	9,295	11
Housing	25,101	7,946	25,282	23,115	1,264	15,
Office	49,083	15,538	49,438	45,200	2,472	29,
Depreciation	4,024	1,274	4,054	3,706	203	2,4
<b>Total</b>	<b>2,022,919</b>	<b>469,572</b>	<b>1,671,437</b>	<b>645,008</b>	<b>54,461</b>	<b>18</b>

\* Including outsourcing.

## in goals

Monitoring Evaluation	Next Generation	Release	Generating funds	Managem. and administration	Total realised 2020	Budget 2020	Realised 2019
	€	€	€	€	€	€	€
763	1,149,131	-12,150	0	0	5,139,970	5,437,149	4,995,250
96	7,847	0	46,493	3,567	77,239	150,858	115,161
1,536	292,118	0	183,237	132,781	1,327,807	1,350,350	1,291,682
169	39,729	0	24,921	18,059	180,586	220,755	100,626
663	77,688	0	48,732	35,313	353,127	396,696	252,061
32	6,370	0	3,996	2,896	28,955	27,948	27,185
<b>3,559</b>	<b>1,572,883</b>	<b>-12,150</b>	<b>307,379</b>	<b>192,616</b>	<b>7,107,684</b>	<b>7,583,756</b>	<b>6,781,965</b>

# ANNEX 2: ORGANISATION, BOARD AND COMMITTEES

## Organisation and board

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

### Honorary Chair and the board

HRH Prince Constantijn is the Honorary Chairman of the Prince Claus Fund for an indefinite period of time. According to the Statutes the board meets at least three times a year. In 2020, its meetings were held on 26 March, 11 May, 26 June, 25 September and 27 November.

### Prince Claus Fund board 2020

**HRH Prince Constantijn**, Honorary Chair

**Ila Kasem**, Chair

**Pascal Visée**, Treasurer, until 16 March 2020

**Mohamed Bouker**, Treasurer, from 26 March 2020

**Patricia Spyer**, Vice-Chair, until 14 September 2020

**Lionel Veer**

**Eppo van Nispen tot Sevenaer**

**Marietje Schaake**

**Alexander Ribbink**

**Clarice Gargard**

**Nani Jansen Reventlow**

According to the Statutes, the board must consist of at least five people. The board members are appointed for four years and can be immediately re-appointed for the same period of time. This is in accordance with the Statutes of 22 June 2010. The schedule below comprises the current appointments (per 31 December 2020).

<b>Name</b>	<b>start</b>	<b>end 1<sup>st</sup> period</b>	<b>end 2<sup>nd</sup> period</b>
<b>HRH Prince Constantijn</b>	22 August 2003		
<b>Ila Kasem</b>	6 September 2019	6 September 2023	6 September 2027
<b>Mohamed Bouker</b>	26 March 2020	26 March 2024	26 March 2028
<b>Eppo van Nispen tot Sevenaer</b>	8 April 2016	8 April 2020	8 April 2024
<b>Lionel Veer</b>	8 April 2016	8 April 2020	8 April 2024
<b>Marietje Schaake</b>	18 November 2016	18 November 2020	18 November 2024
<b>Alexander Ribbink</b>	17 March 2017	17 March 2021	17 March 2025
<b>Clarice Gargard</b>	1 February 2018	1 February 2022	1 February 2026
<b>Nani Jansen Reventlow</b>	1 February 2018	1 February 2022	1 February 2026

## ANNEX 2: ORGANISATION, BOARD AND COMMITTEES

### Director and office

The average number of staff members in 2020 was 19,34 FTEs. There was an average of 19,83 FTEs in 2019. A volunteer maintains the library.

### Office of the Prince Claus Fund 2020

Please note that the titles of the Prince Claus Fund's staff members mentioned in the body text reflect the new strategy that has started as of 2021. This list contains the titles of the staff prior to 1 January 2021, as well as employees that no longer work at the Fund. The full structure of our team can be found [here](#).

**Joumana El Zein Khoury**, Director

**Louise van Deth**, Director a.i., until 1 November 2020

**Adrienne Schneider**, Executive Assistant

**Fariba Derakhshani**, Programme Coordinator Awards

**Deborah Stolk**, Programme Coordinator CER, until 1 December

**Bertan Selim**, Programme Coordinator Grants & Collaborations

**Mechtild van den Hombergh**, Programme Coordinator Next Generation

Programme

**Mette Gratama van Andel**, Coordinator Monitoring & Evaluation and Research

**Dilara Jaring-Kanik**, Coordinator Public Programme

**Liesbeth van Biezen**, Coordinator Fundraising

**Annick Bettink**, Staff member Fundraising, until 1 September

**Sarah Smith**, Coordinator Communications, until 24 December

**Laura Urbonaviciute**, Staff member Social Media

**Ginger da Silva**, Writer & Editor

**Laura Alexander**, Researcher

**Tessa Giller**, Researcher

**Linda van der Gaag**, Researcher, until 14 July

**Sanne Letschert**, Researcher

**Eveline de Weerd**, Staff member Monitoring & Evaluation

**Evely Reijnders**, Assistant Public Programme

**Cora Taal**, Staff member Finances & Administration



**Heleen de Hoog**, Assistant Awards

**Ana Ramos Barretto**, Assistant Grants & Collaborations

**Esther Roschar**, Office Manager

**Evelyn Onnes**, Documentalist (Volunteer)

### Interns and volunteers

In 2020, the Prince Claus Fund was supported by interns and volunteers from a wide range of countries. One volunteer is responsible for the Prince Claus Fund library. The Prince Claus Fund is extremely appreciative of their valuable contributions.

### Staff Representation

The staff representative committee is composed of three staff members. The committee officially meets twice a year with the director to discuss the workings of the office. In 2020 more meetings took place to discuss the development of a new strategy and the consequences for the organisation on 28 March, 13 May, 17 June, 14 July, 27 August, 23 September, 12 October.

## ANNEX 2: ORGANISATION, BOARD AND COMMITTEES

### International Board of Advisors

The Prince Claus Fund benefits from advice from international advisors. The board has set up a number of committees to support the three programmes of the Fund: the Awards Committee, the Network Partners Committee, and the CER Network Partner Committee. The members of the advisory committees are officially appointed by the board. The members of all the committees comprise the International Council of Advisors. As of 2021 the structure of the committees changes in line with the repositioning of the organisation.

### Accountability Committee

A new internal working committee has been set up to ensure the Fund works according to its values. The accountability committee with help from experts aims to identify current challenges, knowledge gaps, blind spots and potential new points of attention in a changing world. The committee has prioritised inclusivity and environmental sustainability. The committee advises the MT on how to improve policies. In 2020, the accountability committee actively worked out a more thorough and far-reaching diversity and inclusion policy based on the efforts of the gender task force of 2017/2018 and the diversity task force of 2019.

## Working Committees

Apart from advisory committees, ad hoc working committees can also be set up. In 2020, the existing protocol for interns and volunteers was updated, in order to facilitate a better and positive learning experience. The programme for interns and volunteers is now more comprehensive and responsibilities are formulated more clearly. Guidelines for the conducting of interviews were agreed upon and the vacancy texts are being improved according to our diversity policy.

In 2020, the updated versions of the Arbeidsvoorwaarden (Labour Conditions) Code of Conduct, and the Protocol vertrouwenspersoon (Confidential Counselor) were approved by the board. An external Confidential Counselor was appointed. The remuneration policy is in line with the policy in the cultural field and is included in the Arbeidsvoorwaarden. The transparency of the salaries was improved by the introduction of steps in the salary table. In 2020 an expert of AWWN established new generic job descriptions and weighed all descriptions with the ORBA-method in order to create a more balanced building of functions/jobs for the Fund.

In the context of Covid-19 and the fact that the staff had to work from home most of the time, extra attention was paid to digital security in collaboration with our external IT consultancy bureau.

## COLOPHON

**Concept** Joumana El Zein Khoury, Eveline de Weerd, Mette Gratama van Andel

**Writer/Editor** Ginger da Silva

**Editor** Laura Alexander, Laura Urbonaviciute, Adrienne Schneider

**Visual Editor** Mette Gratama van Andel

**Production supervision** Laura Alexander

**Design** Naji El Mir

© 2021, Prince Claus Fund

**Cover photo** Studio 8, photograph by Xiaoman Ren

**Special thanks to** *Libreria Mutante, Gilberto Esparza, Speedy Grandma, Kwasi Darko and Kyle Malanda, Ruth Sacks, Mauricio Lima, Dokufest, Ashkal Alwan, Plan BEY, Studio8, Escola Livre de Dança da Maré, Maya El Khalil, Oscan Museum, Magamba Network, Lu Liang, Nada Harib, Misha Vallejo, Elwelly Vall and everyone who contributed in one way or another and whom we might have forgotten to mention.*



C

F o n d s