

Prince Claus Fund

2023



Annual Report



C

F o n d s

CONTENTS

A message from Our Director ³

CULTURE IS A BASIC NEED ⁶

Our Story ¹¹

What We Do ¹³

2023 in Numbers ¹⁴

CULTURE IS IMPACT ¹⁷

Equity ¹⁹

Freedom ²¹

Climate ²³

CULTURE IS TRANSFORMING LIVES ²⁵

Introducing 2023 Seed Awards ²⁸

Introducing 2023 Mentorship Awards ³⁵

Impact Awards ⁵²

CULTURE IS BUILDING A COMMUNITY ⁵⁵

Exchanges ⁵⁶

Shaping Discourse ⁵⁷

Mobile Labs ⁵⁹

Fertile Ground ⁶²

The Prince Claus Fund Learns ⁶³

How We Work ⁶⁵

Support Us ⁷⁰

Thank You ⁷¹

Annex I: Statement of Account ⁷²

Annex II: Financial Statement ⁸⁰

LOOKING BACK AT 2023: A NOTE FROM OUR DIRECTOR



Marcus Desando
Director, Prince Claus Fund PHOTOGRAPH BY THANDO MPUSHE

2023 was a time full of global challenges that saw us all not just question where we stand in the global landscape but how we react and learn from the challenges that arise. As a Fund and as people, we have never remained indifferent to the pressing issues of our time.

2023 was a time full of global challenges that saw us all not just question where we stand in the global landscape but how we react and learn from the challenges that arise. As a Fund and as people, we have never remained indifferent to the pressing issues of our time. What's more, we have seen time and time again that arts and culture are not just avenues for self-expression but powerful tools for challenging established norms and empowering marginalised communities.

We consistently adapt our programming to address these urgencies, responding to the needs of our wider network. Our newest Mentorship Award: Moving Narratives, developed with the British Council, directly addresses a clear need we saw within our global community. This interdisciplinary programme spotlights artists and practitioners that address critical issues from perspectives often neglected by dominant narratives that exclude marginalised voices. The 12 Award recipients who are part of the pilot programme are all re-examining histories and cultivating emancipatory imaginations, moving us beyond a limited understanding of the past, present and future.

At the Fund, 2023 was also a moment for us to focus on decentralising our work through the recently launched Fertile Ground programme. We partnered with 12 cultural organisations that represent various regions and disciplines, each supporting up to 5 Seed Awardees annually by offering them a platform to showcase work or the opportunity to participate in residencies, festivals, and workshops. We recognise the need to invest in the local infrastructures that these emerging practitioners depend upon in order to contribute to a more resilient and interconnected artistic global ecosystem.

In addition, through our Mobile Labs— events co-curated in collaboration with our Impact Awardees—we responded to the necessities of local communities, serving needs on the ground while enabling the knowledge to be collaboratively shared through lectures, workshops, discussions, and field trips.

Such initiatives are a testament to our mission of creating and learning jointly with our network of cultural trailblazers. As an organisation that employs the “nothing about us without us” principle, it is of vital importance for us to also hear directly from the people we serve about whether the Fund’s impact is positively felt. For these reasons, we installed the Prince Claus Fund International Advisory Board—9 inspiring individuals, invited from the Fund’s global community of artists. They will advise the organisation on future strategic decisions, reflect on the relevance of our mission, and offer valuable insight into the local contexts of the regions we work in.

Seeing ourselves as part of a community also means being part of a wider conversation and advocating for the values we believe in. In 2023, the Prince Claus Fund initiated and was part of public discourses on the power of culture to transform societies, and the need for fair distribution of resources to make this happen. An embodiment of this sentiment was our newly launched series, “Seeing Like a Fund”. The series brings together cultural changemakers from our network to critically examine vital issues shaping how culture is supported globally, sparking new ways of thinking about funding and being a funder.

Last year also marked the inauguration of the Prince Claus Fund Biennial Symposium, an event that centred South-to-South knowledge exchange and provided an opportunity for us to reflect on how culture can

foster solidarity together with inspiring artists from our network. The first edition took us to Colombo and Bentota in Sri Lanka, where in collaboration with the Geoffrey Bawa Trust, we welcomed international and local partners for a three-day programme. Titled “Legacies of Care, Failures and Emerging Solidarities” and co-curated together with renowned artistic director Keng Sen Ong, the Symposium proved to be an impetus for conversations around how arts and culture can address urgent societal challenges across global issues of climate, equity, and freedom.

When I joined the Fund in 2021, our team was in the midst of implementing a new strategy. We started the process of re-evaluating how we operate, knowing that results would take time. Real impact needs continuous nurturing and today, I am proud to share that, 3 years into the strategy, we can measure the tangible results. The new structure of the Prince Claus Awards and our trust-based funding practice have proven instrumental in fostering an environment conducive to experimentation within the artistic communities we serve, particularly among emerging talents at the early stages of their careers. We observe that the sense of newfound security and confidence that an Award gives to an artist is a catalyst for career development that extends way beyond a one-off financial boost. It permeates into sustained levels of creativity, recognition, and an enduring social resonance.

Redefining our strategy and creating a stronger Theory of Change has enabled us to imagine ourselves after 10 years. We see the Fund as an organisation that is open, always learning, and vocal about its mission. These big dreams are a welcome challenge: to not simply grow but also reflect on how to make the impact of our work

greater among the global communities we serve.

To be able to continue dreaming big, we need to bring as many people as possible on board to join our mission. We see the Fund playing a pivotal role in fostering a resilient artistic ecosystem. To achieve this vision, a strategic approach to fundraising is imperative. Historically, the Fund has relied less on donors, but recognizing the need for change, we aim to secure structural income from institutional, corporate, and private donors. Diversification of funding sources, developing strategic partnerships, and innovative approaches were our focus in 2023.

In October, we hosted the event “Transformative Power of Culture: Exploring the Prince Claus Fund’s Global Impact” at GRIMM Gallery in New York City. I was thrilled to meet with inspiring foundations and network partners while also introducing the work of the Fund in a new context and facilitating an artist panel discussion around the impact of the Fund’s work. We will continue expanding the reach of our work to new localities, aiming to ensure the Fund can continue leveraging the power of art and culture for positive change.

Before I finish, I would like to take a moment to applaud the efforts of the Fund’s team, our Board members, trusted funding partners, and supportive stakeholders. It is through our collective efforts that we are able to realize our organisation’s vision and make a meaningful impact in the world. As we embark on the journey ahead, may 2024 bring us new horizons and invaluable lessons.

Marcus Desando

DIRECTOR, PRINCE CLAUS FUND



Marcus Desando at the GRIMM Gallery in New York
PHOTOGRAPHY BY SAWANI CHAUDHARY

Culture

Performance by Debashish Paul, Seed Awardee (India)

is

a basic

need.

**“Culture is pluriform, polyphonous,
follows the imagination and touches
the heart in a way no policy paper
can.**

**And in that diversity, versatility,
adaptability lies part of its
attractiveness, relevance and force”.**

Dewi van de Weerd, Ambassador for International Cultural Cooperation



Dewi van de Weerd at the Biennial Symposium 2023 in Sri Lanka

“The most important thing for us is the community - a community that relies on each other for support and inspiration, that works together to create global change. Dedicated to working jointly towards a more free, just, and sustainable world.

Every time we come together we are both encouraged and humbled by the changemakers of the Prince Claus Fund community. We strive to provide them with support and a platform to share knowledge and increase the reach and impact of their groundbreaking work”.

HRH Prince Constantijn van Oranje,
Honorary Chair of the Board of the Prince Claus Fund



HRH Prince Constantijn van Oranje, Honorary Chair of the Board of the Prince Claus Fund,
in conversation with Ken Sen Ong at the Biennial Symposium 2023 in Sri Lanka
PHOTOGRAPHY BY DILUCKSHAN PUVIRAJ

“Our approach as a Fund is holistic and our community of changemakers is a diverse, ever-growing and interconnected ecosystem. As an organisation, we aim to decentralise our work by enabling and investing in individuals and institutions that support cultural practitioners globally. By facilitating programmes and events that allow knowledge exchange and dialogue among global changemakers. By speaking up about the values that drive us as an organisation. By continuously advocating for the transformative power of culture that can change societies for the better.

Now, more than ever, in the face of great tragedies unfolding, we need collaboration and dialogue”.

Marcus Desando, Director



Marcus Desando, Director
PHOTOGRAPHY BY HEBA KHAMIS

“The Prince Claus Fund Seed Award has been a pivotal catalyst for my artistic growth and recognition on a global scale. I really appreciate the freedom, network and platform that the Prince Claus Fund provides”.

Arpita Akhanda, 2023 Seed Awardee (India)

Right *Whispering Memories* by Arpita Akhanda. Arpita Akhanda is an artist based in Santiniketan, India, whose work involves paper weavings, performances, installations, drawings, and videos.



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 unrestricted 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, Mentorship 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.

“I feel ready, I feel relevant and I wasn’t sure about that before the award.”

Anna Rizia, Seed Awardee (Brazil)

Annia Rizia is a multi-disciplinary artist who works as a researcher, sculptor, ceramist, painter, draftsman, illustrator, watercolorist, and writer. Also as an elementary school art teacher, she uses art as a resource to promote decolonial education in the classroom. In her practice, Annia mixes art and research to provide dialogues and reflections that build foundations for racial and Afro-religious equity.



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, Mentorship, and Impact Awards. Our work's impact is multiplied by additional Programmes, such as Fertile Ground, Exchanges, and Mobile Labs, 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.

2023 IN NUMBERS

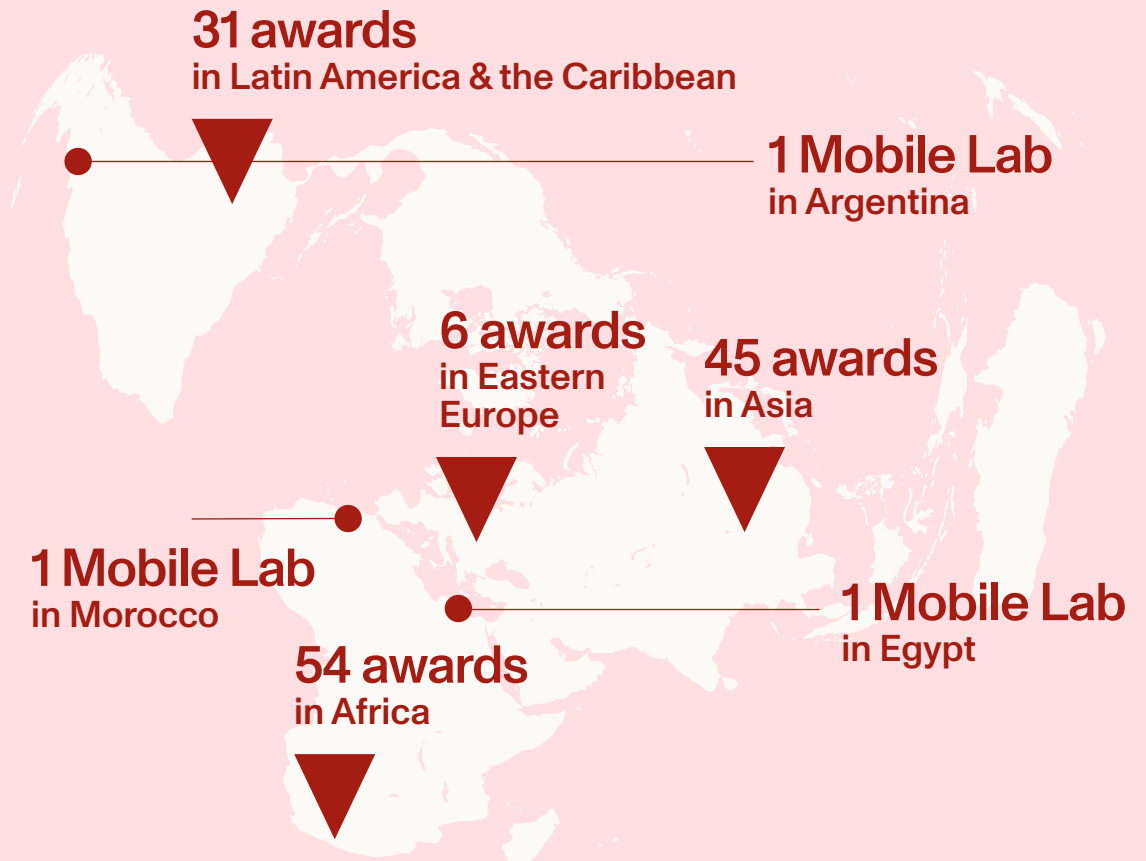
in

66 countries

136 awards were granted, from

2599 applications, with the

advice of **310** experts.



8

organisations supported through our Fertile Ground programme (in Uganda, Indonesia, India, Argentina, Republic of Kosovo, Mozambique, Nicaragua, Jordan and Georgia) who collaborated with 44 Seed Awardees

250

international changemakers, predominantly from South Asia, gathered for the first inaugural Prince Claus Fund Biennial Symposium in Sri Lanka



Above Cacica Honta is a multidisciplinary artist who feels that life itself is what has driven her to be an artist where art is a tool to fulfill her mission, which is nothing more than to transform the world in which we live.

“The award has given me opportunities for economic, social and artistic development, an opportunity to promote my projects for youth at risk of social exclusion, a door that will open many more doors for me.[..] Receiving this award helped me have the time I needed to invest in my own career instead of my survival and that of my family [..] I seek to consolidate forms of community organization that can be sustainable over time, with the aim of transforming the reality of our communities. I speak of autonomy, both of thought and action, as a fundamental condition for creation, struggle and community social work.”

Cacica Honta, 2022 Seed Awardee, in an article by Mima Cortez published via [Todxs Podemos Ser](#)

Culture

is

Work by Fawaz Oyedeji, Seed Awardee (Nigeria), a photojournalist and historian based in Nigeria. Fawaz's artistic practice largely focuses on examining political consciousness within African social groups.



real

IMPACT.

CULTURE IS IMPACT

Culture is a force for change. Even the smallest acts of artistic and cultural expression can have transformative and positive impact on a global scale. Culture, in all its dimensions, is a tool to understand our past and heritage, to act on present social injustices, and to reimagine a future that is more equitable, inclusive, and environmentally sustainable. At the Prince Claus Fund, our mission is to serve the global cultural community of artists who tirelessly prove the transformative power of culture.

Our work focuses on three main thematic areas: Equity, Freedom, and Climate. Crosscutting and articulated differently throughout all our programmes, these three themes not only are extremely relevant globally but are manifested distinctly in each local context our awardees work within.

To ensure our mission is relevant and to learn how to better serve our community of engaged artists and cultural practitioners, we monitor, evaluate, and analyse the impact of our work. Throughout that process, we reached out to some of our 2022 Award recipients, who shared with us what their Award has meant to them and what it has allowed them to achieve in 2023. In the next pages, you will find experiences and statements from our Awardees, some of whom wished to be quoted anonymously.



Work by Luana Vitra, Seed Awardee (Brazil)
PHOTOGRAPHY BY BRUNO LOPES

“Real liberation is one that is accessible for all, I aim to highlight LGBTQ+ Palestinian stories and voices within my work”

Shukri Lawrence, 2022 Seed Awardee (Palestine)

Shukri Lawrence is a subversive Palestinian fashion designer and image-maker based between East Jerusalem and Amman. Through his label Trashy Clothing, Shukri satirically references kitsch and marginalised cultural tropes in the Arab region, representing the intersection between queer and Palestinian liberation. Receiving a Seed Award meant that the designer could continue creating new collections that oppose colonial, orientalist, or fetishized views on queer Palestinians, while also providing him financial relief and allowing him to develop his craft and extend his work's impact without the burden of financial constraints.

EQUITY

In today's world, there is an urgent need to rectify the unequal division of resources, opportunities, representation and justice between communities based on gender, race, class, caste, nationality and disability-related inequalities. We recognize that efforts to achieve equity must begin with an acknowledgement of the diverse needs of different individuals and groups, and that first and foremost, equity translates into access to decent work and a living wage.

A 2022 Seed Awardee advocating for these issues is Joanne Cesario: a photographer and filmmaker based in Quezon City, the Philippines, campaigning for labour rights. Upon receiving her Seed Award, Joanne joined forces with fellow activists and together they created the film "Invisible Labour", highlighting the significant role of Filipino workers in the creation and preservation of history.

"The first iteration of the work was screened in a South Korean moving image forum where I got the chance to discuss the work with audiences from a different context. The film has also been screened in small and independent spaces locally with workers and other labour advocates as audience."

Inclusion and meaningful connection are needed to work towards equity. Nepalese poet, educator, and 2022 Seed Awardee Ujjwala Maharjan believes in arts as a pathway to build a more empathetic and connected society. As a co-founder of Word Warriors, a poetry group leading the spoken word movement in Nepal, Ujjwala has utilized the resources and connections from

receiving the Seed Award to collaborate with artists in Nepal and India to record several songs while also exploring monologues in the indigenous Newari language.

"Going from the frustration of not finding female music producers to gaining these beautiful friendships with female musicians and heading into a music production training ourselves, it feels like a full circle and also a step into new and exciting explorations."

In many parts of the world, differences among people are not seen as a strength, but rather as a tool for polarisation. The Prince Claus Fund understands equity as the power of difference to ignite positive change. Dancer, choreographer, photographer, and 2022 Seed Awardee Ochai Ogaba creates work that well embodies this notion. With the aid of his Seed Award, Ochai produced a festival that promoted cultural unity between the Christian and Muslim communities of Kaduna state in Nigeria, against a context of violence and mistrust.

"For the first time in 46 years, Kaduna will be experiencing a performance festival that symbolises FESTAC 1977 (Festival of Art and Culture), that took place in Kaduna. It was through this festival that most neighbourhoods were built in Kaduna to host 56 African countries and countries of African diaspora, and up to this day, streets and communities are named after these countries,"

The impact of Ochai's work on a local scale is a strong example of how culture can bring together different communities and build bridges that lead to a more inclusive society on a global scale.

“Building Beyond helped me to build a truly catalytic project for my practice - DOLLHOUSE for Queer Imaginaries - This virtual reality (VR) project serves as a safe space for a community to gather”.

“One of the biggest takeaways from the past year is that I am not alone - many of the challenges I face are universal. There are those who dare to dream radically, and in concert with me.”

Mika'il, the Muezzin, Mentorship Awardee Building Beyond (South Africa)

Mika'il, the Muezzin is a storyteller, translator and social sculptor based in South Africa. His design practice fluently blends the modalities of architecture, urbanism, storytelling, film, graphic and exhibition design, and research.



FREEDOM

Culture empowers people to act, live, and express themselves as they choose. In times when civil space and freedom of expression are suppressed, it is urgent to contribute to the creation of spaces where freedom is possible and actively nurtured. An embodiment of this ethos is Istanbul-based Kurdish drag artist and 2022 Seed Awardee babykilla. Against severe repression of both the Kurdish language and queer expression from the Turkish state, babykilla performs primarily in Kurdish as part of their drag while also critiquing their increasingly queerphobic local environment through “sexual, political and satirical humor”.

Especially in these contexts, it is vital that artists and cultural practitioners are supported not merely with one-off financial grants but also with connection to a network of peers. As babykilla shares,

“Receiving the Seed Award felt like it consolidated my place in Istanbul’s art and activism scenes. First of all, the validation and the appreciation I felt gave me a boost of confidence when I needed [it] the most. This definitely reflected on my work in the last year. I got to collaborate with different artists and got on different stages to sing, dance, and tell my story.”

Similarly, David Amado, a theater artist and 2022 Seed Awardee from Paraguay shared his personal story in a documentary play about the life of a trans man who grew up in a discriminatory community. He shared:

“The work has also been nominated in multiple categories of the National Theater Award in the city of Asunción

“Edda Awards”, this last achievement is especially important because it is a historical event in my country. It is the first time that a trans male actor is publicly recognized and awarded at a national level in our ultra-conservative and discriminatory country”.

Indonesian interdisciplinary artist and 2022 Seed Awardee Candrani Yulis shared with us that receiving the Award has led her to participate in regional and international exhibitions, to speak on panels to share her experience as a young female artist, as well as to participate in the East Java Biennale.

“The impact of this positive appreciation goes beyond personal fulfillment; it resonates with a broader societal context. Through my artworks, I’ve aimed to inspire and reshape the collective perception of society regarding the role of women. Presenting powerful narratives about the struggles, bravery, and contributions of women across various realms of life has been my primary focus.”

Just as importantly, Candrani cites the emotional stability that financial security brought her, making it possible for her to make clear decisions without fear while creating art, which in turn allowed her to express her ideas more freely.



IMAGE OF THE PLAY BY DAVID AMADO, SEED AWARDEE (PARAGUAY)

“Being part of CAREC has strengthened my belief in the power of art as a tool for advocating for social and climate justice.”

Siraji Koloto, Mentorship Awardee Cultural and Artistic Responses to the Environmental Crisis (Uganda)

“The last fisherman”. Siraji Koloto is a Ugandan multidisciplinary artist, teacher and researcher based in Jinja. He explores the body as a medium to bring his ancestry to the present day and creates new perspectives around colonialism, religion, environment and humanity.



CLIMATE

The impact of the climate crisis is already here: an emergency experienced globally, affecting millions in various ways and magnitudes. Whilst the effects are increasingly apparent everywhere, it is the Global South that is disproportionately faced with the most extreme outcomes of our climate collapse, exposing the social and political inequalities entrenched within our societies.

Through the Mentorship Award: Cultural & Artistic Responses to the Environmental Crisis (CAREC), the Prince Claus Fund stimulates cross-disciplinary exchange and amplifies new perspectives on the climate emergency. Renzo Alva Hurtado, best known as Ozner, is a Peruvian activist, visual artist, documentary filmmaker, and CAREC Cycle 2 Awardee, who creates participatory audiovisual projects to help communities affected by oil and mining pollution to gather and share evidence with local governments in the northern Peruvian Amazon. Similarly, Gabriela Munguía—a Mexican transmedia artist-researcher and CAREC Cycle 1 Awardee—investigates issues surrounding oil sludge and other radioactive waste generated by the fracking industry in Norpatagonia, Argentina

“I consider that art and culture can contribute a lot to building intersectoral assemblies. Recognizing the power of poetic thought and practice as key to understanding the eco-social crisis can provide deep solutions,”

Gabriella shares. She goes further to elaborate that:

“alliances with different groups, actors, collectivities and sectors establish the fundamental criterion of

balance between the three components of sustainable development: social, economic and environmental sustainability”.

Another example of how culture can be a powerful tool to address climate justice issues is the work of 2022 Seed Awardee and Costa Rican multidisciplinary artist Verónica Navas González. Verónica is driven by a desire to build local communities resistant to the climate disaster and colonialism. Through her practice that spans drawing, organic materials, animation, and video, she articulates connections between visual language, the mestizo culture of her Brunkajc-Brörán context, and the political meanings of her identity. In doing so, Verónica aims to define the colonial wound that runs through her, proposing responses to heal and build resistance through art.

Tackling the environmental and social impact of cotton cultivation in Uzbekistan is Timur Karpov. The documentary photographer, filmmaker, and 2022 Seed Awardee brought together local artists, researchers, and academics, for a newly developed exhibition that highlights exploitation through child and forced labour, combined with environmental impacts including the drying up of the Aral Sea, soil degradation, pesticides, and defoliation. Timur shares,

“We received a tremendous amount of support from our community, for many people this topic was not that well known, and we received a lot of thank you’s for immersing people in the context and history.”

Since the exhibition in Tashkent, which was seen by around 2000 people over a period of three months, the exhibition has moved to Almaty, Kazakhstan, and will also be shown in Samarkand and Bishkek in 2024.

“Now, more so than ever, it is imperative to amplify Palestinian narratives, and to support those currently documenting the ongoing atrocities.”

Participants of the Mentorship programme Arab Documentary Photography Programme (ADPP) and additional photographers and visual storytellers

A group of photographers who are part of the Arab Documentary Photography Program, a Mentorship Award developed together with the Arab Fund for Art and Culture, collectively showed their solidarity with the people of Gaza and with their fellow ADPP photographers Samar Abu Elouf and Sameh Rahmi who initially photographed the atrocities on the ground before having to evacuate for their safety

IMAGE BY SAMAR ABU ELOUF



Culture

is

Urazov Andrey, Seed Awardee (Belarus), is a wandering artist and director who created the River Theater. His works combine various genres of performing arts, including square theater, puppet theater, folk drama, epic, and fairy tales. Through his works, Andrey aims to create a communicative environment between different segments of the population.



transforming lives.

INTRODUCING THE 2023 AWARDS

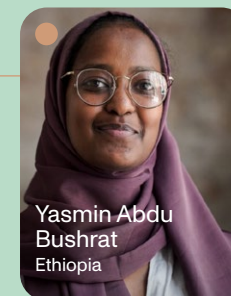
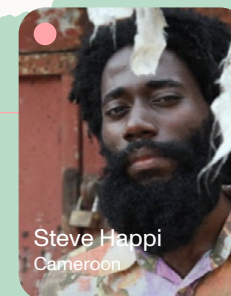
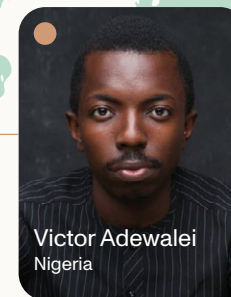
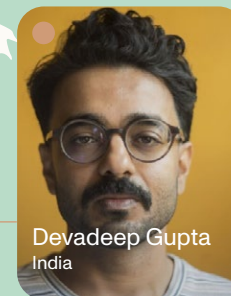
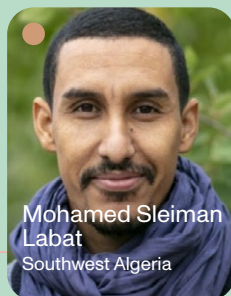
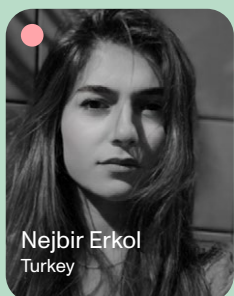
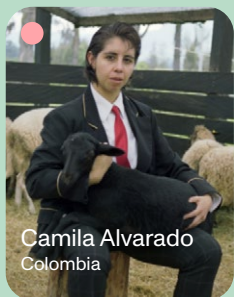
The Prince Claus Fund supports socially engaged artists and cultural practitioners at different stages of their careers. We do so through the three Awards: Seed, Mentorship, and Impact Awards. Providing artists and cultural practitioners recognition, peer connection, mentorship, and trust-based financial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

In 2023, we supported 100 new Seed Awardees hailing from 60 different countries and 36 Mentorship Awardees working across a kaleidoscope of practices. 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.



Photography by Prin Rodriguez, CAREC Mentorship Awardee (Peru)

PRINCE CLAUS FUND ON THE MAP



● 100 SEED Awards ● 36 MENTORSHIP Awards 2023

The awardees that are highlighted here are featured in this annual report. To explore our online database of all Award recipients please click [here](#).

SEED AWARDS

The Prince Claus Seed Awards are presented annually and offer recognition and financial support of 5,000 euros for recipients to use at their own discretion. Spanning a wide range of mediums and addressing a diversity of social concerns—from gender equality and racial justice to rights to freedom of expression and the impacts of the climate crises—the 2023 Seed Awardees embody the spirit of innovation, social engagement, and fearless experimentation.

Discover the world of all 2023 Seed Awardees on our [website](#).

Kwamena Boison

Kwamena Boison is a social entrepreneur, multidisciplinary art enthusiast, and fashion designer based in Ghana. Drawing significant inspiration from centuries of sustainable Ghanaian fashion and artistic culture, Kwamena redesigns and makes art by collecting textile waste from landfills, bodies of water, and Kantamanto—one of the largest second-hand clothing markets in West Africa. He is the founder and head of design at AFRODISTRICT and THE REVIVAL, a community-led sustainable design initiative creating art with upcycled global textile waste.



“As we may know, the most valuable asset for an artist is freedom, and freedom comes in different forms, such as finance, access, and time.

My artistic trajectory predominantly revolves around using second-hand clothing and textile as a tool for advocacy and reinstating several cultural elements, storytelling and sustainability while exploring themes on how the history and geopolitical layers around textile is/has been shaping individual identities.” ■

Left Tote bag by THE REVIVAL in cooperation with the Victoria & Albert Museum
PHOTO CREDIT THE REVIVAL

Chathuri Nissansala

Chathuri Nissansala is a multidisciplinary artist based in Sri Lanka. Chathuri is a recipient of the Commonwealth Scholarship for the South East Asian region by the Indian Council for Cultural Relations, and she holds a master's degree in Visual Arts from the Maharaja Sayajirao University of Baroda. Chathuri works with performance art, painting, sculpture, and graphics, and her works raise poignant questions about structures of gender, queerness, and nationalism in Sri Lanka.



“My work focuses on divulging the cultural historical portrayal of the queer community of Sri Lanka... the idea of queering some of our traditional, cultural practices is considered taboo within the country. My work follows up by revealing these hidden unspoken territories. It is urgent to find traces and mapping in the significant parts of the community that had been segregated or nonexistent on the island.” ■

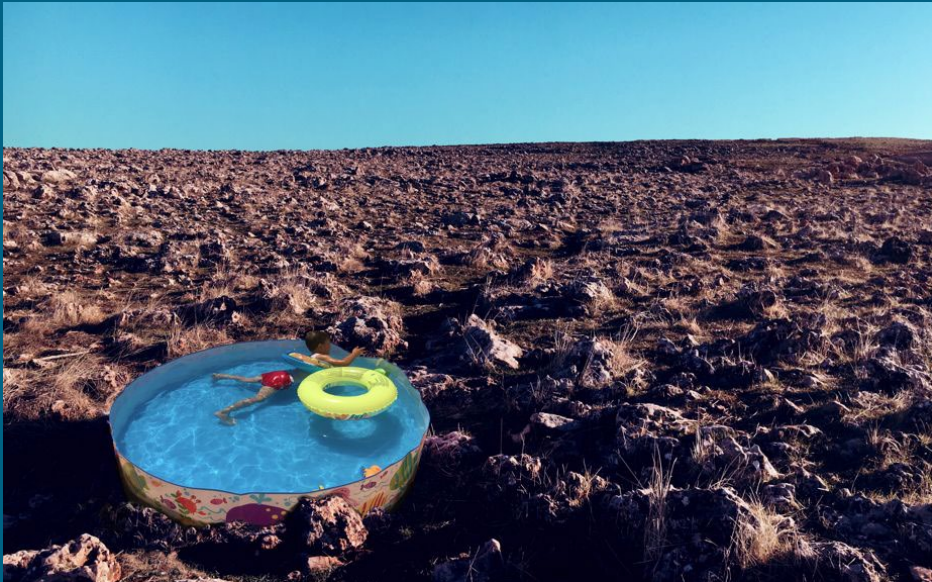


Left Midnight through the gleaming shadows you can see the existence of these encounters. Reclaiming spaces, inhabiting them momentarily away from prying gazes. Photo from the series This Land is not Mine Mother by Chathuri Nissansala

2023 SEED AWARDEE

Nejbir Erkol

Nejbir Erkol is a multidisciplinary artist based in Türkiye. Nejbir holds a bachelor's degree in Painting from the Faculty of Fine Arts at Mardin Artuklu University and a master's degree in Painting from Hacettepe University's Institute of Fine Arts. Her practice spans video, installation, painting, and performance, and she works on the concept of the precariat, disrupting the role of objects as memory carriers in individual, family, and social contexts through performative gestures. In her work, Nejbir deals with the concepts of fragility, vulnerability, pain, and trauma in relation to her own body.



“Now is the right time to focus on shedding light on disasters such as war, migration, genocide, climate crisis happening all over the world. Informing the audience correctly, hearing what is happening from someone who has actually witnessed it, not from biased media; being sensitive, finding the right solutions with the right questions will make our process even easier.

Being able to move a small point will perhaps open a space that can change and heal the whole world.” ■

Left Rescued Landscape by Nejbir Erkol

Steve Happi

Steve Happi is a music producer, sound engineer, and activist based in Cameroon. Steve is the co-founder of Jail Time Records, a non-profit music label established inside the central prison of Douala, where he was in detention for a year and a half. Jail Time Records is the first recording studio inside an African prison, producing the music of incarcerated and formerly incarcerated artists. Through his work, Steve aims to promote rehabilitation through creative practices. He believes that personal and social change can be done through nurturing creativity, and this project gives a voice to a part of society that is highly unrepresented.



“Using art as a weapon for the rehabilitation of incarcerated and formerly incarcerated individuals; as an instrument of resistance, prevention for kids of underserved communities.

During the program, we offer courses in different fields of art: music production and sound engineering courses; painting classes; artisanal handicraft courses and jobs. The goal is to develop skills and dedication, and to expose to the world all those talents we can find in the darkest places of the earth.” ■

Left Steve Happi among the artists in prison

2023 SEED AWARDEE

Camila Alvarado

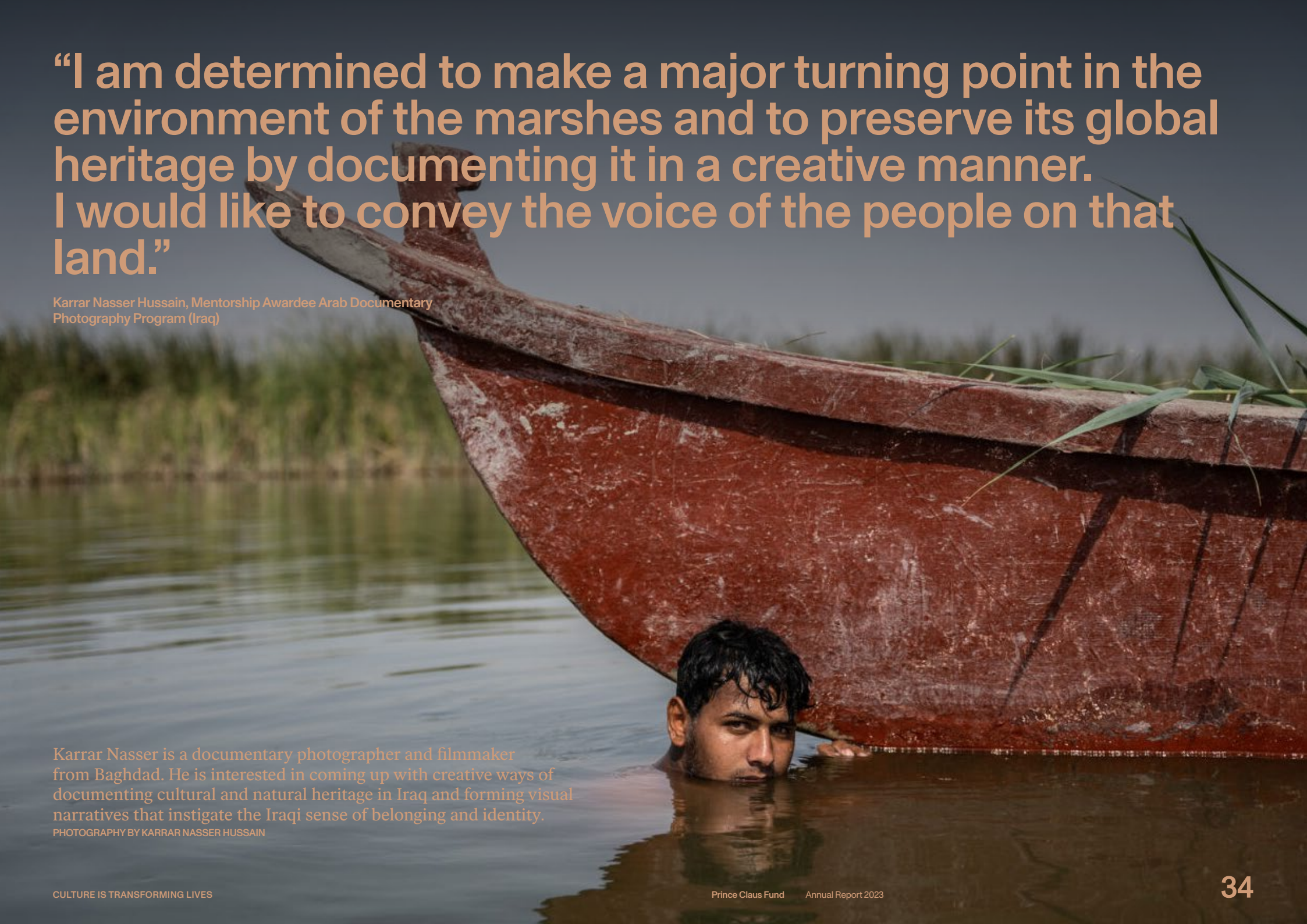
Camila Alvarado is a visual artist and independent filmmaker based in Colombia. Camila holds a bachelor's degree in Visual Art from Pontifical Xavierian University. In her work, Camila uses photography, video art, and film to expose social issues regarding sexuality, gender, and religion in Colombia's society, offering the spectator alternative spirituality models and showcasing how a queer body reacts to the patriarchy, with both vulnerability and empowerment.



“In my work I explore the queer existence and their complexities alongside family and religion. Through filmmaking, I hope to reach a massive audience and distribute the films to local festivals that could reach young people in small and conservative Colombian towns.

I choose to publish the images in a street intervention to reach a massive public outside the walls of galleries. The unconventional ways of distribution come with the idea of arts as a democratic way of thinking in which every person can have access to them and resonate with them.” ■

Left | In the image and likeness, Photobook and video performance by Camila Alvarado

A photograph of a man with dark hair and a beard, wearing a red shirt, sitting in a small, narrow wooden boat on a body of water. The boat is made of reddish-brown wood and has some green reeds or grasses tied to the side. The man is looking towards the camera with a serious expression. The background shows a blurred shoreline with green vegetation under a clear sky.

“I am determined to make a major turning point in the environment of the marshes and to preserve its global heritage by documenting it in a creative manner. I would like to convey the voice of the people on that land.”

Karrar Nasser Hussain, Mentorship Awardee Arab Documentary Photography Program (Iraq)

Karrar Nasser is a documentary photographer and filmmaker from Baghdad. He is interested in coming up with creative ways of documenting cultural and natural heritage in Iraq and forming visual narratives that instigate the Iraqi sense of belonging and identity.

PHOTOGRAPHY BY KARRAR NASSER HUSSAIN

• MENTORSHIP AWARDS

Artists and cultural practitioners who are in the middle stages of their career often find themselves in a distinct position: one where they have established a thriving artistic practice while also needing further acceleration in order to take the next steps to elevating the impact of their work. With the Mentorship Awards, the Prince Claus Fund offers socially engaged mid-career artists international recognition, participation in a yearlong Mentorship programme, alongside financial support of 10,000 euros to invest in the further growth of their practice.

The Mentorship programmes, developed in partnership with like-minded organisations, are carefully curated in collaboration with inspiring and experienced mentors, guest speakers, and workshop facilitators. Over the course of a year, 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 along the themes of equity, climate and freedom.

The following pages showcase the work and ethos of a few selected Mentorship Awardees, 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 Mentorship Awardees and their inspiring stories on our [website](#).

My participation in the [CAREC] programme has offered a safe space to openly share my experience and work ideas that is intentional in responding to acts of climate injustices and the current wave of embedding fear among citizens in forming resistance to human rights abuses coming from governing leaders that do not uphold freedom of expressions and truth and justice.

By receiving the award, a new sense and a certain degree of responsibility has been passed on to my being.[...] to bring to light peace and justice in the world through our artistic approaches and work”.

Razcel Salvarita, Mentorship Awardee Cultural and Artistic Responses to Environmental Crisis (Philippines)



Above Razcel Jan Salvarita, known as Raz, is a transdisciplinary creative activist who resides at Baryo Balangaw on the island of Panay in the Philippines. Raz has organised many projects around the intersection between arts, climate justice and community.

CULTURAL & ARTISTIC RESPONSES TO THE ENVIRONMENTAL CRISIS

The climate crisis is here, affecting millions in various ways and magnitudes. However, it is the Global South that is disproportionately faced with the most extreme outcomes of our climate collapse, exposing the social and political inequalities entrenched within our societies.

The Mentorship Award: Cultural & Artistic Responses to the Environmental Crisis (CAREC) —created in collaboration with the Goethe Institute—is aimed at accelerating engaged community-based cultural practices with a focus on climate justice that acknowledge the social, political and economic dimensions of the environmental crisis. Through this programme, we create an interdisciplinary platform to support critical artistic work, connect engaged practitioners, stimulate cross-disciplinary exchange, and centre non-hegemonic forms of knowledge to envision alternative models of climate justice worldwide.

In 2023, for participation in the 3rd cycle of the programme we selected 12 artists from 12 different countries working in a variety of disciplines, from architecture, photography, and visual arts to biotech, sound art, and research, with most spanning multiple

practices. The cohort is guided by scientist and gender diversity advocate Brigitte Baptiste; Etcétera Collective formed by Loreto Garín Guzman & Federico Zukerfeld; artist and technologist Irene Agrivina; and architect and gardener Benji Boyadgian who participated in the previous cycle of the programme.

Meet the Cycle 3 cohort of CAREC on our [website](#).



Visit to a local initiative during the CAREC Lab Week in Colombia
PHOTO BY ROSSANA ALLARCON

Sofía Acosta

Sofía Acosta is an interdisciplinary artist based in Ecuador. Sofía's practice encompasses installation, the intervention of photographs, archives, cartography, and testimonials, culminating in the use of graphics and murals. Her work represents an aesthetic-political statement that at once challenges established gender narratives and explores a post-extractivist art proposal, igniting a debate on contemporary notions of territory.



“As an artist, I have worked for several years on issues related to territories, soil, and water, and all of the threats that affect them. I have collaborated with a number of indigenous communities that have been dispossessed from their lands, where the violence generated by extractivism has destroyed their territories.

My work is constantly questioning the politico-patriarchal and colonialist juncture in which we live in Latin America. In this context, I agree with Carolina Caycedo, who says: I feel that we artists are not in the front line of many struggles; but we can be immediately behind, helping to support that frontline, sustaining the thinking and the spirit of those who are exposing their bodies.” ■

Left Capitulo Petroleo, work by Sofia Acosta

Mohamed Sleiman Labat

Mohamed Sleiman Labat is a visual artist, filmmaker, and writer, born and raised in the Sahrawi refugee camps in southwest Algeria. Mohamed's work explores the multifaceted political, environmental, and social issues that affect his local community in the Hamada desert and the world at large. He is the founder and current manager of Motif Art Studio: a small, community art space constructed entirely from discarded materials, a response to the destructive floods that struck the camps in 2015. He recently started to experiment with local food production as part of his studio practice.



“I live in a refugee camp, in an unforgiving desert, and I am really concerned about what the next summer would bring.

The kind of responses and interventions I am developing in my art focuses on such environmental issues from a local point of view. Local situations, materials, knowledges and collaborations are important to start with. Working with my local materials and community, and drawing on the oral knowledge of the Sahrawi people, as a source of inspiration and wisdom of how to survive in the desert, I will be developing a series of artistic interventions. I've been following the emerging phenomenon of small-scale family gardens in our community. I see it as a promising potential to address many issues such as food security, climate change and community resilience. As the Sahrawi people engage in this small-scale farming, they are developing local knowledge of how to farm in a desert with pressing environmental challenges.” ■

Left The garden in the desert built by Mohamed Sleiman Labat

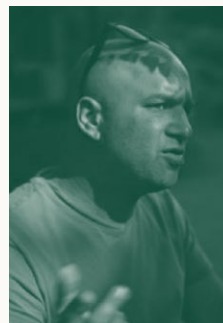
MENTOR

Benji Boyadgian

Benji Boyadgian is a 2022 CAREC Awardee and 2023 CAREC Mentor based in Jerusalem. Benji's research-based projects explore themes revolving around perception, heritage, territory, architecture and landscape. He works with multiple media, employing painting and drawing as his primary tools, and installations as a way of engaging with space and context.



Benji has created a playground in the village of Al Ma'asara, Palestine. It is environmentally centered, aiming to create a safe space for kids in the area to connect with nature and their heritage. With the attacks in Gaza, 25 kids are still using the playground almost daily, and it has become an extremely important place for them to find 'some peace' within horrific circumstances.



“Environmental injustices are realities that are omnipresent today. This programme [CAREC] offers insights into many different factors and scales that are at play, from deconstructing systemic modes of production of those injustices, to giving glimpses into international jurisprudence to tackle such questions.

Exposure to those various angles helps the artists to understand in which scale they are working, and opens their understanding of the many ways and scales in which their art could potentially deal with environmental concerns.

As a mentor, I aim to promote more interactions among artists by attending to and bringing forth shared concerns and shared concepts that exist in different geographies and contexts, and particularly to re-surface and reconsider the long-standing solidarity networks among communities across the Global South.” ■

“The Prince Claus Mentorship programme and the award have instilled in me a deeper understanding of the social, political, and human rights implications surrounding urban development and societal inequality. This has motivated me to use my art as a means of raising awareness about these critical issues”.

nec nonso, Mentorship Awardee Building Beyond (Nigeria)



nec nonso is a visual artist working in photography, performance, and augmented reality.

BUILDING BEYOND

Cities in the African continent are growing at an extremely rapid pace, requiring new technologies, design and architecture to develop alongside it, allowing their inhabitants to take back control and agency over their cities futures.

The Mentorship: Building Beyond—created in collaboration with the Creative Industries Fund-NL— looks at the built environment as an ongoing conversation and invites designers, creatives, and artists situated in the African context to shape their own futures and dream new realities into being.

2023 saw 12 artists from 8 different countries join Cycle 3 of the programme. Over the course of a year, the cohort is guided by art advisor and curator, Fatima Bintou Rassoul Sy; artist, architect, critical space practitioner, Ola Hassanain; architectural researcher, designer, and performer, Khensani Jurczok-de Klerk; curator and cultural practitioner, Hicham Bouzid.

Discover the work of Cycle 3 cohort of Building Beyond on our [website](#).



Group photo Building Beyond Lab week in Ghana
CREDITS NUBUKE FOUNDATION

Yasmin Abdu Bushra

Yasmin Abdu Bushra is an architect and urbanist based in Addis Ababa, Ethiopia. Yasmin's work seeks to draw attention to aspects of urbanity that remain obscured if global capitalism is the primary reference point. She works to recenter knowledge production on African identities and environments in the imagination, reading, and production of space through a practice that sources inspiration from and oscillates between methods.



“In my practice, I foreground engagements in the iddir [a social institution in Ethiopia used for mutual aid and grants cooperative insurance within specific community] dealing with how communities, social & political movements, and state agencies interact around space, and their participation in broader spatial and political change trajectories.

In these instances, I engage with the questions of how reality is constituted and implicated in language; in an interdisciplinary method constituting architectural observations entangled with ethnographic methods.

In this process, I hope to contribute to the conversation on how African urban and domestic space is occupied, used and freed attuned to a contextual collective living practice. “ ■

Left Membrane by Yasmin Bushra
PHOTOGRAPHY BY ALEXANDRE LINGUANOTTO

2023 MENTORSHOP AWARDEE

Victor Adéwálé

Victor Adéwálé is a photographer, film producer, and event curator based in Lagos, Nigeria. Shaped by his early interests in literature and music and having grown up in the city of Lagos, he uses photography to visualize the stories that matter most to him but are not popular in the traditional media in Nigeria. His work is human-centric, introspective, and reflective of his community and contemporary social and environmental issues. In 2021, Victor became a Seed Awardee, and in 2023, he joined Cycle 3 of the Mentorship Building Beyond.



“It [the Seed Award] gave me the resources to partake in trainings and workshops that improved my understanding of my practice. This knowledge allowed me to more rigorously explore the themes at the heart of my work: social & economic inequality, and mobility as a tool for emancipation. Specifically, after I won the Seed Award in 2021, I started a personal photography project titled “Ebi Ol’Okada” about Lagos’ commercial motorcycle riders, and it has now earned me a Mentorship Award. This transition is one that I am extremely proud of and grateful for.

In the Mentorship programme, I truly look forward to learning from the mentors and other members of my cohort. It is so powerful to have us come together with our diverse experiences and enrich each other.” ■

Left Photo from the Ebi OlOkada project by Victor Adewale

MENTOR

Hicham Bouzid

Hicham Bouzid is a creative director, editor, curator, and mentor of the Prince Claus Building Beyond Mentorship based in Tangier, Morocco. With over 13 years of experience collaborating with cultural institutions and foundations worldwide, his work delves into the intricate interplay of Morocco's urban and social landscapes influenced by neoliberal policies over the past quarter-century. In 2016, Hicham co-founded Think Tanger, an innovative cultural organization working at the intersection of contemporary art, design, participatory research, and urban fields.



“The idea of working collectively on issues that differ somehow from one country to another but are woven with the same patterns (coloniality, ecology, appropriation, stigmas, and so on) can be dealt with outside of the hegemonic spheres felt extremely urgent to me, especially given the political and social landscape in which we evolve.

My experience from Think Tanger over the past 8 years taught me about the importance of intersectionality. We cannot think our cities today from a one-sided perspective, as is often the case: mostly technocratic, applying totalitarian neo-liberal agendas in urban environments where socio-urban practices are rooted in ancestry and traditions.” ■

Left Building Beyond participants Mika'il and Uzoma provided a 'counter-mapping' exercise in the Lab Week in The Netherlands. This is a method that deploys alternative ways of mapping places, developments and ideas to question dominant power structures in order to advance progressive goals.



The public event Reimagining Future African Cities at Nieuwe Instituut during the Building Beyond Lab week



“Art serves as my medium to share personal concerns that might actually be collectively experienced.

Furthermore, does my practice have the potential to shape anticipation and imagination for the future? I strive to envision possibilities and potentials that surpass current limits of thought and to maintain an ongoing dynamic interaction between historical understanding and future aspirations”.

Dian Suci Rahmawati, Mentorship Awardee Moving Narratives (Indonesia)

Above Ageming Ati process by Dian Suci Rahmawati. Dian Suci Rahmawati is a multi-media artist based in Indonesia. Dian’s practice lies at the intersection of domestic narratives and the political power of the states, often featuring women in conversation with the artist herself about multifaceted issues on the domestication of women’s politics, authoritarianism and fascism, patriarchy, and capitalism.

MOVING NARRATIVES

Dominant worldviews tend to exclude nonconforming experiences and perspectives, often silencing critical voices, and overlooking or overemphasizing differences. Artists and cultural practitioners possess the power to challenge these worldviews by moving our understanding of the past and visions of the future toward more liberating horizons.

The Mentorship Award: Moving Narratives—created in collaboration with the British Council—is a new programme that brings together 12 mid-career artists and cultural practitioners from around the world with an aim to nurture critical methodologies and artistic strategies focused on re-examining histories and cultivating emancipatory imaginations.

The cohort hails from 12 different countries and works across a kaleidoscope of disciplines, such as (fiction) writing, curatorial practices, performance art, visual arts, film, sound art, and archival research. The group is guided by historian, educator and exhibition maker, Samia Henni; artist and writer, Haig Aivazian; journalist and chief editor of Kosovo 2.0, Besa Luci; and philosopher Rohit Goel.

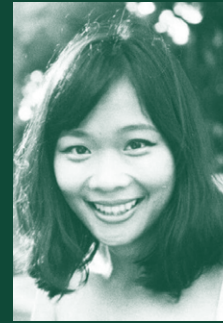
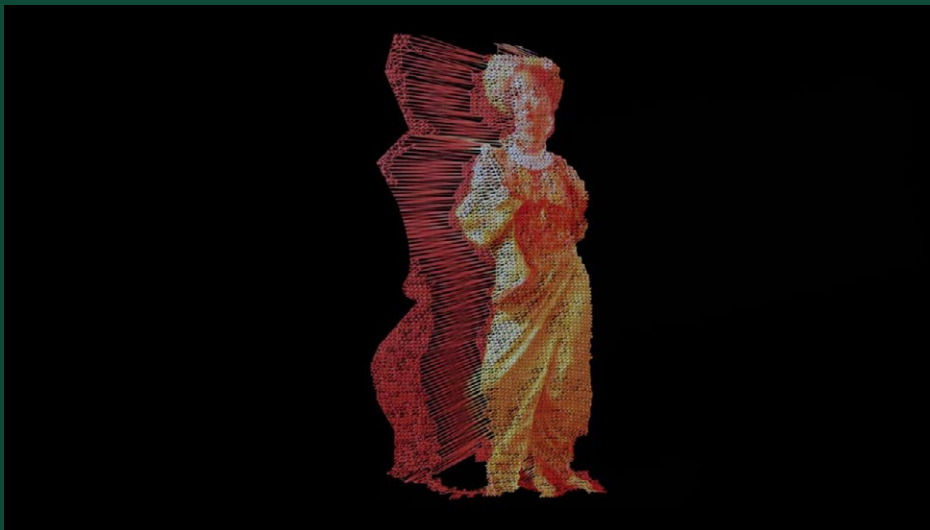
Discover the work of Cycle 1 cohort of Moving Narratives on our [website](#).



Paper City Exhibition by Alfred Tarazi, Moving Narratives Mentorship Awardee (Lebanon)

Ngoc Nau

Ngoc Nau is a new media artist based in Hanoi, Viet Nam. Throughout her wide range of research topics and fields, Ngoc mixes observations with life experiences and imagination. Some of the artist's main early inspirations come from philosophical ideas about the cosmology in Buddhism and the structure of light coming from physical theories. Ngoc is also interested in the development of new technologies that have the power to change people's view on the world. Starting from a macro perspective, she gradually moves to a micro level using real stories of daily life to find ways to build connections between the larger system and her own community.



“I concentrate on examining controversies surrounding traditional values and revealing power abuses motivated by the pursuit of wealth. Additionally, my work delves into human psychology in the context of scientific advancements. I strive to tackle urgent social, political, and environmental issues, shedding light on marginalized communities.

I challenge established norms and encourage a reevaluation of prevailing narratives concerning development and urbanization.

In the Mentorship programme, I am excited about delving deeper into my artistic concept, refining nuances, and broadening its horizons. I expect to explore new techniques, mediums, and perspectives with the guidance of experienced mentors, potentially pushing the limits of my artistic expression.” ■

Left: She Dances for Desire by Ngoc Nau

Devadeep Gupta

Devadeep Gupta is an interdisciplinary artist based in India. Devadeep's work is centred around the exploration of regional ecological uncertainties, critically examining institutionalized histories and contemporary mainstream perspectives. Inspired by site-specific occurrences, ancestral traditions and archival history, he explores layers of the intricate relationship between people and their land. Devadeep aims to question state-induced development-centric initiatives that tend to disregard the delicate web of coexistence embedded in local cultural contexts.




“My artistic approaches stem out from collaborative community exchanges and long-term relation-building. Reflecting on, and learning from my past works, I try to reimagine the patterns of my practice, with an intention to establish conversations and emphatic connections as the core of the work. The members of the communities that I work with become my primary audience in themselves rather than subjects of artmaking. I actively enjoy speculation and fabulation as tools for activation, provoking new narratives and perspectives from contemporary and historical records.

Through open collaborations and shared approaches with multidisciplinary practitioners, I try to open avenues of exploring alternate and critical perspectives. In my praxis outtakes, I put an emphasis on aesthetics, employed as a tool of communication, rather than an outcome, to articulate complex ideas.” ■

Left Man on a boat by Devadeep Gupta

IMPACT AWARDS



“The award had a very positive impact both personally and collectively... It is a great stimulus and a joy shared with all my colleagues, with the friends who live the day to day of our work, with those who help us when we need a hand.”

María Medrano, 2022 Impact Awardee (Argentina)

María Medrano is an Argentinian writer, poet and editor. In addition to their artistic and poetic practice, Medrano is a prison abolition activist and co-founder of YoNoFui, a non-profit trans-feminist organisation that works with formerly incarcerated women and individuals from the LGTBQIA+ community in arts and crafts projects.

PHOTOGRAPHY BY VICTORIA ROWELL

SELECTING THE 2024 IMPACT AWARDS

Every two years, the Prince Claus Fund recognises six trailblazing artists and cultural practitioners with the Prince Claus Impact Awards. These Awards illuminate the exceptional quality of the recipients' artistic endeavors and the profound impact they wield in shaping society's progress.

In 2023, we began the rigorous two-year process of nominations and research for the selection of the six 2024 Impact Award recipients. Our international network nominated 161 eligible practitioners from 63 different countries, and an Impact Awards Jury was set up to assist us further in the process. The Jury is an independent body comprised of five international and highly inspiring individuals: curator Pablo León de la Barra, film director Anocha Suwichakornpong, interdisciplinary practitioner Avni Sethi, author Kettly Mars, and visual artist Sammy Baloji. The Jury members come from a diverse range of backgrounds, disciplines, and localities, bringing a wealth of experience and unique perspectives. 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.

The Jury met in June and again in December to select a longlist and a shortlist of candidates based on the

rigorous research conducted by our team. The final stage of research to select the 2024 Impact Awardees is ongoing.

The Impact Award demonstrates how trust-based funding, recognition, and connections synergize to bolster artistic practice in challenging contexts. Regardless of the stage of your career, unearmarked funding remains difficult to find and receive. In our Impact Awards report, 2022 Impact Awardees May al-Ibrashy and María Medrano highlighted the security and flexibility the Award offered, allowing them to navigate unexpected challenges and invest in their teams and projects. 2022 Impact Awardee Hassan Darsi utilized the grant to produce a commemorative book and initiate impactful community projects. Becoming an Impact Awardee also results in recognition, which has been cited as deeply meaningful to each recipient and their wider communities. Hassan described it as appreciation for his artistic endeavors, while María emphasized the shared joy among colleagues and supporters. For May, recognition translated into increased opportunities, including further funding. Last but not least, the Impact Award facilitates valuable connections, enhancing recipients' profiles and opportunities. May received invitations for talks and interviews, fostering collaboration and exchange among artists. María found the experience of travelling to the Netherlands for the Awards Ceremony in December 2022 to be enriching, citing the opportunity to connect with peers and explore diverse perspectives.



“My interaction with the Prince Claus Fund has been profoundly enriching. Through the fund, I’ve connected with fellow artists and organizations, resulting in valuable collaborations and participation in events. The network facilitated by the fund among artists and organizations, both locally and internationally, is particularly beneficial. This has expanded my creative horizons and enabled me to more effectively contribute to the artistic and social landscape.”

Lina Lasso, Seed Awardee (Colombia/Argentina)

Lina Lasso is a Colombia-born Afrofeminist artist and activist based in Argentina.

Culture is building

Opening of the exhibition Brave Beauties in Communion by Motormond, zooming in on Black queer liberation through photography

a COMMUNITY.

CULTURE IS BUILDING A COMMUNITY

We dream of a growing community of strong changemakers collectively imagining and shaping the future. A community that offers support, solidarity and inspiration and, since change is rarely achieved alone, it increases transformative potential. At the Prince Claus Fund, we believe that we have an important role in building such a community.

Sustainably growing and establishing meaningful connections in our global network of changemakers is at the heart of our activities and mission, allowing us to have our hand at the pulse of societal changes both locally and globally. We stand by the conviction that sparking positive change in the world can be stimulated by bringing people together to exchange ideas, be inspired and learn from each other.

Exchanges

“Being able to feel that there are other people hailing from different contexts but that are working in similar ways to mine was amazing,”

shares Peruvian artist, healer, and 2022 Seed Awardee, Orlando Sosa Lozada, about his participation in Through the Window, an online project an Prince Claus Fund Exchanges Partner.

Through Exchanges, the Fund aims to facilitate meaningful and reciprocal connections and collaborations between our global network of Awardees and their peers in the Netherlands.

A highlight from our Exchanges programme in 2023 was the exhibition Brave Beauties in Communion developed by Motormond and zooming in on Black queer liberation through photography. 2021 Seed Awardees DeLowie Kwagala and Keren Lasme were part of the five contemporary photographers who showcased new work at the exhibition, bringing forward a nuanced conversation on the liberative imagining of Black queer communities across Africa and its diasporas.

In the past year, we also continued our collaboration with OSCAM—Open Space Contemporary Art Museum for the fourth edition of BOUT IT: a stage for female-identifying and trans hip hop artists and the major contributions they have made to the culture and the genre. In 2023, Seed Awardees Khtek and LUANDA came to the Netherlands to join the project, presenting solo performances during Amsterdam Dance Event as well as a collaborative song they made together as part of OSCAM’s 7-day Writers’ Camp, during which the invited artists exchange knowledge and learn together.

SHAPING DISCOURSE

Seeing ourselves as part of a community means being part of a wider conversation and advocating for the values we believe in. In 2023, the Prince Claus Fund initiated and was part of public discourses on the power of culture to transform societies, and the need for fair distribution of resources to make this happen. An embodiment of this sentiment was our newly launched series, *Seeing Like a Fund*. The series brings together cultural changemakers from our network to critically examine vital issues shaping how culture is supported globally, sparking new ways of thinking about funding and being a funder.

The online panel discussion, [Funding Queerness/Queering Funding](#), was a particular highlight—four artists and activists from the Fund’s network came together to discuss the dynamics of presentation, visibility and risk that shape the conditions under which queer artists in the Global South can draw on international funding infrastructures. “Some organisations that I’ve worked with treat us like deviants. Others treat us like invaluable heroes. And in my opinion, neither is true, neither is good,” shared Mika’il the Muezzin, a storyteller, translator, social sculptor, and Building Beyond Mentorship Awardee based in South Africa. We look forward to more iterations of the public conversation series coming soon!

Last year also marked the launch of the Prince Claus Fund Biennial Symposium 2023—*Legacies of Care, Failures and Emerging Solidarities*. In our interconnected world, fostering dialogue and collaboration is essential for us to embrace our unique lifestyles while coexisting harmoniously. Taking place in Sri Lanka and organised in collaboration with the Geoffrey

Bawa Trust, the Symposium focused on building sustainable and enduring relationships among cultural innovators with the ultimate aim of showcasing the transformative power of culture.

As Seed Awardee and Symposium participant, Ujjwala Maharjan shares,

“What I appreciated the most about the Symposium was that it provided a rare opportunity for artists and cultural practitioners from the region to come together in a setting and context where the region’s art and societal challenges were the focus throughout. The experience was unlike what we see usually in this kind of symposiums that most often are organized in the Global North, where they are limited to a plenary session or two, and mostly dominated by speakers from India. We got to hear from a wider pool of practitioners from the region and find commonalities as well as points of collaboration. This was possible due to the intentional choices of decentralizing the Fund’s work, and it indeed was successful”.



PHOTO BY DILUCKSHAN PURIVAJ

“It was truly a pleasure to share space with a group of talented artists and to connect and foster solidarities. I always question my role as an artist and events like this that are rooted in sharing reaffirm that sense of belonging in a larger geography.”

Ammara Jabbar, Seed Awardee and Symposium participant



The first biennial Symposium Legacies of Care, Failures, Emerging Solidarities took place in Sri Lanka.

PHOTO BY DILUCKSHAN PUVIRAJ

MOBILE LABS

As part of our ongoing efforts to facilitate exchange of knowledge within our global network of artists and cultural practitioners, the Fund presented three Mobile Labs in 2023. Co-curated in collaboration with our 2022 Impact Awardees, the Mobile Labs respond to the necessities of their specific community, serving needs on the ground while enabling knowledge to be collaboratively shared through lectures, workshops, discussions, and field trips.

“I think the Mobile Lab is a true example of initiatives to bring people together and to create a space for discussion, but beyond that it is a space for knowledge and diversity,”

says rapper, songwriter, and 2022 Seed Awardee, Khtek, about her experience being a participant in the Mobile Lab in Morocco. Taking place in the cities of Rabat, Benslimane and Casablanca, the 2023 Mobile Lab in Morocco was co-curated with visual artist and 2022 Impact Awardee, Hassan Darsi, and addressed the urgency of critically assessing public space and citizenship, while celebrating the 25th anniversary since the foundation of the cultural laboratory La Source du Lion.



Hassan Darsi with regional Seed Awardees who received their Seed Awards at the Mobile Lab in Morocco



“I firmly believe that art should be a right for everyone and not just a matter of luck. Art expresses and speaks about all subjects in a peaceful, light, poetic and beautiful way, even in the most painful subjects, without causing tragedy. The artists follow a process of observation, understanding and promotion of humanist values, essential values for today’s society”.

Hassan Darsi, 2022 Impact Awardee , in an article by Hiba Chaker published via [Maroc Hebdo](#).

Hassan Darsi is a visual artist from Casablanca whose work promotes critical thinking about public spaces and citizenship in a city that is rife with economic inequality, and in a country with limited freedoms of expression.



The exhibition *I Hate The Poetry* by Seed Awardee Gvantsa Jishkariani at The Why Not Gallery in Tbilisi, Georgia, was made possible by Fertile Ground partner Tbilisi Photo Festival. Image by Sera Dzneldze.

FERTILE GROUND

While access to trust-based funding gives Seed Award recipients freedom to develop their independent arts practice, we recognise the need to support these individuals sustainably. In response to this need, the Prince Claus Fund developed Fertile Ground: a programme to invest in the local infrastructures that these emerging practitioners depend upon.

Through Fertile Ground, we invest in meaningful connections that on the one hand benefit individual practitioners and boost their career development and on the other hand strengthen the larger cultural infrastructure in the Global South to create a resilient and interconnected artistic global ecosystem. In 2023, the Fund partnered up with 10 cultural organisations representing various regions and disciplines for a duration of 3 years. Each organisation in their own way offers support to 5 Seed Awardees annually by offering them a platform to showcase work or the opportunity to participate in residencies, festivals, and workshops, and by providing them with access to peers, mentors, new networks and audiences.

A bright example of the programme's impact is Tbilisi Photo Festival (TPF), the first international annual photo festival in Georgia. In 2023, TPF supported 5 female photographers and visual artists from their region. The festival arranged bespoke support for each one of the Seed Awardees to meet their specific needs, ranging from mentorship by a Magnum photographer and professional assistance on new video work to financial support for the production of a solo exhibition. "I consider the Fertile Ground program as one of the most intelligent and extra useful programmes both for artists and the program implementing

organizations. it is an incredible chance to be part of the program," shared TPF's artistic director and co-founder, Nestan Nijaradze.

TPF is planning to organise a group exhibition of the selected artists for the Tbilisi Art Fair (TAF) in April 2024; an art platform with an important role in strengthening local and regional artists, galleries, and other structures. What's more, the Fertile Ground programme also contributed towards the sustainability of Tbilisi Photo Festival, which found itself in a precarious situation in 2023 when political developments shifted funding priorities away from arts and culture.



Performance by Elyla during their residency with Furacia in Mexico

THE PRINCE CLAUS FUND LEARNS

Collaboration with—and continuous learning from—the communities we serve have always been the core values of our work. That’s why in 2023 we appointed the International Advisory Board of the Prince Claus Fund—9 inspiring individuals, invited from the Fund’s global community of changemakers, who will advise the organisation on future strategic decisions, reflect on the relevance of our mission, and offer valuable insight into the local contexts of the regions we work in. The Board will come together twice a year, once online and once in person. Their first meeting occurred in December at the Prince Claus Fund Biennial Symposium 2023 in Sri Lanka.

Our commitment to collaborative learning with partners is also manifested through a series of application writing workshops conducted in collaboration with spaces in Lebanon, Indonesia and Colombia. Drawing on our extensive experience in receiving and reviewing international applications, the Fund shares knowledge about the different ways of approaching application forms and submitting projects. A result from the workshops is the open-source handbook, “Funding Demystified”, which is an open source document that aims to serve as a guide for a multi-day workshop based around practical tips and tricks.

Real impact doesn’t happen overnight. It takes time, demands continuous nurturing, and evolves organically. Back in 2021, we started our new strategy of supporting practitioners through Seed, Mentorship, and Impact awards. Today, we are excited to be far enough into our new way of working that we can begin to observe tangible results. Seeing this impact makes us even more assured of the importance of supporting artists and practitioners through trust-based funding, recognition, and connections.

In 2023, we reached the halfway mark of our subsidy period spanning from 2021 to 2024. To ensure the effectiveness and adaptability of our approach, we initiated a comprehensive mid-term evaluation. This assessment delved into the strategy’s relevance, insights gained, and the Fund’s ability to adjust to evolving needs. It stands as a pivotal part of our ongoing learning journey, complemented by thorough internal reflection.

Some key conclusions from the evaluation showcased that our commitment to trust-based funding meets a crucial need and is proof of the Fund’s “context-informed ethos”. Through it, the Fund can provide a safe space for reflection, particularly for early career Seed Award recipients. What’s more, the Fund has taken steps to decentralise its activities, including the introduction of the Mobile Labs and Fertile Ground Programme. We also recognise that for culture to effect social change internationally, the Fund needs to focus on organisational development and capacity building within its international ecosystem.

Our Head of Programmes, Tessa Giller, reflects on how the Cultural and Artistic Responses to the Environmental Crisis Mentorship Programme can lead to change.

“The programme’s strength is the plurality of narratives, voices it brings together. Each of these artists’ responses are an offering to a much wider and ongoing global conversation. As the programme continues to grow, expand, and evolve, we hope that the echoing of these responses will culminate into something much larger - something that can be a space of refuge, resilience, and resistance, not only for those who participate, but also for those who enter into its dialogue. Ultimately it is this what we hope the programme will offer, a space for international solidarity and for imagining collective ways of addressing the many manifestations of the climate crisis.”



“What truly inspired and moved me was the unyielding spirit of the arts community. In the face of uncertainty, the community’s collective resolve to not just persevere but thrive was a testament to the transformative power of art. This unwavering commitment to creativity and expression, even in the most unstable contexts, has been both a beacon of hope and a source of immense inspiration.”

Blqees Zuhir, Mentorship Awardee Building Beyond (Libya)

Blqees Zuhair is an architect and curator based in Libya. Her work combines architectural methods with photography and built heritage to investigate how space and sociality are formed and influenced by the surrounding regional contexts. She developed *The Shore is the Land*, a project that seeks to consider migration histories and seafaring from the perspective situated within the Libyan land.

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

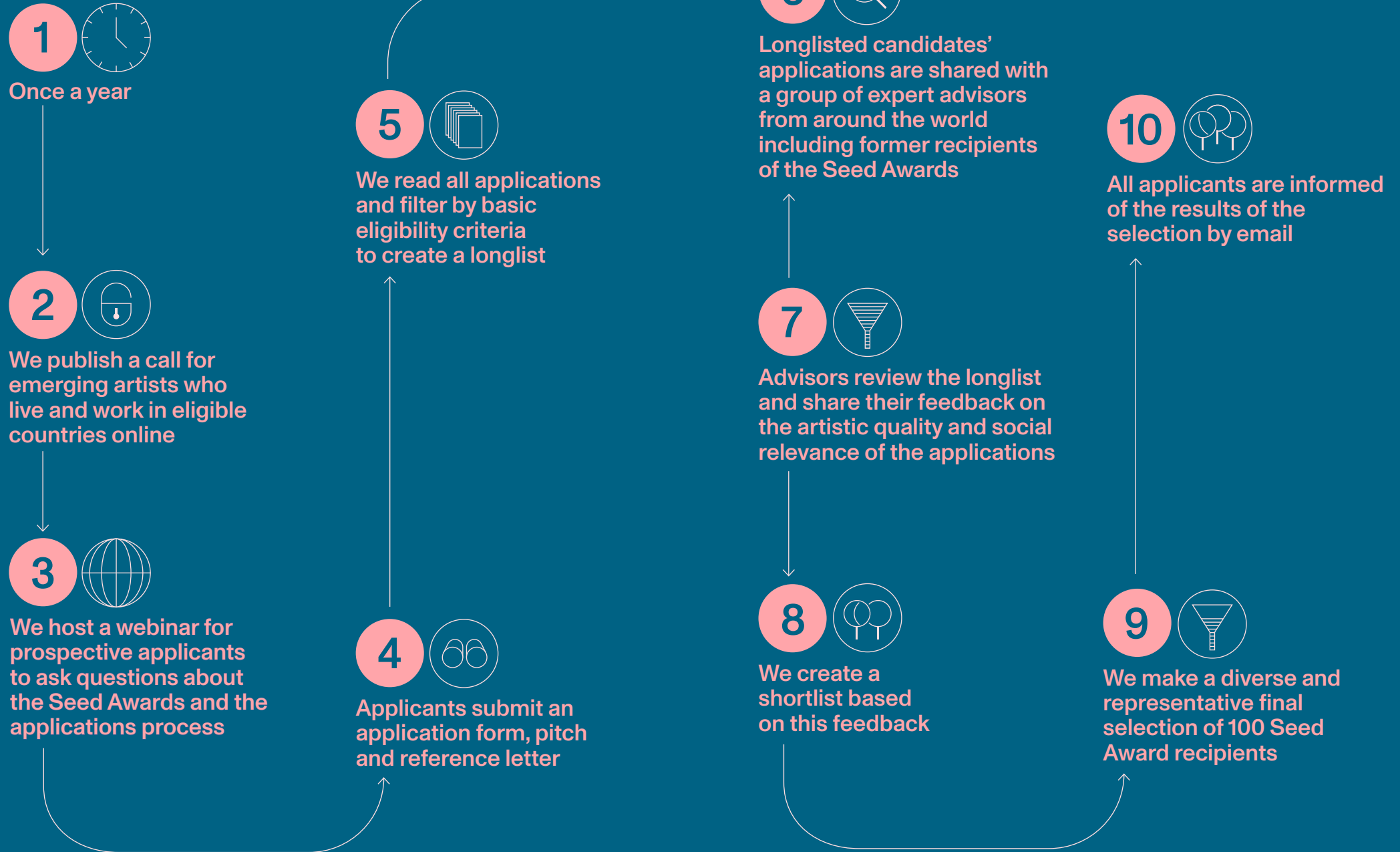
→ Diversity

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



Work at ARTJOG by Candrani Yulis, Seed Awardee (Indonesia)

SEED Awards Selection Procedure



MENTORSHIP Awards Selection Procedure



1
Two-three times a year



2
We publish a call with a regional, thematic and/or disciplinary focus online



3
Applicants submit an application form, pitch and portfolio



4
We read all applications and filter by basic eligibility criteria to create a longlist



5
Together with the respective partner organisation, we create a shortlist based on artistic quality and social impact of each application



6^a
Shortlisted candidates' applications are shared with a group of expert advisors around the world – including former recipients of the Mentorship Awards



6^b
Shortlisted candidates answer follow-up questions on their work and goals for the programme



6^c
We conduct desk research and solicit additional advice on the work and context of shortlisted applicants



7
The Mentorship Programme offers a year with 3 weekly online sessions and 2 in person Lab Weeks



8
Together with the respective partner organisation, we make a final selection of ~12 Award recipients

IMPACT Awards Selection Procedure



Once every two years



We solicit confidential nominations from our international network.



We select members of an international awards jury.



We conduct a first round of research on all eligible candidates.



We read all nominations and filter for eligibility.



Additional nominations may be scouted from underrepresented areas.



Jury meets for the first time and determines a longlist based on the first round of research.



We conduct a second round of research, soliciting expert advice on the quality and impact of each candidate's work in their local context.



Jury meets for a second time and determines a shortlist based on the second round of research.



We contact selected candidates and ask them to accept the award.



Jury meets for the final time and selects the six recipients of the Impact Award.



We conduct a third round of research, answering specific questions from the jury about shortlisted candidates.

SUPPORT US

We would like to thank all our donors, funders, and partners, alongside our core funders the Ministry of Foreign Affairs and the National Postcode Lottery, - we are grateful for your contributions.

We are dreaming big and for this, we need your support. In 2033, we envision the Fund as an organisation that plays a pivotal role in fostering a resilient artistic ecosystem. To achieve this vision, a strategic approach to fundraising is imperative. Our Fundraising team organises its efforts around three core pillars: Individual Giving, Funds & Foundations, and Corporate Partnerships, each playing a vital role within the organisation's management structure. This structure underscores the Fund's commitment to diversifying funding sources and engaging donors personally.

By supporting the Prince Claus Fund, you can make a difference in the lives of people who aspire for change and inspire others. With your help, we can advance our global community of changemakers, accelerate their impact and amplify the transformative power of culture as a fundamental force for progress. We hope you will join us in this journey! If you are interested in learning more about how you can support us, please reach out to our Fundraising team here fundraising@princeclausfund.nl.

THANK YOU



PHOTO BY MAARTEN VAN HAAFF, taken at the 6 September dinner in Hotel de l'Europe

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 2023.

FUNDING PARTNERS

The Dutch Ministry of Foreign Affairs
The Dutch Postcode Lottery

PRINCE CLAUS SEED AWARDS

were partially made possible by the British Council and the Ing Yoe Tan Fund

PARTNERS

Arab Fund for Arts and Culture
British Council
Goethe-Institut
Hawthornden Foundation
Magnum Foundation
Open Society Foundations
Creative Industries Fund NL

COLLABORATING PARTNERS

32° East | Ugandan Arts Trust
Cemeti – Institut for Art and Society
Conflictorium
CRIA (Creando Redes Independientes y Artísticas)
DokuFest
Furiaca
Studio 8
Tbilisi Photo Festival
OSCAM – Open Space Contemporary Art Museum

The Study Group/The Quick and the Brave
Through the Window
Motormond
Arts Map

TORCHBEARERS

Irma Boom
Soledad Cordova and Leonard Stolk
Marc and Janneke Dreesmann-Beerkens
Duco Hordijk and Arnout Ploos van Amstel
Lutfia Rabbani Foundation
Ton and Maya Meijer-Bergmans
Ribbink-Van Den Hoek Familiestichting
Han-Maurits Schaapveld
Versteeg Wigman Sprey advocaten
Pascal and Irene Visée
And donors who wish to remain anonymous

CORPORATE PARTNERS

International Bureau of Fiscal Documentation IBFD
KLM
Luxury Hotels of Amsterdam
De L'Europe Amsterdam
Eden Hotel Amsterdam

LEGACY FUNDS

CHAP Fonds
Ing Yoe Tan Fund
Mrs. H. Elburg

SUPPORTERS

René Kiers and Alexandra Kiers-Becking
Alexander Maljers and Chantal van Erven Dorens
Martijn de Waal and Anna Elffers
Donors and partners who wish to remain anonymous

Would you like to support the Prince Claus Fund?
Please visit princeclausfund.org to find out how you can contribute.

ANNEX I: STATEMENT OF ACCOUNT

● Honorary chair and board

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

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	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 6, 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 2023, the board met four times for the regular board meetings.

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

In 2023, the average attendance rate of the board was 75%.

On 24 November 2023 the board discussed the amended statutes and approved that the Prince Claus Fund board will now become a supervisory board and the functions of the Director will be of executive nature. The statutes were registered and adopted by the board on 22 February 2024. They 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 € 120,741 for 2023.

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.

● Office of the Prince Claus Fund 2023

Marcus Tebogo Desando, Director
Kitty Schoenmaker, Operations Manager
Cora Taal, Finances & Administration Coordinator
Fariba Derakhshani, Chief Special Projects
Fernando Monteiro, Special Projects Coordinator
Mette Gratama van Andel, Head of Monitoring, Evaluation & Learning
Laura Alexander, Monitoring, Evaluation & Learning Coordinator
Tessa Giller, Head of Programmes
Dilara Jaring-Kanik, Exchanges Manager
Emma van Schie, Programme Coordinator
Victoria Harari, Programme Coordinator
Mohamad Dib, Programme Coordinator, from 16 January 2023
Emma Swaan, Head of Fundraising, from 1 March 2023
Olga Muhwati, Fundraising Manager, until 30 September 2023
Laura Urbonavičiūtė, Communications Manager
Val Dechev, Communications Coordinator, from 6 February 2023
Evelyn Onnes, Documentalist (Volunteer)

● Internship and volunteer policy

In 2023, 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.

At the end of 2020, work was done to update the existing protocol for interns and volunteers, to facilitate an even better and positive learning experience for them. Agreements have also been made about the vacancy texts and the way in which interviews are conducted. In 2023 the policy was revisited further, and responsibilities clarified.

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, the allowance was researched and an adjusted allowance has been put in place for 2023.

In 2023 the average number of FTEs was 14.32. In 2022, this average was 15.23. The reason for this reduction of FTEs is that one staff member discontinued their service to the fund in September.

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

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 Programmes.

The director is responsible, within the aims of the organisation, for general policy development and

implementation, external representation, public relations policy, managing the office and staff, implementing the general terms of employment, and for preparing and implementing the decisions of the board.

The management and 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 7.2 and 8.8).

The division of tasks and powers between the director and the 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 board and management 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 and final approval by the board will be made in 2024.

There is a complaints procedure, a whistleblowing procedure, the code of conduct, the confidential advisor protocol and the terms of employment; all updated in 2020

and added where necessary in 2021 but it did not appear necessary to make active use of them. This also applies to the external confidential advisor. The remuneration policy is appropriate for the cultural field and is laid down in the terms of employment.

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

The 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 director and adopted by the board, as are the annual plan and budget.

The board convenes a self-evaluation meeting at least once a year and conducts an annual assessment interview with the 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.

● 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 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.

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.

The current level meets this. The determination was based on a model of risk analysis.

By forming a continuity reserve, the Prince Claus Fund can deal with unforeseen situations and fulfill the contractual obligations if there is no or insufficient follow-up financing.

● 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. For this reason an amount of € 209,000 was being reserved in 2022 for operational use for 2023.

These funds were spent in 2023.

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 (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 2023. 'With Accountants' was appointed to audit the financial statements. The independent auditor's report on this audit is included on page 42.

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 2023 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. It received its regular commitment of € 500,000 as a contribution from the lottery in 2023. This annual contribution will be continued until 2025.

Total income in 2023 was € 906,000 under budget, mainly (70%) due to more less income from collaborations and partly due to less income from companies and private individuals. More details on this are given in the notes to the statement of income and expenditure.

In comparison with 2022 income fell down € 1,492,000, largely due to the establishment of CER as an independent organisation in the year 2022.

● Expenditure aspects

Total expenditure 2023 is € 962,000 under budget. Direct spending on programmes has been € 828,000 under budget, while indirect spending (personnel, fundraising, housing et cetera) is € 134,000 under budget.

The underspending on programmes is largely related to lesser income from other non-profit organisations, since there is a direct link between income and expenditure with respect to collaborations. More details on this are given in the notes to the statement of income and expenditure.

The underspending on indirect costs consists mainly of underspending on personnel (55%), office and fundraising.

In comparison with 2022 total expenditure fell down € 1,300,000, also largely due to the establishment of CER as an independent organisation.

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

Taking into account the financial income of € 38,000 that was not budgeted, the balance of income and expenditure amounts to a negative balance of € 152,000, while a negative balance of € 247,000 was budgeted.

From all expenditure 2023 a total amount of € 278,000 will be funded from the Reserve OSF and the restricted fund Tan.

An amount of € 145,000 will be added to the continuity reserve, while € 73,000 was budgeted.

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 2023 this condition is almost being met (69.1%).

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

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.

	Realisation 2023	Budget 2023
INTERNAL STANDARD		
1. Direct costs of programmes and projects preferably minimal 70% of expenditure	69,1%	71,8%
GENERAL		
2. Costs of fundraising divided by total income	5,7%	4,4%
3. Share in expenditure		
- charitable activities	90,5%	91,7%
- fundraising costs	5,5%	4,2%
- management & administration costs	4,0%	4,1%
Total	100%	100%

● Balance sheet as at 31 December 2023

Ref.	31-12-2023 €	31-12-2022 €
Fixed assets		
1 - Tangible fixed assets	65.696	85.109
Total fixed assets	65.696	85.109
Current assets		
2 - Receivables	622.364	1.075.925
3 - Cash and cash equivalents	4.791.944	4.941.821
Total current assets	5.414.308	6.017.746
Total assets	5.480.004	6.102.855
Reserves and funds		
Reserves		
4 - Continuity reserve	1.327.196	1.182.465
5 - Reserve CER Foundation	0	0
6 - Reserve fixed assets	65.696	85.109
7 - Reserve OSF	0	208.803
Total reserves	1.392.892	1.476.377
Funds		
8 - Restricted fund Tan	494.280	563.280
Total funds	494.280	563.280
Accruals		
9 - Long term project allotments	0	0
10 - Short term project allotments	1.095.513	1.154.436
11 - Other short term accruals	2.497.319	2.908.762
Total accruals	3.592.832	4.063.198
Total liabilities	5.480.004	6.102.855

Statement of income and expenditure 2023

Ref.	Realisation 2023	Budget 2023	Realisation 2022
	€	€	€
INCOME			
11 - Income from private individuals	51.666	165.000	20.712
12 - Income from companies	47.788	200.000	201.756
13 - Income from lottery organisations	500.000	500.000	589.817
14 - Income from government grants	3.297.505	3.350.000	3.771.604
15 - Income from other non-profit organisations	1.089.921	1.677.500	1.895.312
Total income	4.986.880	5.892.500	6.479.201
16 - EXPENDITURE			
Programme expenditure			
- Programmes	3.747.944	4.524.430	2.757.517
- Special Projects	583.309	628.637	928.698
- Monitoring, Evaluation & Learning	195.781	222.429	217.005
- Communications	197.815	154.376	0
- Sponsored expenditure	41.046	100.000	0
- Cultural Emergency Response	0	0	1.774.356
- Next Generation	0	0	233.749
- Amplifying Creative Voices	0	0	109.808
Release	-81.981	0	-18.756
Total programme expenditure	4.683.914	5.629.872	6.002.377
Costs of generating funds	284.598	259.944	237.285
Management and administration	208.610	249.547	237.729
Total expenditure	5.177.122	6.139.363	6.477.391
Balance before financial income and expenditure	-190.242	-246.863	1.810
17 - Financial income and expenditure	37.757	0	-14.193
BALANCE OF INCOME AND EXPENDITURE	-152.485	-246.863	-12.383
Allocation balance of income and expenditure			
- Continuity reserve	144.731	73.137	0
- Reserve CER Foundation	0	0	-120.000
- Reserve fixed assets	-19.413	0	-32.186
- Reserve OSF	-208.803	-250.000	208.803
- Restricted fund Tan	-69.000	-70.000	-69.000
TOTAL	-152.485	-246.863	-12.383

Concept and production supervision: Laura Alexander, Mette Gratama van Andel
Writer/Editor: Val Dechev
Visual Identity: ...,staat
Graphic Design: Studio Nem.

Cover photo: Performance by Eyla, Seed Awardee and Mentorship Awardee (Nicaragua). Torita-encuetada is a video performance work where you can see a fire ritual between a racialized queer mestizo and a queer indigenous person. It's an action to honor the journey of decolonization. This piece is currently part of the Ortiz Gurdian Collection and the Cisneros Fontanals collection. Watch [here](#).

Thanks to all the partners of the Prince Claus Fund for their invaluable contributions.

We hope to have provided the right credits for all images used.
If this is not the case please inform us and we can make needed adaptations.

