



SEED AWARDS

2023

One-Year Impact Report



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Fonds

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Introduction

In August 2024, one year after they received the Prince Claus Seed, the 2023 100 Seed Awardees were invited to submit a brief report on their work over the past year. This reporting, consisting of open narrative questions, is intended to help us to better understand the impact of the awards, rather than to evaluate the awardees themselves. Despite the absence of a financial incentive to report, we were happy to see that all but 8 of the awardees chose to share their stories with us, offering 92 different windows into the transformative power of the Seed Awards.

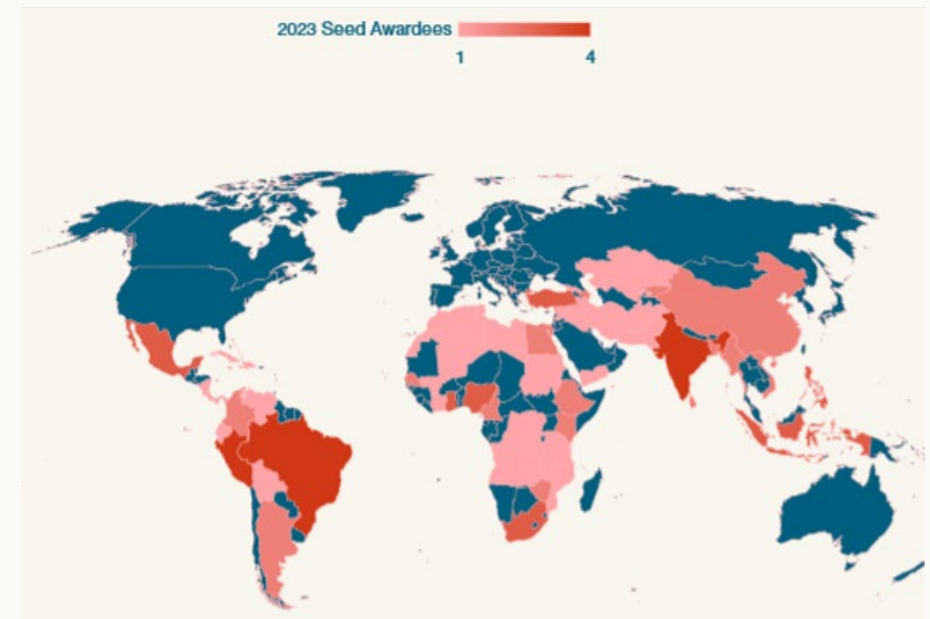
The 2023 Seed Awardees are based in 61 countries across the Americas, Africa, and Asia and work across many disciplines and topics, and their stories are even more diverse. Despite their diversity, patterns emerge across the reports submitted. This impact report brings together 92 different, highly personal narratives to identify recurring themes and mechanisms of change, following four of the main indicators defined in our Theory of Change.

These are **Growth** (the development of new professional perspectives, personal growth, leadership skills), **Reach** (leverage, catalyst effect, change in audience) **Connections** (engagement with people; meaningful connections and collaborations) and **Societal**

(engagement with societal issues and/or themes; new perspectives, societal effects).

The first three sections of this report, therefore, illustrate the different mechanisms by which receiving a Seed Award has been pivotal for the development of recipients' practice, while the fourth describes the societal engagement and impact of Seed Awardees work over the past year, from driving dialogue on gender and the climate crisis to developing local artistic infrastructures.

Finally, this report illustrates some of the challenges awardees have faced over the last year, and summarises their feedback for the Prince Claus Fund.



Growth

For the overwhelming majority of the 2023 Seed Award recipients, the award stimulated artistic and professional growth in the year after it was received. The recognition, connections and trust-based funding received through the award represented a turning point that was described by a number of recipients as “pivotal” – such as **Riska Munawarah**, who wrote “the grant has not only provided financial support but also motivated me, boosted my confidence, and offered opportunities for growth as an artist.”

This section examines some of the ways in which the award stimulated growth, from the experimentation and investment in equipment it enabled to the psychological impact of the recognition, and the freedom of daily life without immediate financial pressures. Artistic growth has manifested in new and innovative projects, and in deeper and more nuanced engagement with social, political or environmental questions. **Afreen Akhtar** summed it up, with “Looking back on the year past, I think it has turned out to be the most productive year of my life.”

Confidence

The intangible, psychological impact of the award was as important as the financial contribution for many of the awardees, with at least a third of the reports received describing the immense confidence boost that came with being recognized in this way. In the words of Dian Arumningtyas; “what inspired or moved me the most from the past year is actually having the “boost” to believe that my practice is relevant, my voice is heard, and my agency is seen.”

For at least a few, it was the confidence boost of the Seed Award that allowed them to fully think of themselves as professional cultural practitioners; Esther Mwema writes “One year as a Prince Claus awardee has given me the confidence to call myself an artist.” For many others, the award gave them the confidence in their practices they needed develop new skills, or to engage publicly with audiences. For Moïse Togo, the award “allowed me to think further ahead and believe that it is possible to stand out through a unique artistic approach, that it is possible and even permissible to dream.”

This increase in confidence came not only through the award itself, but from the reaction of others to the recognition. Awardees described feeling that their work was taken more seriously within their own artistic communities, such as Cruzz Taylor, who wrote that the

recognition had “enhanced my credibility as a dancer within my community”. Dorotej found that “people see a more serious approach to my work and want to collaborate with me on new artistic explorations”

Experimentation

As in previous years, the room for experimentation created by the award was a pivotal driver of growth. Just over a quarter of reporting awardees described some form of experimentation in the year since receiving the award, and many cited the award as having made them feel able to take new risks with their practice, testing out new ideas, collaborations and approaches. For Riska Munawarah, “The grant has given me greater confidence to explore new themes and styles in photography...I no longer feel constrained by others’ expectations; instead, I feel free to experiment and create original work.”

A number of awardees were able to experiment with new forms of media – such as Abbey IT-A, who has begun developing his thinking through the writing of exhibition reviews, Chase Rhys, who has begun writing for the screen on top of his established writing practice, Diana Castro Sánchez, who has been exploring analogue photography for the first time, and Liz Haedo, who has almost completed her debut novel while also working with documentary film as a director for the first time.

The freedom to experiment leads to unexpected outcomes, advancing awardees’ practices in terms of both form and content. Tati Lopez writes that “experimentation has not only expanded my technical skills but has also contributed to the definition of an artistic voice that reflects the multiplicity of my interests and the dynamism of my practice.”



Image - Kasser Sanchez

Investing in equipment

The confidence and drive towards experimentation was facilitated by Awardees ability to invest in equipment for the their work. As in previous years, the purchase or hire of equipment was the most commonly reported use of the award money received, with 82% of awardees reporting spending in this category.

Purchasing much-needed equipment is one of the most sustainable ways the Seed Awards allow artists to grow their practice. Access to high quality equipment, particularly film and still cameras, sound recording and editing equipment, had significantly improved the quality of the work awardees are able to produce. Lojithan Ram writes that “the ability to capture more detailed and impactful images has enhanced my storytelling capabilities, enabling me to present my work to a broader audience and attract greater attention to the issues I am passionate about.”

Access to equipment which they had previously needed to borrow or do without has also improved the efficiency of awardees' processes. For Linh San, the purchase of her own small kiln for her studio means that she no longer needs to travel between Hanoi and Bat Trang to have her ceramic work fired. Similarly, Calix writes that his purchase of a mic and upgraded computer for his workstation “saves me almost 50% of time when recording, and production.”



Image - Open studio Linh San

Relief of financial pressure

One of the most immediate impact of a Seed Award described by many of the recipients is having the ability, often for the first time, to dedicate themselves full time to their practice. Just over half of the awardees used at least some of the award to cover their living expenses during the period, and the subsequent feeling of security is described a major driver of growth.

Andiswa Mkosi, for example, writes that “what has impacted me the most is the freedom to use my time as I wished. I was able to fully focus on my artistic projects without the pressure of client work to cover rent and put food on the table. With that burden lifted, I could explore my practice without limitations.” Mbé could use the award to pay for home studio infrastructure for rehearsals, as well as covering his basic needs between paid work. He pointed out that “stability is crucial for the development of new ideas and projects.”

Beyond its impact on general creative well-being, financial security allowed awardees to throw themselves into new projects that would otherwise not have been viable. Liz Haedo describes the prize as having enabled her to “buy” her own time for specific projects, and this is echoed in the narratives of other awardees. Biswajit Thakuria was able to dedicate seven months to research and community engagement in a single location, a productively intensive process that would not have

been financially viable without the award, while Lin Htet Aung was able to take time off from his multiple jobs to dedicate himself to his debut feature film, *Making a Sea*.



Image - Luis M. S. Santos

Reach

The work of Seed Awardees has reached wide and diverse audiences, both locally and internationally, as a result of the Award, through innumerable exhibitions, anthologies and media.

This section looks at the new audiences reached by Awardees; locally, internationally, and through the media.

Local audiences

Within their local contexts, awardees reached significant audiences. For those working in visual art, this reach came mostly in the form of exhibitions. A number reported having had their first ever solo exhibition in the year since receiving the award, a significant milestone in their career. One, Monon Muntaka, described the impact of her first exhibition; “that was a huge shift in my professional journey... After the exhibition people know about my work and are curious which means a lot to me.”

Others reached audiences through their participation in larger exhibitions. Rodrigo Urbina’s work was featured in a national contemporary art competition in Venezuela, while Kasser Sánchez’s was shown in several exhibitions as well as being featured on the website of the Mexican Pavilion and the Venice Architecture Biennale.

For awardees working in other disciplines, programming and performances reached wide local audiences. Irene

Themistocles Ruyakingira’s Women Mountain dance project, based on research into the role of women in the history of African liberation, was performed in schools, public spaces and historical sites across Tanzania, reaching an audience of over 12000, while the series of screenings organized by Mervine Aquino reached a diverse audience in his hometown in the Philippines. Mervine writes “I am surprised and also moved that people actually are interested and come to screenings and discussions as long as such events and spaces for expression and appreciation exist.”



Image - Mervine Aquino screening

International audiences

A significant number of Seed Awardees (roughly 40%) also reached new audiences internationally, in the form of participation in international exhibitions, festivals and residencies. Seed Awardees showed work in cities including Almaty, Amsterdam, Arles, Bamako, Bandung, Bergen, Berlin, Bern, Bilbao, Busan, Durban, Florence, Frankfurt, Hainan, Hamburg, Hanoi, Houston, Jersey, Kranj, Lisbon, Locarno, London, Luanda, Milan, New York, Paris, Prague, Rome, Rotterdam, São Paulo, Sharjah, Singapore, Venice and Vienna.

International exposure can be extremely meaningful for artists at this stage of their career. Beyond the career opportunities it brings, connection with communities can build important an important sense of solidarity, as Maldita Vaina described in her experience of touring Europe; “One of the most profound experiences this past year has been connecting with queer and trans communities across the globe. It’s been incredibly moving to witness the far-reaching impact of my work and to see how it resonates with people from diverse backgrounds.” Chase Rhys was invited to teach a masterclass at Colombia University in New York, and wrote that “this experience sparked important conversations around language, identity, and representation, further validating the importance of my work in a global context.”

For some artists, however, reaching international audiences has been made more difficult by the

challenging circumstances within which they work. Kav-Alye Pierre was unable to be present for a number of engagements outside of Haiti after the worsening security situation led to the suspension of all flights into and out of the country, while Khursheed Ahmad was unable to perform at the International Tanzmesse NRW dance festival in Düsseldorf after his visa application was denied.



Image - Opening Wirunwan Victoria Pitaktong

Media coverage

Increased reach was also achieved through online presence, as well as coverage in different forms of media. A number of Awardees used a portion of the funds to set up their professional website, which [Esther Mwema](#) reports “has been a good platform for folks interested in my work to reach out.”

Other awardees, particularly photographers and writers, report being invited to contribute to old and new media, including podcasts and both local and international newspapers. [Sahat Zia Hero](#) described his photography work documenting the voices of the Rohingya community in Bangladesh having been featured in media including Al Jazeera, NPR, F-Stop Magazine and SBS news in Australia, while [Fawaz Oyedeji](#) has received commissions from Agence France-Presse, Architectural Review and Magnum Photos and has work featured in Les Echos.

Visual artists and performers have also seen media coverage in the form of reviews and articles.



Connections

Connections – with peers, mentors and institutions – can be an invaluable part of an artist's development. In their reports, around half of the awardees described the positive impact of the connections they had been able to make through the award; some through entry into the Prince Claus Fund's global network of artists and changemakers, others through the attention they received after the recognition of the award. Maguette Diop describes how building connections with key figures "has allowed me to become more deeply involved with a community of professionals who share similar goals and passions." Andrés Madrigal Alvarado writes that "this sense of community has been incredibly inspiring, making me feel like part of something bigger than just an individual pursuing creative goals."

Becoming part of an artistic community feeds the increased confidence many awardees reported as a result of the award. For Khotso Sibanda the doors to new networks opened by the award have allowed reinforced her sense of purpose in using art for social change. She writes that "this has not only expanded my perspective but has also enriched my practice, encouraging me to explore new mediums and approaches in my work."

This section examines some of the ways in which the impact of connections has manifested, from the intangible impact of feeling part of a wider cultural

community to the collaborations and opportunities that have grown out of this community.

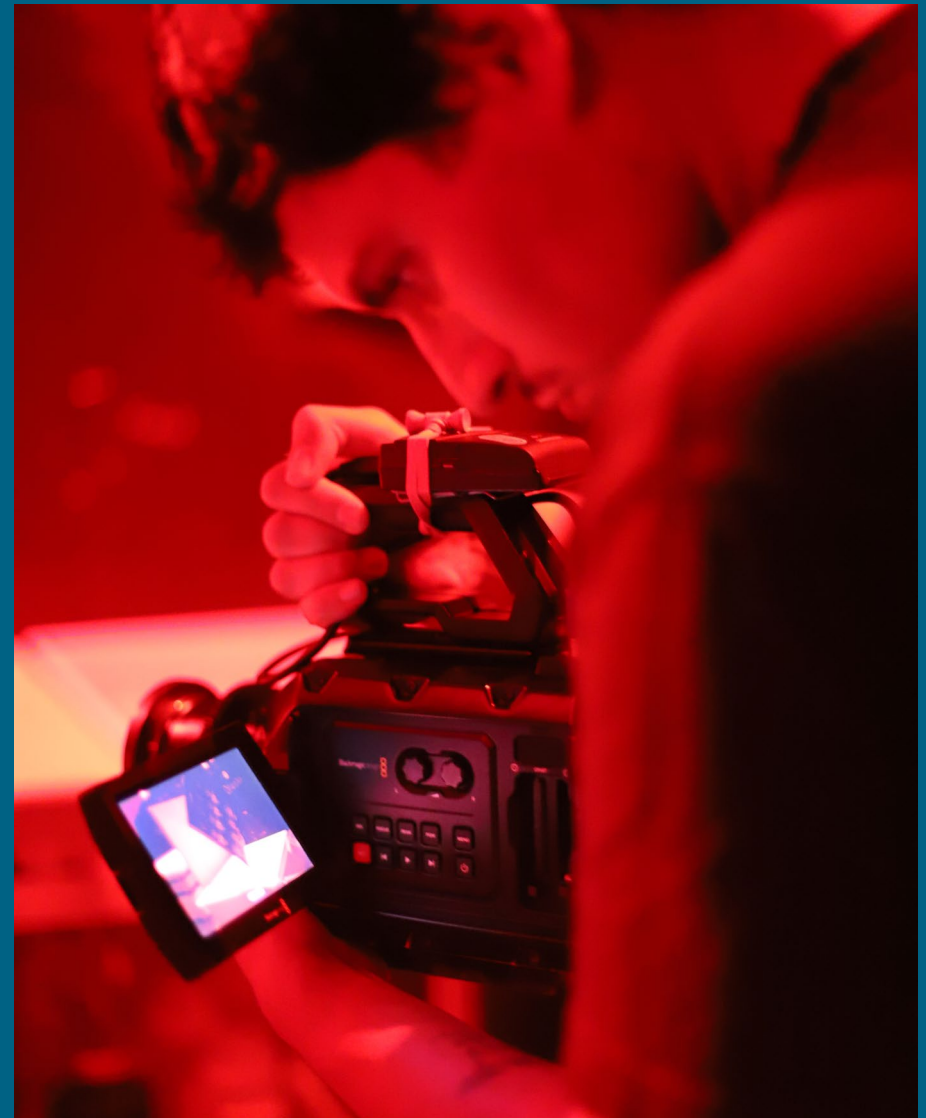


Image - Andres Madrigal during filming

Joining the network

Receiving a Seed Award is more than money, it means joining the extending Prince Claus network of artists and cultural practitioners all over the world. Seed Awardees become a part of this network through membership of an online platform, and through participating in events in their own regions and abroad. Lucrezia writes that “engaging with their creativity and perspectives expanded my understanding of art and inspired me to explore new directions in my own work.”

The PCF Connect platform, which hosted online events and workshops, was the main connection with our global network for most Awardees. Chris Luza writes that connecting with this global community online has been extremely valuable, since it “led me to meet other cultural practitioners from latitudes that in another contexts would be impossible for me to know.” For Biswajit Thakuria “engaging with diverse perspectives has significantly enriched my practice, and the dialogue with fellow seed awardees has been particularly inspiring.”

In person events such as the Mobile Labs in Brazil and Senegal, and the Symposium in Sri Lanka, allowed some Seed Awardees to connect to the network in person. Chathuri Nissansala describes these connections as pivotal for the development of her work, since they “help[ed] me to gain momentum, organize and expand my practice furthermore.”

Other forms of Seed Awardee participation in the network took place through our Fertile Ground programme, which connects artists with organisations that offer a platform to showcase their work or participate in residencies or workshops, and through participation in Exchanges projects such as Through the Window. Two of the 2023 Seed Awardees, Blerta Haziraj and Dian Arumningtyas, have also become advisors to the Fund, sharing their expertise during the selection of the 2024 Seed Awardees.



Image - Visit to Seed Awardee Frank Mugisha with Fertile Ground network

Collaboration

Connections often grow into collaborations, enabling a wider collective impact. For many artists, the recognition of the award was a jumping off point for deeper collaborative relationships. For Esther Mwema, this effect was almost immediate. She writes “as soon as the awards came out, I received communication from other artists who wanted to collaborate on projects.” Kwamena Boison also noted the impact of the award on his connections, sharing that “this period of growth has not only deepened my artistic practice but also expanded my network of collaborators.”

Seed Awardees have engaged in collaborations with other artists, both in their local context and cross-culturally. Liz Haedo describes new projects in collaboration with an Argentinian peer in her home country of Paraguay, while Lucrezia connected with a New York-based artist for a collaboration they describe as “transformative moment in my artistic career, revealing the powerful synergy between different art forms.” Collaborative projects are facilitated by trust-based funding, which allows artists to explore possible joint projects while being able to flexibly cover the associated costs.

Around 10% of awardees singled out their participation in residencies during the year, often facilitated by the Seed Award, as a fertile ground for collaboration. For Sadiq

Al-Harasi, a long residency at the MMAG Foundation in Amman, funded through the Seed Award, was both an important space to learn new skills, and an opportunity to platform the work of other Yemini artists in Jordan. For Labdi Ommes, a month-long residency at PerforcraZe Artist residency in Ghana was profoundly influential on her understanding of different soundscapes across the African continent.

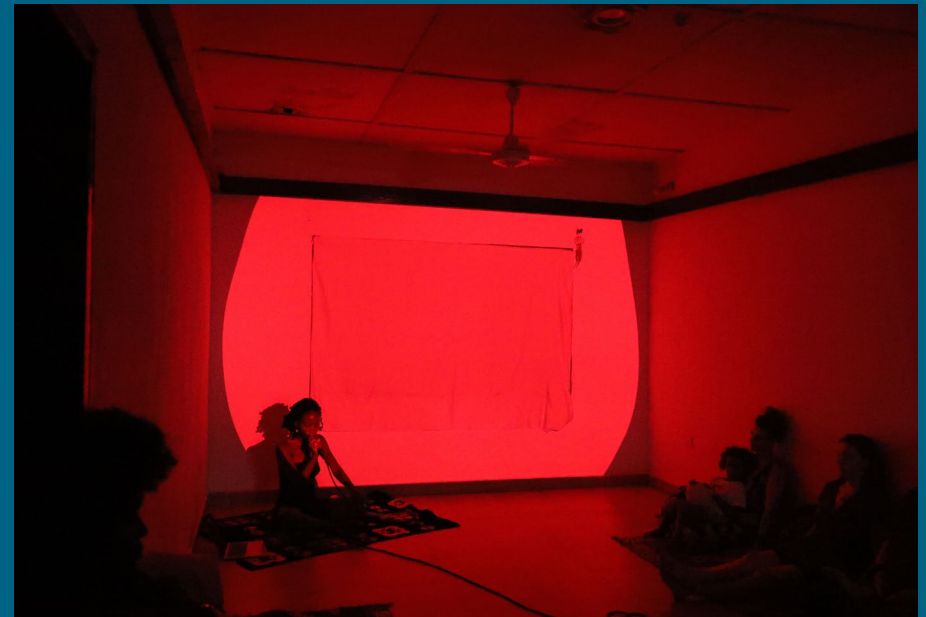


Image - Performance by Labdi Ommes during her residency

Recognition

For some Seed Awardees connections have taken the form of or led to prizes and support from other institutions. For example, Lin Htet Aung was invited as one of 20 participants of the prestigious Locarno Filmmakers Academy, Moïse Togo was nominated for the Emerge 2023 Revelation Prize, Nejbir Erkol won the Akbank 42nd Contemporary Artists Award, and Sonata Raiymkulova won first place in the “visual arts” category at the Cultural Festival in Bern.

Having the opportunity to network, online or in person, is vital to open up opportunities. Having used the seed award to cover her travel to a film festival in Spain, Diana Castro Sánchez was able to have discussions with programmers that led to her being invited to present her work again at the prestigious DocLisboa Film Festival in Portugal, while Maya Ponce was invited to present her work was invited to be part of a major exhibition in Quito after being discovered by a curator on the Prince Claus Fund website.

Maame Adwoa Prempeh’s work documenting the life and practice of Senegalese architect Jean-Charles Tall has also secured her a mentorship from an established filmmaker working on showcasing African architecture through documentary; she writes that “through this mentorship, I have obtained guidance on how to navigate the documentary industry as a beginner.”



Image - Esther Mwema at the FutureMoney Open Studios talking about her project

Societal

Since receiving the award, artists have created work digging into social, political, economic and cultural issues and sparking dialogue – around topics as varied as migration, language, dictatorship, mental health and labor rights. Overall, 80% of reports described some form of societal impact or new forms of engagement.

Certain themes in particular recur throughout the work of many artists, and this section digs into the ways in which Seed Awardees are pushing vital conversations forward, or contributing to their local context.



Image - Nguyen Duy Anh

Gender

Gender equality is one of the most common thematic areas addressed by the work of the 2023 Seed Awardees, with around half of the cohort describing it as one of their concerns. The reports submitted after a year provide insight into the ways in which Seed Awardees have been able to use the Award to empower women and stimulate powerful dialogues around gender in its different manifestations.

Some have produced work that deals directly with the position of women in their societies, such as the filmmaker **Reza Baastani**, whose work documenting the Woman, Life, Freedom movement received a special screening at the Nahal International Short Film Festival in Tehran, and prompted audience conversations “about their shared experience of changing their views on concepts such as equality, freedom, and life after the events of 2023 in Iran.” **Riska Munawara** developed her visual exploration of “the challenges faced by women in the context of Islamic law implementation in Aceh” through research in family archives and conceptual portraiture, sparking “interesting discussions among the public.” Also taking a historical approach was **Blerta Haziraj**, whose exhibition at the Autostrada Biennale in Kosovo showcased archival materials as well as her film, *The Future is Better Comrade*, which tackles the legacies of socialist feminism.

For other awardees, thinking critically about gender equality also means reflecting on the position of men. **Ceytengri**, for instance, has developed a short video art work exploring toxic masculinity and PTSD, and she writes that “the honest depiction of these themes has sparked significant discussions about mental health and masculinity.” Another awardee, **Talin Subbaraya**, presented their performance titled *This is the Male Washroom*, which deals with “ideas of masculinity that percolate into the washroom and out of it into varied spheres of life”.

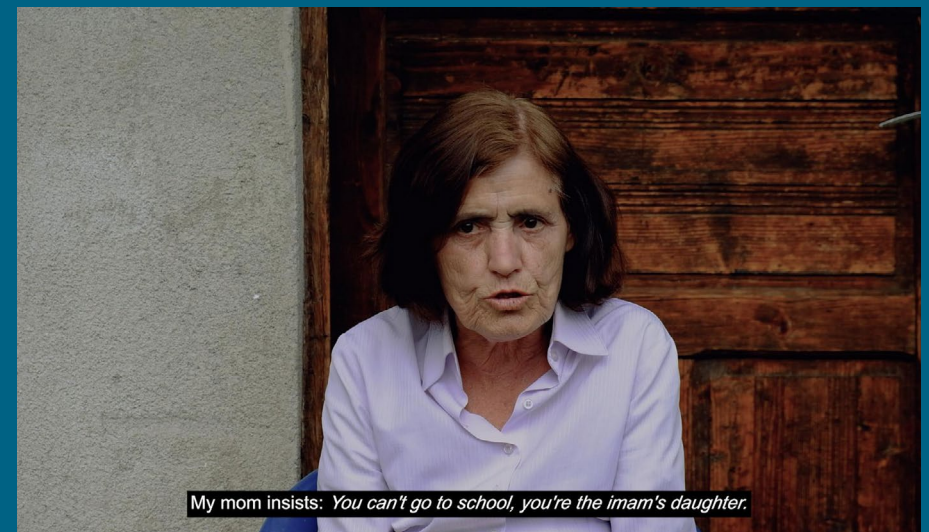


Image - Blerta Haziraj

Queerness

Other Seed Awardees have focused their work on the promotion of queer rights and expression. This includes drag artist La Lola Rizo, whose newly developed multimedia political cabaret solo show “addresses the micro-politics within the family, collective queer trauma and healing”. Andrés Madrigal Alvarado, whose first feature documentary, the Lost Men was part of the post production section at the Costa Rica Film Festival, was deeply touched by the response, writing that “the queer themes in the movie resonated strongly with the audience, and many highlighted the film’s emotional impact as its greatest strength” Luis Juarez, a Seed Awardee and editor of the queer photography magazine Balam, used the award to finance the latest issue, which documented the “tensions, contradictions, and joys that emerge in contexts of migration, nightlife, and rituals, in dialogue with the history of photography and queer identity.”

Placing queer communities in their historical context is a way of advocating for their right to exist and flourish. Artists like Luis Juarez and La Lola Rizo are active in the creation of various queer and trans archives that La Lola Rizo says “make visible and accessible our common queer histories, and assembled a visual archive that is useful for emotionally processing our unwritten histories”, which artist Chathuri Nissansala has been researching

and reclaiming “the cultural historical portrayal of the queering within Sri Lanka’s sociopolitical narrative.”



Image - Ceytengri

Painful histories

One of Seed Awardees' most commonly indicated thematic focus areas year after year is the reexamination of history. Understanding and coming to terms with painful pasts through culture and storytelling, is part of building a better future. During his seven-month research visit to the city of Mirza in Assam, Biswajit Thakuria was moved deeply by “how the community’s memories, shaped by both political violence and ecological changes... were interwoven with their present-day experiences”.

The drive to illuminate and process often painful histories is behind a number of projects developed by Seed Awardees in the last year. Filmmaker Khotso Sibanda developed her documentary project, Marathon, which examines the lasting impact of the 1980s Matabeleland massacres for the Ndebele people, both in Zimbabwe and South Africa. Khotso writes that early screenings of the film have prompted “discussions about the broader implications of the documentary’s themes, particularly around issues of historical memory, justice, and the quest for identity in the face of systemic oppression.”

Another Awardee who has reexamined powerful historical legacies with her work is ANDYMKOSI. In her report, she highlights the public engagement with her video work centered around the colonial era persecution of Xhosa prophetess Nontetha

Nkwenkwe. Andiswa writes that the project’s audience “appreciated encountering a project that offered new or underrepresented knowledge.”

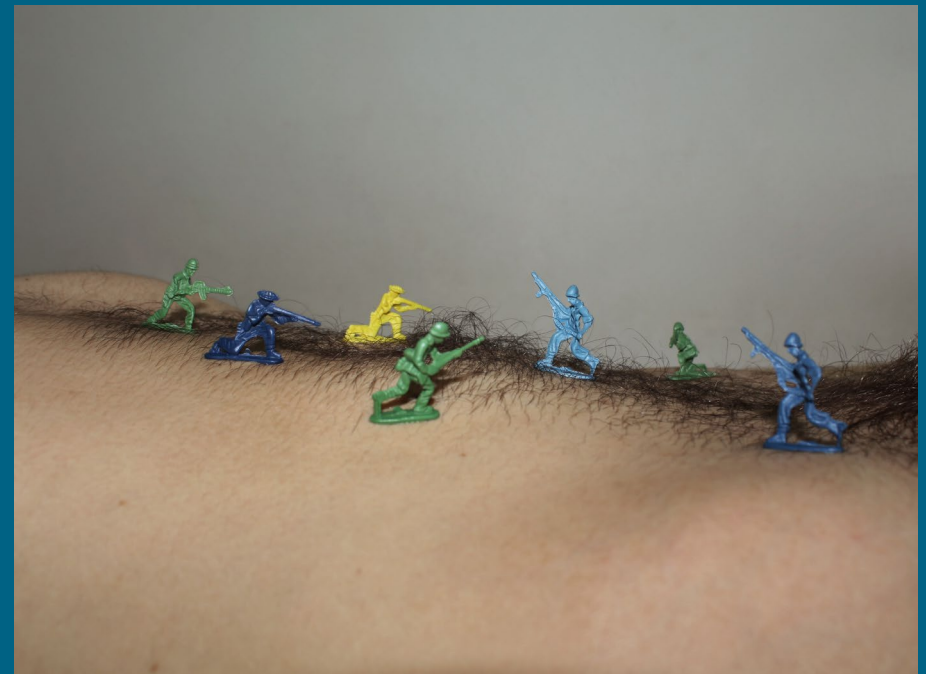


Image - Andrew Perez Dead Homeland

Climate crisis

Tackling the climate emergency, locally as well as globally, requires a deeper public understanding, of which artistic work is a vital part. Around a third of the 2023 Seed Awardees see the climate as one of the themes which their work addresses, and this is reflected in the narratives they share in the reports. Liu Shuai, who spent much of last year travelling to region affected by conflict to research its environmental impact, described his collaborations with scientific researchers as one of the most powerful impact of the award, as he has been invited to collaborate on communicating solutions to ecological crisis. He writes of these collaborations “I have come to realize that the significance of art extends far beyond the confines of the art world itself.”

Another Awardee, Tolulope, has been navigating the development of a new performance project which advocates against deforestation and the damage caused by charcoal production export together with communities in Oyo, Lagos, Ekiti, and Kwara. Tolulope hopes that “touring this project will influence policymaking and regulations around charcoal production.” Lojithan Ram has also been deeply engaged with communities as part of his ongoing work on environmental degradation in the lagoon areas of Batticaloa , Sri Lanka. Lojithan credits the Seed Award with inspiring him to shift from documenting the issues

affecting the local communities to actively participating in the activism of those affected; the resources of the Seed Award allowed him to organise a community exhibition and workshop, and he observes that “the enthusiasm and willingness of the local youth to participate in these events reflect a growing awareness and concern for their environment.”

The close relationship between the environment and indigenous communities is reflected in the work of some Seed Awardees, like Vandria Borari. Over the last year, Vandria has developed a studio house-atelier in Tapajós in the Amazon, aimed at creating “a transversal alliance between artists, people, and forests, encouraging actions that protect and preserve the Amazon”. The space, Casa da artista: Dona Ramira, has already hosted its first artist in residence.



Image - Lojithan Ram

Solidarity

Throughout most of the year, the ongoing horror of Israel's assault on Palestinians has been a focus point for many of the Seed Awardees. For Palestinian awardees Shayma Hamad and Wasan Qaraman, the material and emotional toll of the last year has been immense. Wasan has begun working to develop a communal artistic space to serve her community in Nablus, while Shayma's work on food rituals has brought Palestinian culture to audiences at the Sharjah Art Foundation and Venice Biennale. Shayma writes "Over the past year, reactions to my work have been both profound and deeply personal."

Other Seed Awardees in the region and further afield have seen their own challenges and traumas reflected in the current situation in Palestine, and have created work in solidarity. Khursheed Ahmad describes the parallels he sees between Palestine and the conflict in his home region of Kashmir, and has been reflecting on "strategies of occupation and methods of resistance." Other responses have included a radio show featuring artists in solidarity with Palestine, created by an awardee who prefers to be described anonymously, and La Lola Rizo's work *Sees Fire*, which addressed the emotional resonance between Palestinians and "Nicaraguans who are also living the struggles of a failed revolution and a more extreme dictatorship."

Work by the Seed Awardees has also stood in solidarity with victims of other ongoing conflicts. Hashim Nasr, for example, has produced on the impact of conflict in Sudan for his series *On War and Displacement*, which has been exhibited in exhibitions in Cairo and Alexandria.



Image - La Lola Rizo - *Sees Fire*

Building up infrastructures

Seed Awardees' work has contributed to building cultural infrastructures within their communities. Their impact reflects the Prince Claus Fund's belief that Culture is a basic need for all people. This has taken the form of building physical infrastructure, like the artistic library in Goma in the Democratic Republic of the Congo created by Cruzz Taylor, or the recording studio and art room built by Steve Happi and his team in Ngoma prison in Cameroon. Cruzz writes that the library has "provided an essential place for research and artistic creation in a challenging context."

Other awardees have created new platforms for artistic work. Rohingya photographer Sahat Zia Hero, for example, has expanded his publication Rohingyaatographer Magazine by launching the inaugural Rohingya Photo Awards, which received submissions from over 70 photographers in its first year, as well as publishing a first photobook, *Unseen Courage*, with work by 10 female Rohingya photographers. Hassan Kurbanbaev has also created infrastructure for photography publication, setting up his own in-studio publishing house Invisible Island to create photobooks of local and Central Asian artists, photographers and researchers. He writes "it is important for me to convey the main mission of my publishing activity - we, the local

community of artists, can make exciting projects about us and hopefully establish connections with artistic communities around the world."

Still others have contributed to local infrastructures through teaching. Maldita Vaina, for example, has been developing workshops to disseminate perspectives about Dominican Black and Afro-descendant history. The demand for these initiatives has been such that Maldita is exploring ways to expand what she can offer in this area. Other awardees who have invested their efforts in education include Magui, who has spent time teaching and empowering young girls "to express their emotions and thoughts on various issues" through rap and slam poetry, and Medhet Saleh Anes, whose workshops for aspiring filmmakers in Upper Egypt have already led to the production of eight short films.



Image - Workshop by Medhat Saleh Anes

Challenges

Despite the boost to their practice provided by the Seed Awards, many of the awardee have faced challenging circumstances since receiving the award, sometimes preventing them from achieving their objectives. Kobra Akbari faced extreme difficulties in travelling around Afghanistan photographing the Hazara people due to Taliban-imposed restrictions on women's movements, and was eventually forced to leave the country and apply for asylum with her family in the United States. Shayma Hamad has also been forced to apply for a asylum due to the worsening situation in Palestine, and is currently residing in Spain.

In Syria, challenging political and economic conditions also affected Hamzeh Ballouk's work; he describes how even with the support of the award "opportunities for participation and implementation of the artistic works I aspire to, specifically in filmmaking, were not available to me." Lucrezia also faced increasing governmental crackdowns in Georgia on LGBT expression. Violent harassment by police during protests have strengthened their belief in the power of art to resist oppression – they write "My creativity is my voice, my protest, and my way of reclaiming the space they're trying to take. In a world where my existence is criminalized, creativity becomes an act of defiance, resistance, and hope."



Image - Rodrigo Urbina

Feedback for Prince Claus Fund

As part of the reporting, Seed Awardees were invited to share feedback on their contact with the Prince Claus Fund over the previous year. Feedback on communication and processes was very positive, with awardees praising the professionalism, proactivity and patience of staff members, even under difficult circumstances - Kav-Alye Pierre, for instance, had been unable to respond promptly to communication due to threats to his physical safety in Haiti, and describes the Fund's response to the situation as "very courteous... Congratulations on handling the situation so well."

Many awardees shared feedback on the Connect platform, which was launched in 2023 to connect Seed Awardees together online, and hosted a number of virtual events in 2024. Suchet Baba writes "I love that Prince Claus treats awardees like a community", while Farida Youssef described joining the platform as "eye-opening...a really useful tool" due to the opportunity to connect with artists working in similar circumstances across geographies. Furthermore, a number of awardees particularly praised the information they received from the Fund through the platform on open calls and other opportunities for which they might be eligible.

Many report a high level of interest in connecting with other awardees, and made suggestions for more ways in which this collaboration could be fostered, such as smaller groups or discussions on particular topics, creative labs, check-ins, or the building of regional networks within the community.

At time of reporting, the platform had hosted an online sharing session as well as a presentation of the Funding Demystified workshop. A few awardees who had attended the workshop expressed interest in further skill-sharing moments, with Lojithan Ram suggesting that guidance could be giving on "how to effectively measure and report the impact of the award", and Khotso Sibanda expressing how useful "advice or workshops on how to safely navigate the release of sensitive projects, especially those involving at-risk subjects" would be to her.



Image - Liz Haedo



Fonds