

SEED Award

2024

Impact Report

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Fonds

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COVER Htet Aung Lwyn, Seed Awardee (Myanmar & Thailand)

Introduction

The Seed Award programme, which began in 2021 as a bold experiment in unrestricted funding to emerging artists from the global majority, has grown into a widely recognised marker of quality for young practitioners working across all disciplines, and in often challenging circumstances.

The 100 Seed Awards given in summer 2024 were the fourth iteration of this unique programme. Selected by the Prince Claus Fund and its advisors from over 1000 eligible applications, the recipients live and work in 63 countries across Africa, Asia, Latin America, the Caribbean and Eastern Europe.

This impact report presents the impact of the 2024 Seed Award on the recipients, largely in their own words. It draws on reports submitted by the Awardees one year after the award was received. This reporting was open in format, consisting of a few open questions about the year since the Award was received. We were gratified once again to see a response rate of over 90%, despite the lack of financial incentive to report.

In this impact report, the patterns that emerge out of this diverse set of stories are mapped against the Prince Claus Fund Theory of Change. The result is a rich portrait of the mechanisms by which the Award stimulates high-quality engagement with the most urgent social, political and cultural issues. By catalysing the artistic development of emerging socially engaged artists, the award creates an impact that continues to grow over time, contributing towards a more inclusive, peaceful and sustainable future.



ABOVE Nawwar Alboukai, Seed Awardee (Syrian Arab Republic)

Global challenges

Last year has brought with it many challenges for artists across our working countries. Culture remains under pressure from political repression, economic precarity and the effects of climate change. Even in contexts of relative stability, many emerging artists struggle to make ends meet. In too many places, conflicts and crackdowns have displaced artists and their communities, or forced them underground. Across the world, the transformative power of culture remains under threat.

Against the backdrop of these pressures, the meaning of a Prince Claus Seed Award for emerging artists is not limited to the practical impact of the award. Instead, it is felt on the deepest level, as an affirmation of the value of socially transformative artistic work. As [Sephora Monteau](#) writes from Haiti,

“it’s a gesture of trust, a powerful encouragement to continue a creative practice that is often vulnerable.”

This affirmation is felt through the unique trust-based model of the Seed Award, which allows recipients to invest in slow, thoughtful processes, or adapt to rapidly changing circumstances. Musician [Omar Ezzeddin Al Akabani](#) from Syria writes,

“though my creative work has been deeply impacted by displacement and instability, the support of the Prince Claus Fund has been a

crucial anchor—one that enabled me not only to protect myself physically, but also to safeguard my artistic life.”

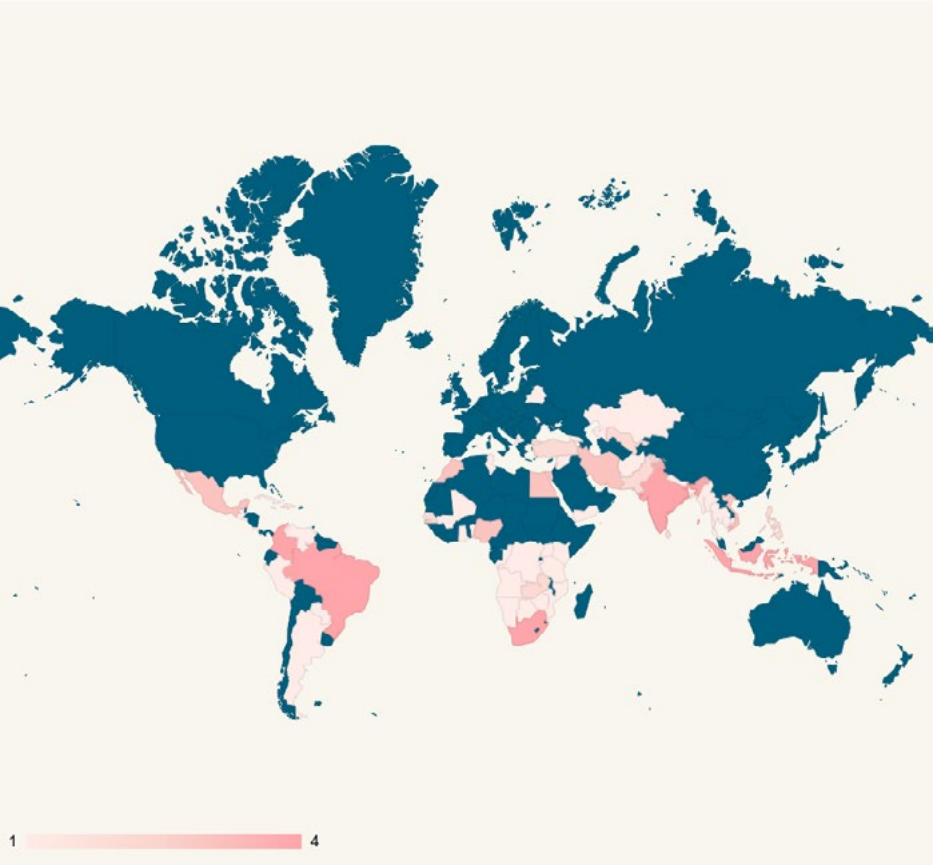
In reports, many Seed Awardees described the care they felt from the Prince Claus Fund at all stages of the application process, particularly the prompt and personal communication they had with the Fund’s team. For writer and researcher [Diana Malaj](#) from Albania,

“the way this award has been designed and implemented stands out to me as one of the most thoughtful and well-functioning models for similar organizations, institutions, or funding schemes.”

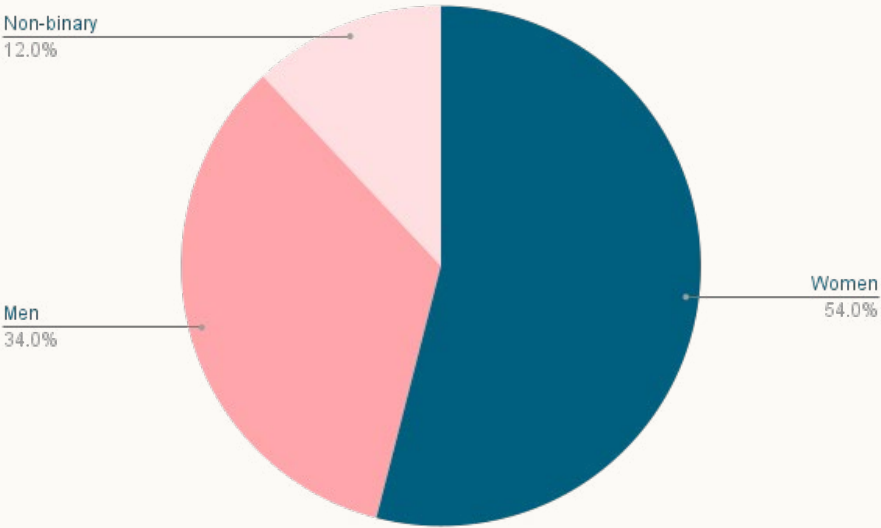
She adds,

“If you are able to maintain this same level of care and sensitivity toward ‘the other’, especially at a time when the world increasingly approaches ‘the other’ with suspicion, reservation and rejection, that, to me, is an extraordinary achievement.”

Geographic distribution



Gender distribution



Reporting in numbers

93

Seed Awardees submitted a report in which they described the impact of the Award on them

62%

described how the period of financial security had transformed their creativity

63%

described reaching new and bigger audiences

51%

described reaching audiences internationally through performances, exhibitions and residencies

74%

described making major steps forward in the development of their practice

39%

described recognition from other cultural institutions since receiving a Seed Award

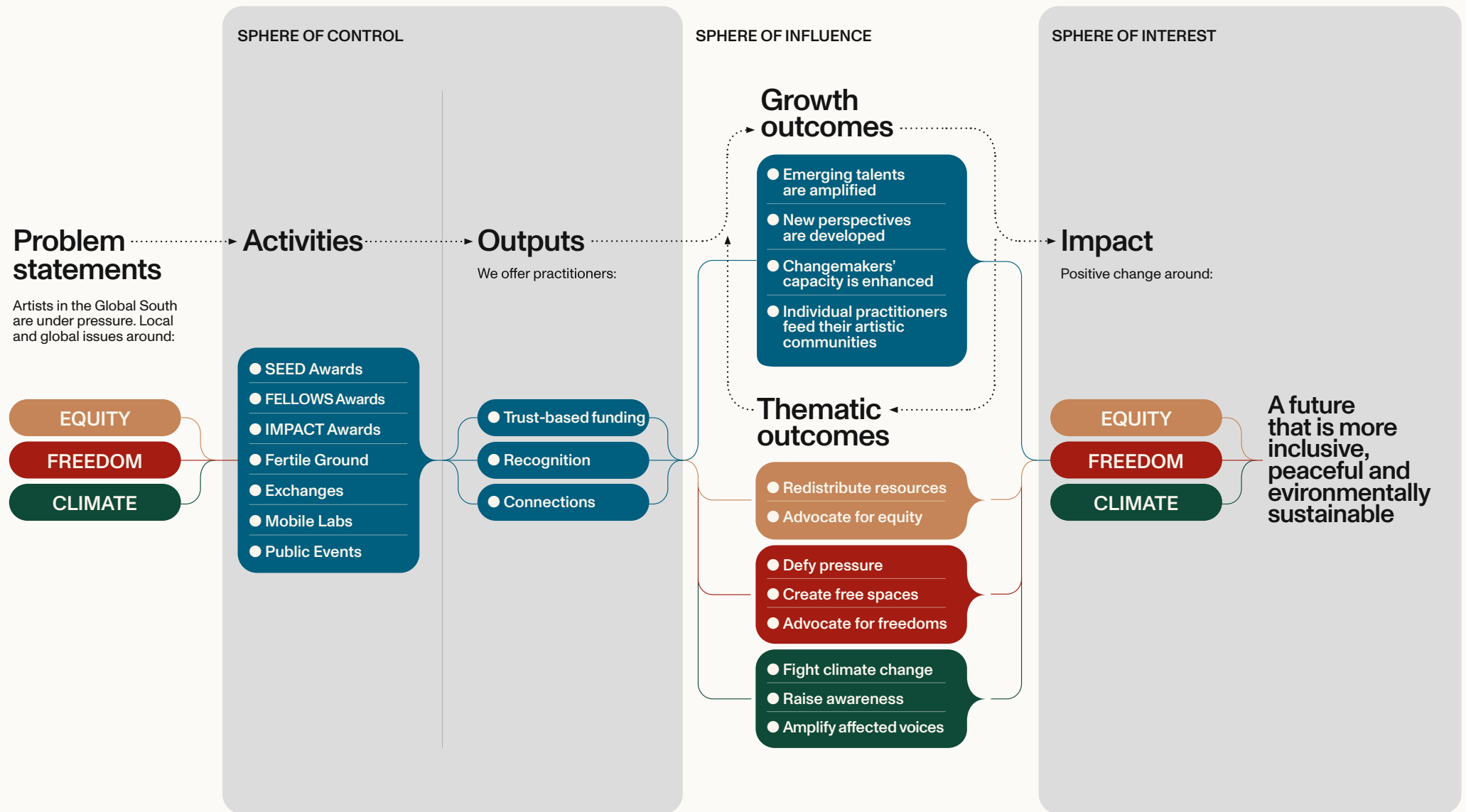
47%

described their approaches having become more collaborative or community-oriented

15%

described experimenting with a new medium

Prince Claus Fund Theory of Change



Outputs

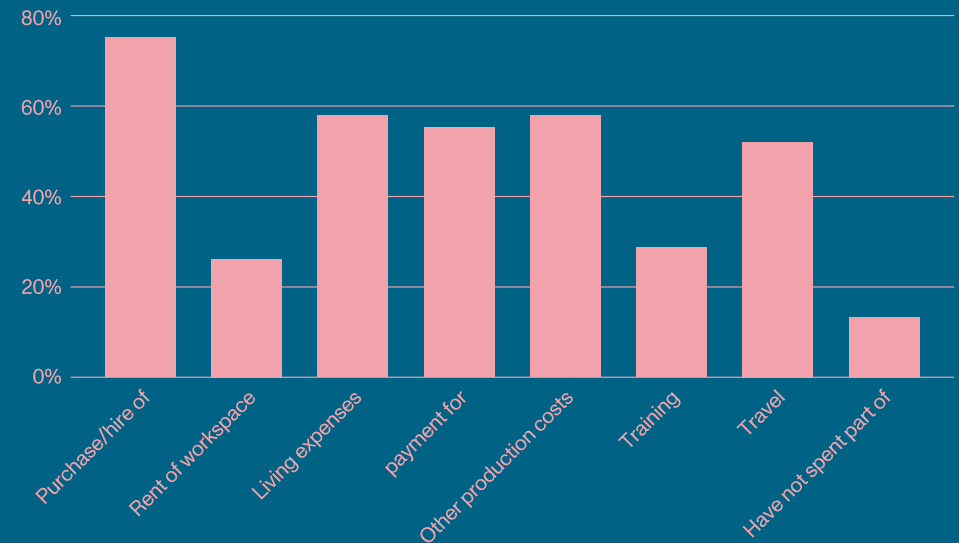
The Seed Award offers three outputs to recipients, each of which has the potential to create turning points in an emerging artist's practice and career. These outputs are; trust-based funding, recognition and connections.

This section traces what each of these outputs has meant to the 2024 Seed Awardees. Examining the immediate effects of being funded, recognised and connected on emerging artists through their own words and in their own contexts, we see how the combination of these outputs acts as a catalyst, pushing their practices towards the sustainable thematic and growth outcomes described in the next section. The cumulative effect of these outputs is to drive sustainable outcomes in line with the Fund's goals, enabling young artists and creators to flourish.

Trust-based funding

The choice to commit to an artistic career can be a risky one for young people without safety nets. Emerging artists often struggle significantly before being able to sustain themselves through their practice, and this struggle limits the options open to them. Access to flexible funding is rare, but can be a game changer. In their reports, the 2024 Awardees described how the €5000 they received through the Seed Award

helped them take steps in their practice that had been previously inaccessible due to lack of Funds.



Travel

Funded by the Award, around half of awardees chose to travel in their home countries or internationally - to conduct research, collaborate with others, exhibit or take part in residencies. **Nessa Theo** from Indonesia, for example, was able to travel to different islands across Indonesia to test her new role-playing board game, and even accept an invitation to a critical games symposium and festival hosted in London due to the Seed Awards funding. This freedom to travel has allowed artists to participate more fully in global artistic ecosystems, sharing their idea and learning from others.



ABOVE Nessa Theo, Seed Awardee (Indonesia)

Investing in equipment

Close to 70% of Awardees chose to spend a portion of the award on equipment for their work. Without access to funding, many had been unable to obtain professional-grade equipment and were forced to borrow them or do without. Being able to invest in equipment, particularly cameras, computers or other digital equipment has made Awardees' practices more flexible and sustainable. Visule Kabunda in Zambia described how:

“the purchase of a digital camera has transformed my process by reducing dependence on film, which is expensive and logistically difficult to access in Lusaka. This has allowed me to work more fluidly, respond to opportunities quickly, and expand the scale of my projects.”

The impact of these investments is not limited to digital work. Artists across many disciplines struggle to access high-quality materials and tools. Ceramicist Madali Pizarro from Argentina describes in her report how being able to purchase a ceramic kiln has transformed her work, as well as that of her colleagues and students, by making it possible to experiment cheaply and easily with new forms. She writes “having a kiln makes my work richer, both in its poetry and material.”



ABOVE Madali Pizarro, Seed Awardee (Argentina)

Collaborator compensation

Trust-based funding allowed Awardees, often for the first time, to fairly compensate their collaborators. Álvaro Fernández-Melchor from Mexico reflected on this aspect of the Award in his report, writing:

“Being able to pay my collaborators fairly and work alongside them in an environment of mutual respect and freedom was incredibly moving.”

Just over half of the 2024 Seed Awardees spent some portion of the funding on payment for collaborators. Awardees were able to initiate larger projects as a result, collaborating with other practitioners on multidisciplinary work. Through this compensation, the impact of the Seed Award reached beyond the individual recipients to benefit entire networks of emerging practitioners.

Focused time

Perhaps the most valuable impact of receiving trust-based funding, however, was not tangible purchases but simply the freedom to focus on artistic practice without the need to accept as many projects as possible or to work in jobs outside of the cultural sector. Kamila Rustambekova in Uzbekistan described the focus and experimentation that came with being able,

“to step away from side jobs that I previously relied on to support my (unpaid) artistic projects.”

Kamila’s words are echoed by Ali Radmehr in Iran. He writes that:

“the award allowed me to step away from survival mode and actually make space for my creative work...That shift changed everything.”

Being able to focus exclusively on their artistic practices was transformative, and nearly 40% of the reporting Seed Awardees identified specific improvements to their creative process from this period of financial relief. Sheshadev Sagria in India writes:

“the support has sustained me for over a year now, and the work it has enabled continues to unfold. It has laid a foundation for future possibilities.”

Sheshadev’s experience illustrates how the catalyst effect of trust-based funding creates impact that persists long after the funding has been spent.



ABOVE Sheshadev Sagria, Seed Awardee (India)

Recognition

In the early years of a creative practice, it can be difficult for artists to feel seen – by their communities, by audiences, and by gatekeepers in the artistic ecosystem. In their reporting, the 2024 Seed Awardees demonstrate how valuable the recognition that comes with a Seed Award can be at this stage of an artistic career. Four years after the first Seed Award, the Award has become a stamp of approval to the world, opening up new opportunities and levels of confidence. This power was recognised by Sahar El Echi, a filmmaker from Tunisia. She writes that,

“being a Seed Award laureate carries real weight and value, especially in contexts where visibility and credibility are difficult to build.”

Visibility

30% of Awardees identified specific positive shifts in their career in the form of increased visibility. The global prestige and targeted communications campaign associated with the Seed Awards brought the 2024 Awardees new levels of visibility, both locally and internationally. As lebone from Botswana put it “it has put me in front of people who are interested”. Increased visibility has led to new opportunities, but also to intangible value. Rozelin Akgün from Türkiye writes:

“for an early-career artist working without a studio and with limited infrastructure, this sense of being seen and valued meant a great deal.”

Credibility

Awardees described being taken more seriously after receiving the Seed Award, as important voices within their communities and as professionals. Álvaro Fernández-Melchor, from Mexico, described how after he received the Award,

“Suddenly, conversations changed. I was no longer seen as “emerging” in a vague or dismissive way, but as someone with vision and discipline.”

For Awardees working in communities where cultural work can be viewed with suspicion, the credibility that came with the Award brought with it practical benefits.



ABOVE Álvaro Fernández Melchor, Seed Awardee (Mexico)

Kieu-Anh Nguyen, an artist from Vietnam, observed how:

“Receiving the prize became a credible form of recognition, allowing me to better communicate with local authorities in Diem Dien, since there’s no formal framework for independent artists to engage in community work.”

Opening doors

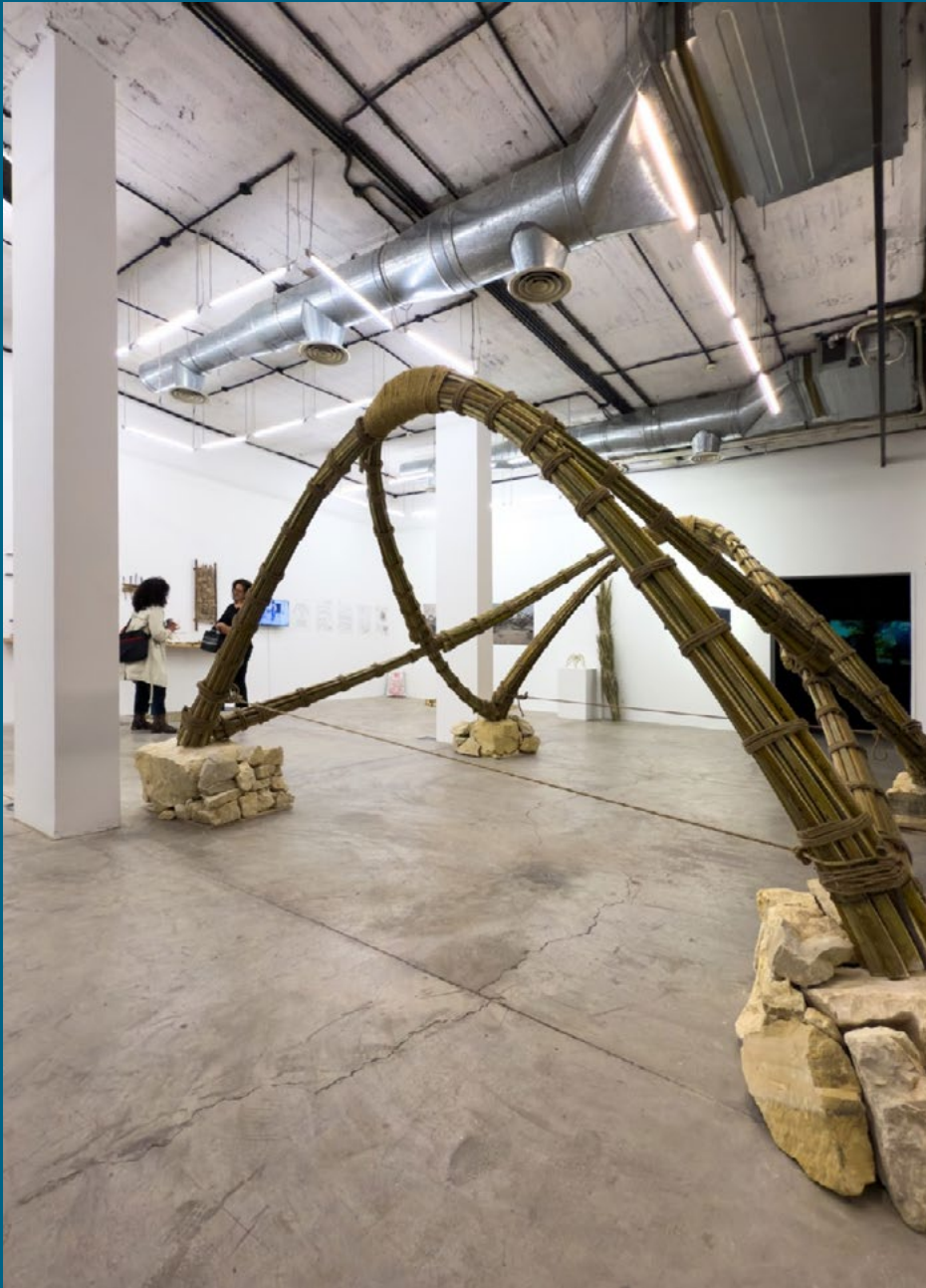
More than half of the 2024 Seed Awardee reports described additional recognition from other institutions in the year following the Award, in the form of exhibitions, residencies, fellowships, and other grants.

An awardee from Brazil, Victor Eduardo simply noted that:

“everything that happened after receiving the Prince Claus Fund Seed Award was truly surprising. I felt like the award came with a wave of recognition for my work—it was the perfect boost I needed”

while Abeer Aref, an architect and photographer from Yemen, described the Award as “creating a domino effect of opportunities”

Artists described having had institutions reach out to them directly following the publication of the awards or had heard that the Seed Award had been a major factor in their selection for certain opportunities. Others had simply observed how doors began to open for them following the award.



ABOVE Abeer Aref, Seed Awardee (Yemen)

Confidence

The effects of this recognition were strengthened by the increased confidence brought by the Award. Awardees described feeling surer of their own voices, confident that their perspectives mattered and that they had a right to be heard. Halim Ramses from Egypt, for example, writes that the Award:

“assured me that I work as an artist professionally and that a career in art is possible”.

For many artists the Award was a vital affirmation of the value of their work. Zahra Nazari from Afghanistan shared,

“Before, I hesitated to share my work, but the Seed Award changed that. It made me believe that my art has value and that there are people who want to hear it.”

Her words are echoed by Sephora Monteau, writing from Haiti. Sephora writes,

“In an environment where certainties are crumbling, where political instability and violence make any project fragile, this award reminded me that my work has value”.

For artists working under pressure, this increased confidence drives resilience and inspires them to continue sharing their world with the wider cultural ecosystem.

Connections

By receiving the Award, the 2024 Seed Awardees became part of the Prince Claus Fund's rich international network. For artists working under pressure and in isolation, connecting with peers across the world is a source of resilience and learning. The Seed Award offers artists points of connection – through platforms, introductions, and a shared relationship to the Fund. Awardees described what this network has meant for them in their report. Metche Jaafar, a displaced Sudanese artist living in Cairo, writing,

“We’ve shared experiences, exchanged opportunities, and offered emotional and professional support — especially valuable for someone like me, navigating artistic practice in exile.”

Seed Awardees connected with each other in different ways – some through the online platform PCF Connect, some through the Fertile Ground programme, and others simply through reaching out. Filmmaker Sophio from Georgia was introduced by a Prince Claus team member to other Seed Awardees working with film. She describes how these introductions:

“helped me build meaningful connections and expand the network around the project [Caucasus Cinema].”

Connections between Seed Awardees also blossomed offline as artists travelled. As Halim Ramses pointed out:

“if I visited any country, I might check the awardees and see if they are down for us to meet for drinks or studio visits. I appreciate that about the award.”

Abeer Aref experienced this first hand during a residency in Amman, where she

“had the pleasure of meeting several Seed Prize winners from previous years.”

In some cases, these connections have grown into collaboration, such as that between Kieu-Anh Nguyen from Vietnam and Gatari Surya Kusuma from Indonesia, who organised a joint research trip to Bali in summer 2025.

PCF Connect

Awardees highlighted the unique value of the Prince Claus Fund's efforts to connect its awardees online through the PCF Connect platform. For artist Ivana Mirchevska in North Macedonia, the platform

“creates valuable opportunities for networking, connection, and dialogue, and offers a rare sense of continuity for artists working across different geographies and disciplines.”

Sara Médiouni in Morocco also noted the information shared by the Prince Claus Fund team through the platform, writing:

“I really appreciate the fact that the Prince Claus Fund tries to broaden our horizons, to connect us with new opportunities and people.”

One Awardee, Mati Jhurry from Mauritius, also writes that she and her collaborators have used the resources made available by the Fund to run their own version of the Funding Demystified workshop.



ABOVE Sara Médiouni, Seed Awardee (Morocco)

Fertile Ground

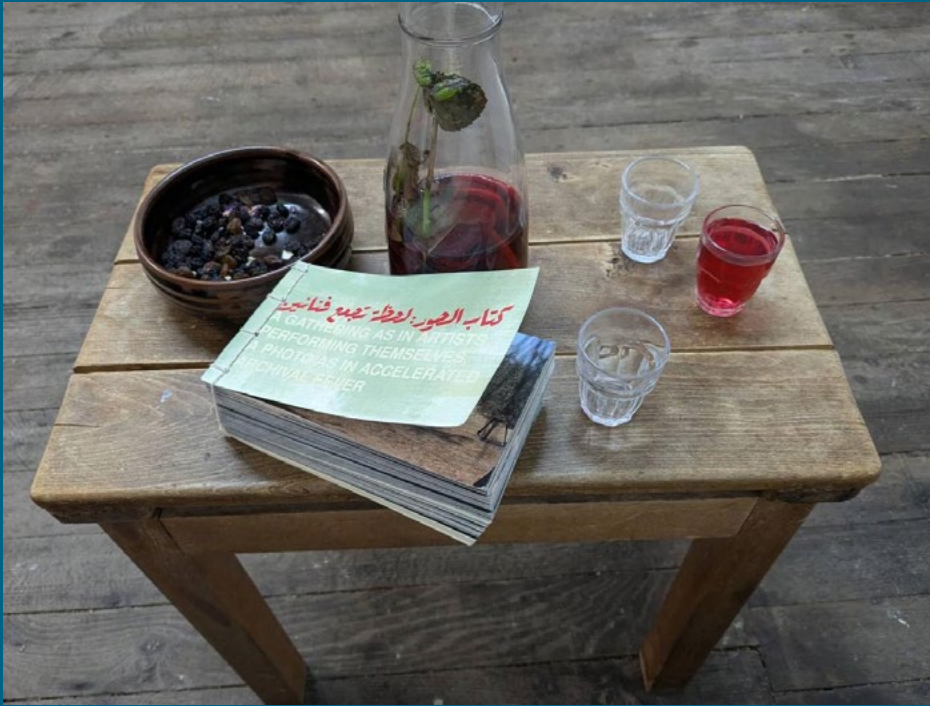
Through the Fertile Ground programme, the Prince Claus Fund has partnered with selected cultural organisations to create programming that creates platforms for Seed Awardees and connects them – locally, regionally and globally. 13 of the 2024 Seed Awardees were able to take part in Fertile Ground activities during the year.

Some of these connected through sharing their work. The Jamaica literary magazine PREE developed a writing competition aimed at Seed Awardees, bringing the voices of writers from Kosovo, Uganda, Kenya and the Democratic Republic of the Congo to young Caribbean readers and writers. Gloria Kiconco, from Uganda, was one of these young writers and subsequently travelled to Jamaica to participate in a writers camp. She writes,

“I cannot express how much that experience [of travel] meant to me and how much it validated me as an artist and writer.”

Other Fertile Ground partners also hosted Seed Awardees for international collaboration – like Halim Ramses, who travelled from Egypt to Uganda for a residency at 32° East arts centre, where he described finding,

“intersections with how people resonate with the ideas, concepts, and practices I am interested in.”



ABOVE Halim Ramses, Seed Awardee (Egypt)

Outcomes

The outputs the fund offers through the Seed Award have a catalytic effect in creating two sets of outcomes, around thematic impact and growth. These sets of outcomes reinforce each other over time, creating a positive feedback loop that keeps our support impactful, long after the funding we give has been spent.

The trust-based funding, recognition and connections we offer enable new artistic projects and activities - activities that feed meaningful discussions and change in communities across the world.

These activities are our thematic outcomes, which we understand through three themes; Freedom, Climate and Equity. These outcomes are the activities artists undertake, enabled by the award, that create transformation in their contexts and contribute to global change.

Thematic Impact Outcomes

Freedom

Over the year, new and ongoing work by 2024 Seed Awardees has created positive change around freedom in diverse ways. Freedom can look like many things in different contexts. In some places it can mean using

culture to act, live and express themselves in defiance of political, social or economic pressure. In others, it can mean creating specific spaces where people and communities can enjoy freedoms that are normally repressed. And in others it can mean raising awareness of a lack of freedom and calling for change.

Defying pressure

Using the resources received through the Award, artists working in repressive or dangerous contexts have used culture to make their voices heard.

Shoty Ndjoli, from the Democratic Republic of the Congo, is one of them. Through poetry and series of masks, Shoty has spoken out against the injustice of conflict. He writes,

“We cannot just sit in silence, we need to communicate about this...Lots of people resonated with these openly critical works.”

Some Awardees, like **Ali Radmehr** in Iran, braved significant danger. Together with his partner, Ali created and filmed a dance piece on the streets of Tehran, despite the ban on dancing in public. He wrote in his report,

“It reminded me that even within restrictions, you can still make something that feels true and powerful.”



ABOVE Shoty Ndjoli, Seed Awardee (Democratic Republic of the Congo)

Creating space

In the midst of oppression, culture can create spaces where people are safe to enjoy freedoms that are otherwise inaccessible. We have seen this in the story of Lynn Nandar Htoo, who fled her native Myanmar and settled in Cambodia to escape authoritarianism and conflict. There, the sound designer and producer has established a queer party and safer space initiative Femme Pulse. She writes,

“These gatherings have become important platforms for visibility and cultural exchange, particularly for femme and trans voices in the region.”

Another Awardee displaced by violence is Metche Jaafar, who has been living in Cairo since being forced to leave Sudan. Since receiving the Award, she has used her work to create spaces for Sudanese communities in Egypt, working together to create zines, visual art, photography and writing. Metche writes that,

“seeing participants engage deeply with their personal and national histories, and witnessing how the project empowered them to tell their own stories on their own terms, was incredibly moving and inspiring.”

Creating spaces of freedom happens on a smaller scale as well. Madalí Pizarro from Argentina, has focussed her work as a ceramicist on working as part of rehabilitation for communities struggling with substance abuse. With

the aid of her newly purchased kiln, people living on the street are helped to express their creativity and heal. Madalí describes the impact of this space as,

“getting them to trust themselves again, in their ability to create, to leave a mark on this world, and to believe that they are important and part of the culture.”

Calling for change

Through their work, and often in challenging conditions, Seed Awardees are calling for change where freedom is threatened.

This year in particular, Seed Awardees in Palestine have created works speaking out against Israeli violence. Dina Salem's photo documentation of the release of over 2000 Palestinian prisoners was published in the grassroots publication *New York War Crimes* – she writes that the work,

“puts into perspective the context under which political prisoners find themselves released, and the significance of such events in the history of our struggle.”

Dina also co-organised an intervention during the Les Rencontres d'Arles photography festival in France, protesting the ongoing genocide in Gaza. The intervention reached thousands of visitors during the festival.

Another Palestinian Awardee, [Izz Aljabari](#), used the support of the Seed Award to create an exhibition inside the ancient caves of Hebron, considering the urban ruins of

“a city suffocated by layers of occupation and historical rupture.”

Izz described responses to the exhibition, which reached over 2000 people, writing that,

“[audiences] in Hebron, Ramallah, or beyond have engaged not only visually but intellectually and emotionally with my work’s themes...it has opened spaces for dialogue about historical rupture, the invisibility of certain violences, and the ethical imperative to remember.”

This theme of memory recurs in the work of Seed Awardees across many contexts. Through the investigation of suppressed histories, their work calls for better futures. [Dhiraj Rabha](#), in India, is one example. The Award allowed him to complete his first full-length documentary exploring the silence around histories of violence in his home state of Assam. For Dhiraj,

“the film marks a deepening of my commitment to critically examine insurgency, memory, and state violence”



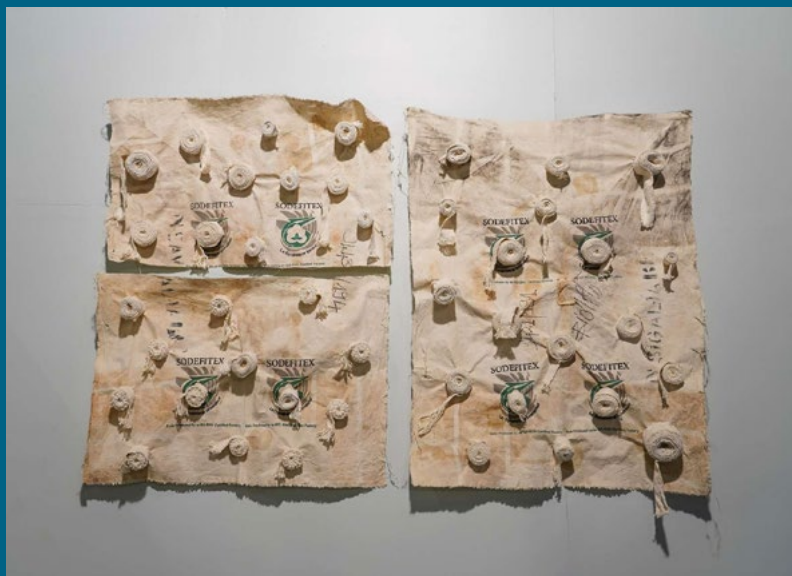
ABOVE Izz Aljabari, Seed Awardee (Palestine)

Climate

The effects of climate crisis are suffered disproportionately by communities of the global majority, and artists like the 2024 Seed Awardees play a major part in expressing this experience. Artists are using their work to amplify the voices of those most affected by the climate crisis and raising local and international awareness. Other use their work to imagine future ways of living, in harmony with the planet and its needs.

Amplifying voices

In contexts already dangerously affected by the changing climate, Seed Awardees worked closely with communities at the forefront of this change, to make their voices heard more widely.



ABOVE Fatim Soumaré, Seed Awardee (Senegal)

One example of this collaboration is Fatim Soumaré in Senegal. Fatim has established a studio-laboratory to research the cotton industry, in collaboration with a collective of 200 craftswomen from the Siin region. Fatim describes how the space has become home to a residency programme, as well as a collection of objects assembled by the collective including:

“a bird’s nest with complex weaving, a sample of natural fiber from plants other than cotton, the name and address of a person with traditional knowledge, an idea or memories related to an ecological and sustainable method of building houses from shell lime from the delta islands”.

Island communities are among those most vulnerable to climate change, particularly those on the islands that have become synonymous with extractivist tourism. Mati Jhurry, from Mauritius, has spent the last year building “constellations” of people and collaborators from the island. Through workshops, pop-up libraries, exhibitions and screenings, Mati and her collaborators have been:

“calling out the tourism and influencer culture that exploits and extracts from the resources and communities of our island.”

Sheshadev Sagria from India is another Awardee whose work is rooted in collaboration with those on the forefront of environmental change. Since receiving the Award his work has investigated how communities marginalised by caste are suffering the impacts of water pollution. Creating site-specific installations in rural

landscapes, Sheshadev writes that his collaborations and conversations have:

“opened up new ways of thinking and talking about village life and caste-based spatial dynamics through an ecological lens.”

Raising awareness

By exhibiting their work, at home and abroad, Seed Awardees raise awareness and create conversations about the effects of climate change.

One Awardee whose work prompted audience responses around climate was [Aiganym Mukhamejan](#), from Kazakhstan. Since receiving the Award, Aiganym has shown work in Tblisi, Berlin and Amsterdam. In her report, she reflected on:

“the unexpected conversations with audiences, especially in Europe, who related my Kazakh rituals and narratives to their own ecological concerns. These encounters confirmed that my work can bridge cultural distances and spark shared reflection on urgent environmental and social issues.”

Similarly [Ivana Mirchevska](#) from North Macedonia has shown work at the intersection of feminist and ecological thinking. She described how audiences in Skopje responded to her installation, which prompted,

“conversations around exhaustion and the overlapping pressures experienced by both human and planetary bodies.”

Imagining the future

The climate crisis demands radical change in our ways of living, and culture is a space in which these dreams and experiments can be developed.

One example is [Rozelin Akgün](#), from Türkiye. Since receiving the Award, she has deepened her artistic and political experimentation with bioplastics and fermented materials. In the Heysel Gardens outside Diyarbakır, Rozelin worked together with participants to:

“gather natural materials, produce bioplastics, and reflect on issues of land use, biodiversity, and ecological vulnerability.”

She was struck by how this process:

“sparked conversations around agro-industrial expansion, cultural erasure, and ecological degradation.”

Another Awardee building more sustainable ways of making is fashion designer [Danayi Madondo](#) from Zimbabwe. Danayi has used the Award to develop a new collection rooted in waste reduction and heritage craft, which she presented at the Intra-African Trade Fair in Egypt. She was moved by the responses to her work, writing that customers have

“increasingly demonstrated a conscious appreciation for our commitment to waste reduction.”



ABOVE Danayi Madondo, Seed Awardee (Zimbabwe)

Equity

At both local and global levels, different groups of people have unequal access to resources, opportunities, representation and justice. Through their work, the 2024 Seed Awardees have pushed for more equal societies, redistributing resources to marginalised communities and advocating for change. Fighting against these inequalities requires attention to the complex intersections of needs that appear in different contexts.

Representation

Seed Awardees have shared their knowledge and platforms with marginalised communities through their work. One example is [Sara Asprilla Palomino](#), whose work is rooted in her home region of Chocó in Colombia and its Afro-Colombian communities. She used the Seed Award to create the short film Kanekalon, which has since shown at festivals in Colombia and Brazil. Beyond the representation of queer Afro-Colombian characters, Sara reflects in her report on how the film:

“allowed us to share knowledge and leave a contribution to the community, fostering the development of future projects that examine and portray Afro-Colombian identity from the perspective of Chocó”

Another Awardee, [Sasha-Kay Nicole Hinds](#) from Jamaica, used the Award to create a weeklong photography workshop for young girls in her neighbourhood of Kingston, Jamaica, inviting them to

document their daily lives, experiences and aspirations.

“Rooted in my commitment to honouring Black girlhood and preserving community memory”

Sasha-Kay writes,

“the project also functions as a quiet but urgent act of resistance... where femicide and gender-based violence remain deeply entrenched social issues.”

Pushing for change

By reaching audiences at home and abroad, Awardees have raised awareness of injustice through their work.



ABOVE Sara Asprilla Palomino, Seed Awardee (Colombia)

Awardees with activist practices use their work to call for justice for marginalised communities, including queer and trans communities. In India, Shehzor Mujtehadi's work has been a powerful call for equity. At performances in Goa, Shehzor's band performed:

“songs that evoked memories of the trans elders and siblings who had been taken away too soon.”

They described how this work has resonated across borders, with a queer feminist choir in London covering a particularly powerful song. “One line that was particularly famous” writes Shehzor,

“translates to, What is a man? What is a woman? In the rejection of this useless question, we are alive.”

Detailed, research-driven practices create new insights into the causes of inequality. In Bangladesh, Tufan Chakma has used his work to speak out against the injustices faced by the Indigenous communities of the Chittagong Hill Tracts, reaching out through visual art and film. Since receiving the Award, Tufan's work has reached a significantly wider audience, including among the Bangladeshi Indigenous diaspora. Speaking on behalf of his community through art, he writes that,

“my work has transcended the digital space of social media and reached real people, in real places, through real conversations.”



ABOVE Tufan Chakma, Seed Awardee (Bangladesh)

Growth outcomes

Through the process of creation, Seed Awardees learn and grow, leaving them better positioned to continue creating impact into the future. The Seed Awards are an investment – an investment in a new generation of socially-driven artists and in the local and international cultural ecosystems they are part of. The ways in which young artists become more capable of creating change through the award are our growth outcomes.

We are delighted to see the diverse ways in which the Seed Award has allowed young and emerging artists to expand their practices, helping them taking their place within local and global artistic communities. Through increased reach among local and international audience,

new learnings that drove artistic growth, the deepening of connections with communities and new levels of confidence in their own voices, Awardees grew from the very first stages of a professional career to establish mature and sustainable practices.

Reaching new audiences

The recognition, resources and connections of the Award allowed Awardees to reach new and bigger audiences with their work. 63% of the Awardees described this growth in terms of reach, which snowballed over time based on the initial investment of the Fund. Artist and performer **Brian Montshiwa** from South Africa, for example, wrote how a performance he presented at the *My Body My Space* festival had led to a further invitation



ABOVE Brian Montshiwa, Seed Awardee (South Africa)

as part of the public dialogue series “Queering the Gayze”.

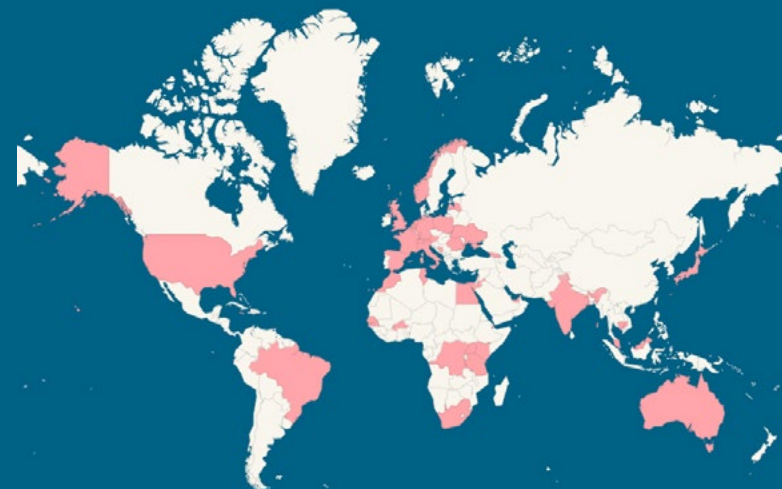
Reaching new audiences created moments for professional growth which have since snowballed into further opportunities, reflecting the self-reinforcing nature of our growth outcomes. Initial engagements deepened and conversations taking place in one context led to new projects in another. Photographer Visule Kabunda from Zambia described the shift that this increased reach had given him, allowing him:

“to grow from working locally into a regional practitioner engaging across Southern Africa.”

International reach

51% of the reporting Awardees showed work internationally in the year following the Seed Award, reaching diverse audiences through exhibitions, festivals, tours and artists’ talks. Work by Awardees reached international audiences across the world, allowing audiences in over 40 countries to benefit from diverse international perspectives.

Awardees were deeply moved by being able to connect with audiences of different backgrounds and experiences. Since receiving the Award, filmmaker Millan Tarus Kiptum from Kenya has participated in film festivals in Berlin, Locarno and Durban, crucial for career progression in the film industry. Reflecting on these experiences, Millan described the inspiration that came from connecting with filmmakers from across the world.



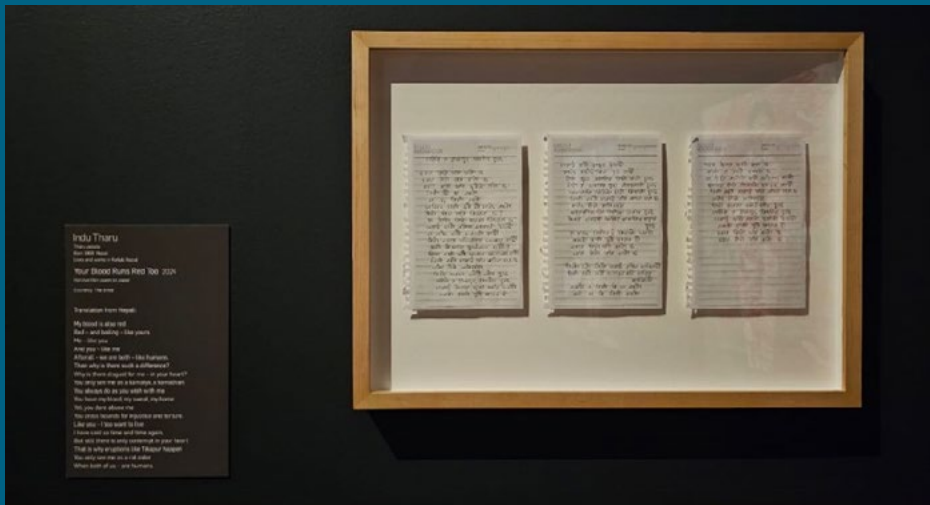
ABOVE Spread of international presentation by Seed Awardees

“These discussions, formal and informal conversations with people from different professional and physical experiences will lead to new ways of thinking and understanding film practice in a globalized world.”

Learning and growth

New skills

Through the Seed Award, recipients learned by doing. Being able to create with access to the resources of the award allowed them to acquire new capacities, a major source of growth in a cultural landscape that values interdisciplinary engagement. Around 15% described experiments with new artistic disciplines. Architect and photographer Abeer Aref from Yemen, for example has



ABOVE Indu Tharu, Seed Awardee (Nepal)

created and exhibited several installation pieces. Writers like [Gloria Kiconco](#) from Uganda began incorporating visual art into their work, while visual artists like photographer [Dina Salem](#) from Palestine became more comfortable as writers.

For many, creating projects on a new scale also meant learning new skills in project management, organisation and leadership. Artist and poet [Indu Tharu](#) from Nepal has initiated a project translating and publishing writing from Nepal's anti-colonial history. She writes that,

“through this, I have deepened my skills in coordinating multidisciplinary teams and in navigating contemporary art institutions”.

Deepened engagement

The impact of the Seed Award on the artistic perspectives of the recipients was even more meaningful. 74% of Awardees described major steps in the deepening of their practice during the year following the Award. The Award was described as catalytic – for example by artist [Dhiraj Rabha](#) from India, who called the Award:

“a significant turning point in both the conceptual depth and infrastructural expansion of my practice.”

[Diana Malaj](#) from Albania also described the importance of the award in finding a stronger artistic voice. For Diana, the processes supported by the Award:

“allowed me to deepen the theoretical and practical grounding of my artistic and cultural projects, while also beginning to invest more intentionally in my own individual creative process.”

A final example of this shift towards deeper and more complex thinking is [Izz Aljabari](#) from Palestine. He writes:

“My artistic language—centered on memory, archives, and indigenous knowledge—has sharpened, allowing me to move beyond object-making toward creating spaces that critically question disappearance, fragmentation, and erasure.”

Developing sustainable practice

Through the combination of new artistic and organisational skills with stronger artistic voices, Seed Awardees have moved into newly sustainable stages of their artistic careers. Awardees like artist Mihayo Kallaye from Tanzania describe a shift towards longer term thinking around their practice. Mihayo writes,

“the award helped me to reshape my creative process into one that is more intentional, research driven, and grounded in lived experience”



ABOVE Mihayo Kallaye, Seed Awardee (Tanzania)

Mihayo adds:

“In short, the Prince Claus Fund Seed Award has played a crucial role in helping me grow both creatively and professionally supporting a shift toward a more thoughtful, sustainable, and socially engaged practice.”

This reflection is echoed by designer Danayi Mandodo from Zimbabwe. For her,

“the fund has been instrumental in solidifying the sustainable framework of my practice, enabling me to invest in crucial research and development, and to secure future collaborations that will continue this trajectory of growth.”

The impact of the Award is a catalyst, feeding the long-term development of engaged, empowered voices across all the contexts in which support was given.

Deepening community links

For many recipients, the Seed Award prompted a significant turn toward even closer connection with local communities, as collaborators, teachers and partners. A number of awardees explicitly identified the Award as having prompted this shift in their practice, like Gabriel Pinto from Venezuela;

“Since receiving the award, my career has evolved towards a practice more committed to the collective”,

or Tufan Chakma from Bangladesh;

“the Prince Claus Seed Award...has helped transform personal expression into a collective voice”

and Dea Lopez from Mexico;

“the award helped me reinforce the social and pedagogical aspects of my work, often situated in kitchens, rural infrastructures, and collective learning processes”.

For María Bravo Rodríguez in Colombia, a series of visits to the municipality of Suan in Atlántico for reading and painting developed into the Río Dulce cultural collective.



ABOVE Victor Eduardo, Seed Awardee (Brazil)

María describes how the collective

“emerged as a network of support and collaboration between friends, artists, aunts, volunteers, and others”

and grew into

“a safe environment for children, a refuge where they can explore other possibilities in life away from the harsh reality they face”.

Collaboration

Awardees described new collaborations, including interdisciplinary and international collaborations. With the resources to create larger, more collaborative projects, Seed Awardees learned from other practitioners through working together. For instance, artist Kaelo Molefe from South Africa described how his engagement with historians of science had:

“helped me realise the ways in which my practice could operate in a more trans-disciplinary capacity as both a product and process of engagement with human difference and knowledge production.”

Teaching

Awardees have given back to their communities through the creation of local cultural infrastructure, and particularly through teaching. Around a third of the reporting Awardees describe activities that build up

the arts ecosystems available to communities without access to mainstream cultural landscapes.

One example is filmmaker Bavaneedha Loganathan in Sri Lanka, who since receiving the Award has founded the BigEyes Collective

“focused on uplifting underprivileged and marginalized communities, particularly in cinema and storytelling”.

The collective has already completed two editions of the BiigEyes Talents Script Lab, which Bavaneedha describes as

“another crucial step toward inclusive representation in global cinema.”

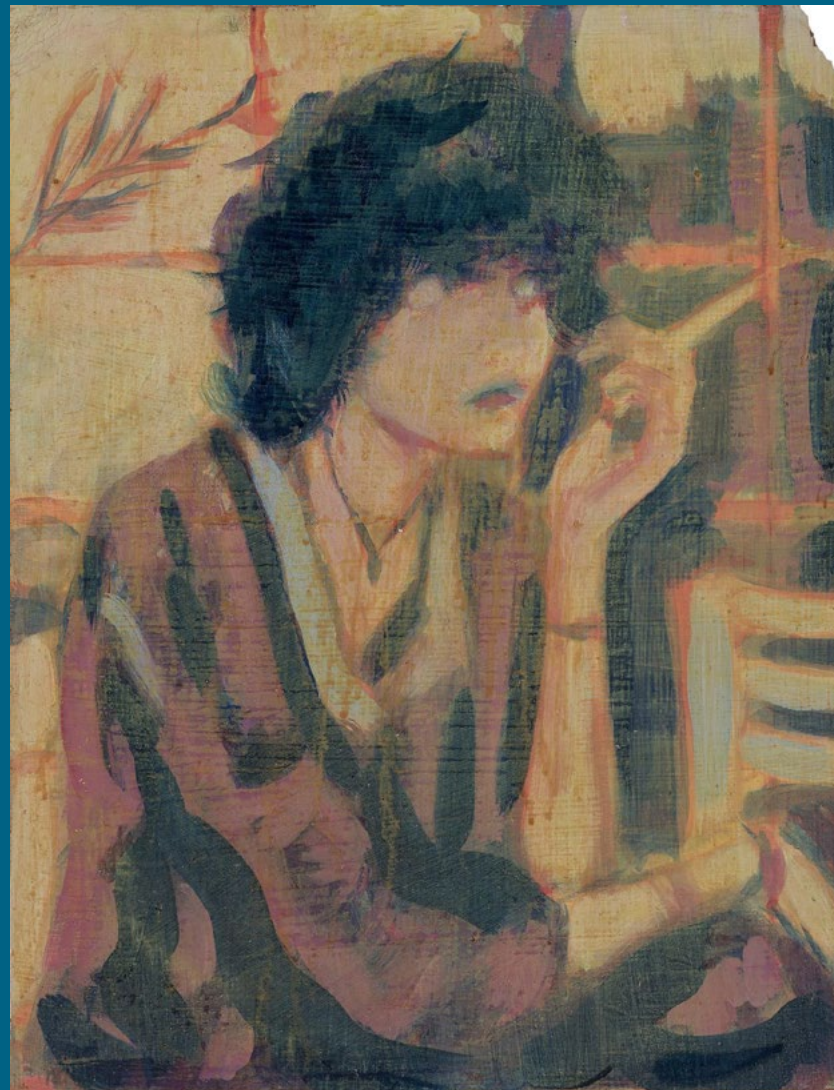
The painter Salar Marri from Pakistan also reflects on the importance of building cultural infrastructure. During the trips he took across the country with the help of the award, Salar conducted workshops across the province of Balochistan. The workshops,

“brought together students, young artists, and art enthusiasts — many of whom had never had access to this kind of engagement.”

For Salar,

“What inspired me the most was the openness and hunger of these young participants. I saw in them a reflection of my own struggles — the lack of resources, the fear of speaking up, the pressure

to conform. Being able to offer even a small bridge toward confidence and creative freedom felt deeply meaningful.”



ABOVE Salar Marri, Seed Awardee (Pakistan)

Audience reaction

Awardees who showed work created with the help of the Award describe being deeply moved by the responses of audiences, not just to their work, but to its social and political themes. Filmmaker Sovran Nrecaj from Kosovo writes that,

“encounters with people who felt recognized by my themes of displacement, borders, and resilience were particularly powerful”

Similarly, Taraneh Esmailian from Iran describes how:

“the film I made sparked discussions and debates about the neglect of women and the nuances of human communication.”

Both Sovran and Taraneh, as well as other Awardees who described the reactions of audiences to their work, shared how these encounters continue to motivate them. For musician Lady Donli, from Nigeria, audience engagement over the last year

“feels really meaningful to me and has reminded me why I started this in the first place.”



ABOVE Sovran Nrecaj, Seed Awardee (Kosovo)

Confidence

The final set of growth outcomes we observe in the reports of the 2024 Seed Awardees is less tangible, but no less important – the growth in confidence they describe. For artists working under pressure, the motivation to carry on in the face of economic, societal and political challenges is vital. Over a quarter of reporting Awardees specifically identify the Seed Award as having provided them with new levels of confidence in their work as socially engaged artists.

Confidence in their work

Awardees report an increased level of confidence in their own work. One Awardee, architect and filmmaker Hiba Isleem from Palestine, writes that the Award has given her

validation and confidence to pursue ambitious projects at a pivotal stage in my career.”

Her words are echoed by another filmmaker, Sahar El Echi from Tunisia. During a challenging period, she writes, the Award

“reminded me that my voice and work matter”.

For Sephora Monteau, working amidst the ongoing social breakdown of Haiti, the Award was a vital recognition. She reflects in her report,

“in an environment where certainties are crumbling, where political instability and violence

make any project fragile, this award reminded me that my work has value.”

Confidence in themselves

Beyond professional validation, the Seed Award provided artists in crisis with a personal confidence that allows them to keep going in their commitment. Writer and activist Zahra Nazari in Afghanistan, for example, describes how the Award

“gave me the confidence to believe that my voice matters”

while musician and artist Shoty Ndjoli in the Democratic Republic of the Congo writes that he feels

“more strong and more powerful and more responsible to give hope, sharing and motivation to my peers.”

This intangible, emotional impact is difficult to measure but may be among the most important outcomes of the Seed Award. By supporting artists financially, by connecting them to their peers across the planet, and by validating the importance of their work, the Seed Awardee ensures the sustainability of practices in their early stages that will continue to grow over time. In the words of Álvaro Fernández-Melchor;

“Recognition has opened doors, but more importantly, it has helped me walk through them with clarity and confidence.”



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