

Prince Claus Fund

2025

Annual Report



C

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A MESSAGE FROM OUR DIRECTOR



Hendrikje Crebolder
Interim Executive Director, Prince Claus Fund
PHOTOGRAPHY BY MAARTEN KOOLS

As we look back on 2025, we do so with pride and renewed determination. It has been a year that once again demonstrated how vital organisations like ours are in today's world. In times marked by uncertainty and pressure on cultural and civic freedoms, the need for independent, principled cultural actors has only grown clearer. Rather than discouraging us, this reality has strengthened our resolve.

This annual report is more than a record of our work. It is a testament to the resilience, determination, and unwavering commitment of our team, our partners, and our supporters. It reflects the care, courage, and solidarity that sustain our global community and make our mission possible.

It is also a moment to affirm our role as a strong, independent actor in international cultural collaboration — steadfast in our commitment to trust-based funding and to supporting changemakers where culture is under pressure. We remain grounded in long-term relationships and mutual trust, standing alongside artists at every stage of their journeys: from emerging voices finding their path to established creators whose practices resonate across borders and beyond art market trends.

At the heart of all our efforts lies a commitment to sustaining safe cultural spaces — spaces where freedom of expression and autonomous thinking can thrive. These spaces are essential to defending democratic values and amplifying diverse voices that challenge dominant narratives, innovate, and imagine alternative futures.

Over the past year, I have come to understand even more deeply how vital — and how fragile — freedom, time, and space to create can be. Our work is rooted in people and their stories: in the connections they build, the risks they take, and the possibilities they open for others. None of this is self-evident. It is sustained through investment, trust, solidarity, and long-term commitment. Culture is a life-changing force — and one that demands our collective care and preservation.

This is why international cultural collaboration must remain our shared priority. Together, we can continue to make a meaningful difference. We are deeply grateful to our community and to all our friends and partners — especially the Ministry of Foreign Affairs of the Netherlands, the Postcode Lottery, and the Municipality of Amsterdam, as well as private companies and individuals — for their steadfast support.

Because culture is a basic need.

Culture

David Caicedo, Seed Awardee (Colombia)

is

a basic

NEED.

OUR STORY

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

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

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

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

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

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

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

HRH Prince Claus believed in culture as a fundamental condition for sustainable autonomous development. In this spirit, our Seed, Fellows and Impact Awardees receive trust-based grants, amplifying their message at crucial stages of their careers. With 50.000 individuals from 144 countries, the Prince Claus Fund has collaborated on almost 2.400 projects, reaching millions of people across the globe. Ultimately, the accumulated impact of their work can touch the lives of billions.

WHAT WE DO

The Prince Claus Fund supports socially engaged artists and cultural practitioners at different stages of their careers through its three Awards: Seed, Fellows, and Impact. By providing recognition, peer connection, mentorship, and trust-based financial support, the Fund helps artists and cultural practitioners strengthen their practices and continue creating a positive impact in the world.

This support is further expanded through additional programmes that complement the Awards: Exchanges, which strengthens connections between Awardees and the vibrant cultural landscape of Amsterdam, and the Urgency Programme that provides rapid support to Seed and Fellows Award recipients whose artistic practices are disrupted by unforeseen and urgent circumstances. Together, these initiatives deepen the Fund's commitment to sustaining artistic careers and fostering resilient cultural ecosystems.

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.

2025 IN NUMBERS

3605

applications
received

67

countries

137

awards
were
granted

206

expert
advisors

44

awardees assisted through
the Urgency Programme

61

donors supporting
our work

5+

million people viewing our social media
channels across Instagram, Facebook and
LinkedIn

483

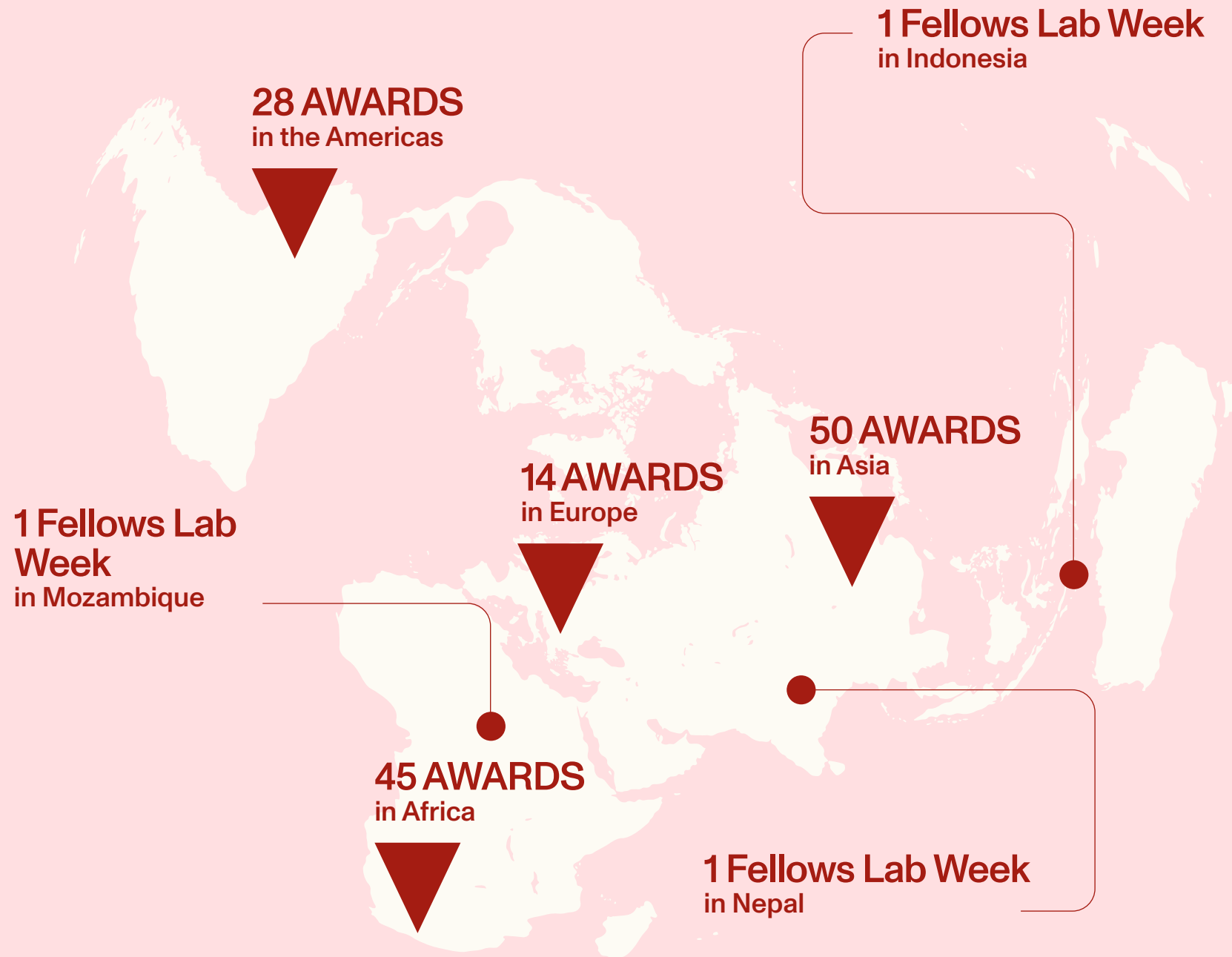
people engaged through events in
the Netherlands

24,500

people subscribed to our
newsletter

200K

people reached across our social
media channels through the Seed
Award call for applications



Culture is

Hashim Nasr, Seed Awardee &
ADPP Fellow (Sudan)

real IMPACT.

CULTURE IS IMPACT

Culture is a force for lasting change: it allows us to look beyond existing social, political, and economic structures, towards forward-looking values, critical thinking, and diverse voices.

The Prince Claus Fund champions artistic freedom through autonomy and experimentation by supporting socially and politically engaged practices rooted in lived realities, especially where culture and free expression are under pressure.

We stay closely connected to the people we support by asking them to submit reports a year after receiving an Award. Through these reports, we listen to their experiences and learn from their feedback. Although Awardees have no financial incentive to submit reports, more than 90% of them do so every year, reflecting on the role the Prince Claus Award has played in their journey and the difference it has made to their work. This strong and consistent reporting rate is a clear indicator of the trusting relationships we have built and maintained with our Awardees.

What follows is a small selection of those reflections on the themes of Climate, Freedom and Equity, shared by the artists as they look back on their growth and achievements throughout 2025.



Qondiswa James, Seed Awardee (South Africa)



“Through the Yar’uwa initiative, I’ve been able to create a space where women feel seen and heard; someone came up to me and said it was the first time she had felt truly comfortable in a long time.”

Seed Awardee Lady Donli (Nigeria)

CLIMATE

The climate emergency is no mere abstraction. It presents itself as a global condition with far-reaching consequences for human life. While its impact is increasingly evident in every region, communities in the Global South bear the greatest burden of its damage. This imbalance reveals entrenched political and social inequalities, exposing structural injustices that have persisted for generations.

Climate-related work runs throughout all of our Awards and Programmes, reflecting our commitment to supporting artistic practices that respond to environmental urgency in diverse and meaningful ways. Within this wider framework, the Fellows Award Cultural & Artistic Responses to the Environmental Crisis (CAREC) offers a focused platform for community-led artistic initiatives rooted in climate justice.

By supporting artists whose work sits at the intersection of environmental breakdown and social, racial, and political inequality, CAREC recognises the capacity of art to make complex climate realities tangible and mobilising. The programme fosters a growing community of changemakers who use creative practice to challenge inequitable systems, influence policy conversations, and develop locally grounded responses to the climate crisis.



Raine Hanson, Seed Awardee (Jamaica)



Gatari Surya Kusuma, Seed Awardee (Indonesia)

One of our Seed Awardees whose practice focuses on the climate emergency is Gatari Surya Kusuma (Indonesia). In her impact story, titled “Culture is care” and published on the Prince Claus Fund website, she reflects:

“Art can hold the stories and sensibilities that economic indicators cannot measure; it can trace how people maintain relationships with land and sea, even under conditions of disruption.”

In contexts where mega-tourism, privatisation, and so-called “green economy” frameworks increasingly endanger ecosystems while undermining local livelihoods, art becomes a vital practice of care, reciprocity, and deep listening. Through collaborative processes, artists work alongside communities and more-

than-human actors to sense, protect, and sustain the fragile relationships that bind people to place, offering alternatives to extractive narratives of progress.

Environmental destruction is not only a material loss but can also be an affective wound. Across much of the Global South, struggles over land are not only about resources but about memory, belonging, and the right to remain in place. From Indigenous communities defending forests in the Amazon to riverine societies resisting large-scale dams in South and West Asia, the degradation of landscapes often entails the erosion of cultural worlds. When land is damaged, histories are disrupted; when rivers are diverted, collective identities can be unsettled.

One example of this is the Kurdish people, for whom the landscape is central to identity, particularly in areas like Dersim, where mountains and rivers are considered sacred. In regions like Bakûr (southeast Türkiye) and Rojava (northern Syria), the natural landscape has been treated as a battleground.

In such cases, destruction of the landscape is directly linked to a destruction of identity. However, Seed Awardee Rozelin Akgün (Türkiye) shows us that art has the capacity to transform ecological grief into collective resistance by weaving together memory, vulnerability, and solidarity across geographies. She shares:

“I had meaningful conversations about ecological grief, collective memory, and how vulnerability can be embraced as a form of resistance—especially in the context of socio-ecological trauma in Kurdish geographies.”



Rozelin Akgün, Seed Awardee (Türkiye)

Rozelin's work on the transformation of the Hevsel Gardens, presented at "Sediment" —a contemporary art project held at < rotor > Center for Contemporary Art in Graz, Austria—sparked dialogue around agro-industrial expansion, cultural erasure, and ecological degradation, demonstrating how land carries layered histories of identity and struggle. When the project travelled to "States of the Earth"—a contemporary art exhibition at the Yapı Kredi Culture Centre in Istanbul—visitors connected the materials of her piece to their own memories and landscapes, showing how ecological grief resonates beyond a single territory.

This movement between Kurdish geographies and European exhibition spaces is crucial: it transforms a localised trauma into a transnational conversation, allowing vulnerability to circulate as a shared condition rather than an isolated experience. In doing so, the artist affirms that art is "both a site of sensory engagement and a platform for critical dialogue," and that sharing knowledge is "not an act of charity, but of solidarity and resistance".

Through its circulation across places and audiences, the work does not simply represent ecological loss; it gathers communities around it, turning grief into a collective, resistant force.

Another Awardee who highlights the climate crisis as a deeply social and political crisis —and at the same time, as a space for collective resistance and transformation—is CAREC Fellow Leonel Vásquez (Colombia). He told us:

"I felt a lot of vulnerability, social injustice and environmental problems in the territories that we came from. But at the same time, there was an expression of the resistance. I understood that we can work from the crisis or from the opportunities, or both, and it is important to articulate and understand the crisis while simultaneously strengthening the social net and the practice of the resistance."



Leonel Vásquez, CAREC Fellow (Colombia)

Leonel recognises that environmental breakdown is closely tied to social injustice, affecting already marginalised communities most severely. At the same time, he points out that the crisis does not only produce suffering — it also generates resistance, solidarity, and new forms of organising. Climate action should not focus solely on managing disaster, but also on identifying opportunities for transformation. By strengthening social networks and supporting grassroots resistance, communities can respond to the crisis in ways that challenge inequality and build more just and resilient systems.

This perspective resonates strongly with CAREC Fellow Anupam Roy (India) who also reflects on the climate crisis as something both immediate and interconnected:

“These are very burning issues from our own context, that we are going through, or people are going through. But there is also a point of reflection, of thinking together all these issues more closely, because it is not merely that. There are a lot of connections between different geographical locations.”

His words speak to the dual responsibility artists face when tackling the climate emergency—to remain grounded in the urgencies of their own territories while recognising the wider webs of political, social, and ecological interdependence that bind communities across borders.



Anupam Roy, CAREC Fellow (India)

“Just the privilege to be able to create freely, as true as it can be to my vision and how I would like to express myself without worrying about external factors on my livelihood.”

Seed Awardee Htet Aung Lwyn (Myanmar & Thailand)





Kuln'Zu, Seed Awardee (Mozambique)

FREEDOM

Culture empowers us to live, act, and express who we are on our own terms. In a time marked by political instability and shrinking civic spaces globally, we need arts and culture that allow us to look beyond the limits of dominant social, political, and economic structures, and to create spaces that sustain forward-looking values, critical thinking, and diverse voices.

Across the world, artists work under financial pressure, censorship, and social, geographical, and political instability. For Seed Awardee Salar Marri (Pakistan), freedom means working beyond commercial appeal and financial constraint, in a context where artistic choices are often dictated by survival. He shared:

“My work became a point of conversation, especially within the context of regional politics and collective trauma. Rather than being asked to dilute the emotional and political weight of the images, I was appreciated for my honesty and the rawness of my expression. That shift — from marginalisation to meaningful engagement — was one of the most significant outcomes of the past year.”

This freedom allowed Salar to explore personal and political concerns more openly and to travel to marginalised regions such as Balochistan, engaging students and young artists who may never have had access to this kind of expression. His work demonstrates how art’s value lies in fostering dialogue, connection, and visibility for overlooked voices.

The work of Seed Awardee Shehzor Mujtehadi (India) highlights the role of art in supporting queer and transgender communities in Goa, where visibility and safe spaces remain limited. As Shehzor shared:

“The community that we have engaged with and meant the most to are the various queer and transgender communities across India, especially in Goa, and our first show in November 2024 was a Transgender Day of Remembrance event where we sang songs that evoked memories of the trans elders and siblings who had been taken away too soon.”

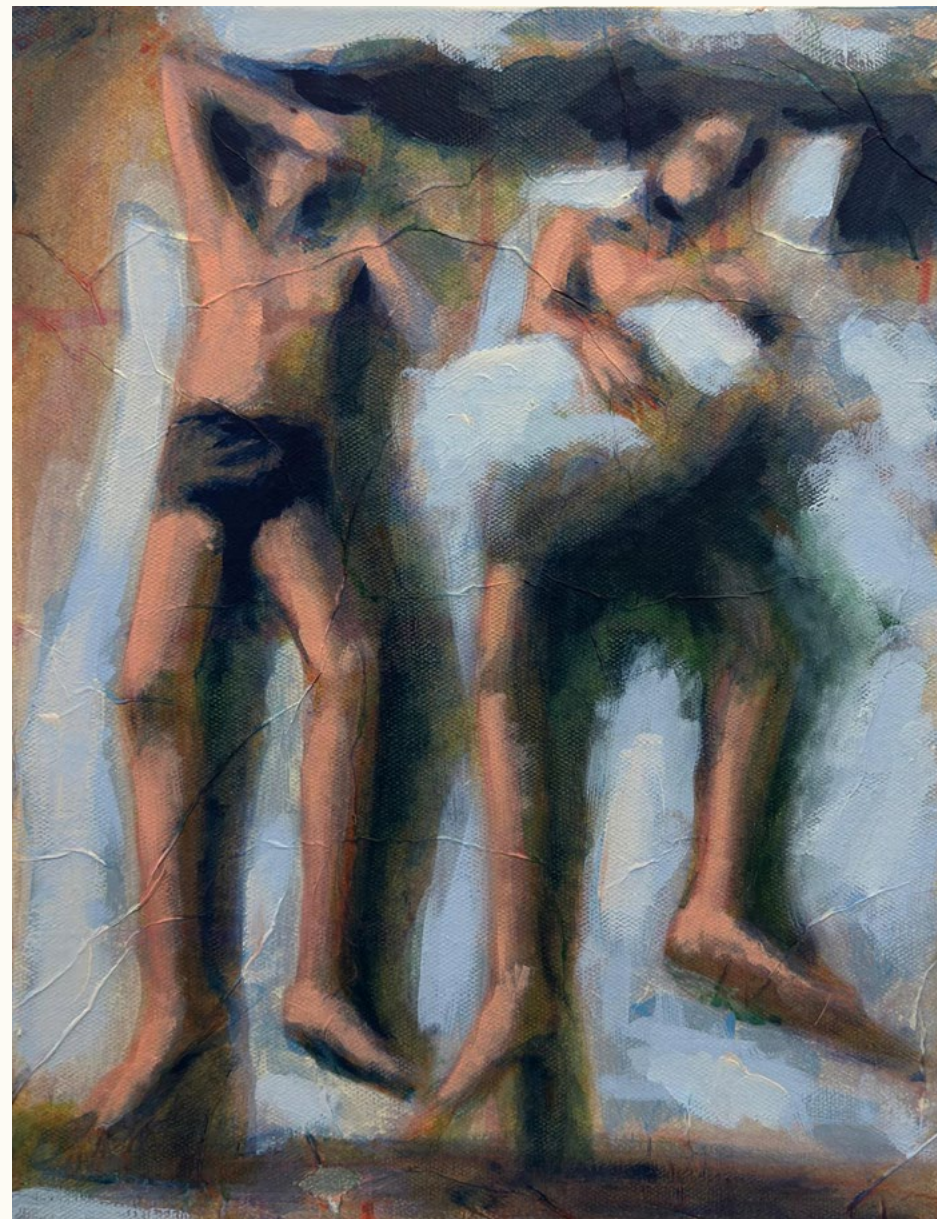
In a country where queer and trans lives have long faced stigma, legal marginalisation, and social erasure, Shehzor’s work shows how freedom of expression fosters visibility, solidarity, and resilience, while reclaiming cultural and historical narratives that have too often been silenced.

For Seed Awardee Dina Salem (Palestine), freedom means resisting systems of control while preserving memory and amplifying voices.

Dina’s work underscores how artistic freedom enables the documentation and interpretation of highly politicised events, revealing deeper social and historical contexts. Freedom of speech, in particular, allows artists to give voice to marginalised communities and preserve their experiences through creative expression.

Culture also serves as a tool to confront difficult truths. For Seed Awardee Mati Jhurry (Mauritius), it enables artists to question social and political norms and engage with the lingering effects of history:

“In Mauritius people are afraid to make political statements, to sit with the discomfort of our colonial past and hold a dialogue without being shunned. We were incredibly proud to have created and crafted a space where these individuals felt comfortable to share their experimental, honest and political work in safety.”



Salar Marri, Seed Awardee (Pakistan)

Similarly, Impact Awardee Mu Cao (China) experienced stability as a tangible outcome of the Award. A poet who has lived nomadically and published almost entirely outside official channels—without diplomas or membership in the Chinese Writers Association—Mu Cao has long navigated life as an openly gay artist and precarious worker in China. His poetry, rooted in outside-the-system subalternity, stands in sharp contrast to mainstream literature. The Impact Award granted him the freedom to finally purchase his own home, settle, and create in peace. He told us:

“To me, honour is a luxury. I had the honour of receiving a Prince Claus Award—but this came with award money that could end my troubles in making a living. The money enabled me to buy an apartment in a seaside town and say goodbye to an uncertain life of roaming and wandering.”

This newfound security highlights how essential freedom is to Mu Cao’s work, allowing him to sustain his distinct outsider voice while living and writing on his own terms.

“Today, I feel closer to my purpose: to create works that honour our roots, celebrate the diversity of our voices and contribute to the preservation of ancestral knowledge from an ethical, sensitive and deeply territorial perspective.”



Mu Cao (on the right) in his Rushan home, with Maghiel van Crevel.
PHOTOGRAPHY BY TONGZI

**“Today, I feel closer to my purpose:
to create works that honour our
roots, celebrate the diversity
of our voices and contribute to
the preservation of ancestral
knowledge from an ethical,
sensitive and deeply territorial
perspective.”**

Gabriel Pinto, Seed Awardee (Venezuela)



EQUITY

Confronting unequal access to power, visibility, resources, and protection remains one of the most urgent challenges of our time. Across the world, systemic barriers continue to shape people's lives along lines of race, gender, class, caste, nationality, and disability, producing vastly different opportunities and outcomes. Meaningful progress depends on acknowledging these uneven conditions and responding to the specific realities faced by communities pushed to the margins. Equity is not achieved through uniform solutions, but through creating the conditions that allow all people to pursue lives defined by their own agency and dignity.



Sasha-Kay Nicole, Seed Awardee (Jamaica)

Using her Seed Award, Sasha-Kay Nicole (Jamaica) created a space where young Black girls could access tools, time, and affirmation to tell their own stories; an opportunity often denied within unequal social systems.

“In a country like Jamaica, where femicide and gender-based violence remain deeply entrenched social issues, centring the voices and visions of young girls becomes a powerful counter-narrative.”

By focusing on care, agency, and visibility, Sasha-Kay challenges cultures of silencing and violence, showing how equitable access to creative resources enables artists to build lasting impact, preserve community memory, and generate counter-narratives rooted in dignity, joy, and self-determination.

An important aspect of the fight for equity is bringing attention to injustices to help counter systems that ignore or silence Indigenous struggles. One Seed Awardee who addresses this issue is Tufan Chakma (Bangladesh):

“I began my work by highlighting the injustices and existential threats faced by Indigenous communities, particularly in the Chittagong Hill Tracts of Bangladesh—issues that are rarely represented in mainstream media. Through my art, I’ve tried to share the untold stories, rich heritage, and cultural identity of Indigenous peoples.”

By drawing attention to the injustices and existential threats faced by Indigenous communities, Tufan’s work underscores equity as the act of recognising unequal access to visibility, justice, and representation. His commitment to sharing untold stories and honouring Indigenous heritage reflects an equitable approach that challenges systemic silencing and creates space for cultural identity, dignity, and self-representation within broader social and media landscapes.



Tufan Chakma, Seed Awardee (Bangladesh)

Likewise, Seed Awardee Hiba G. Isleem (Palestine) emphasises the importance of preserving stories that are often excluded from dominant historical and media narratives. She told us:

“The documentation of Tulkarem Refugee Camp before demolition sparked conversations about the urgent need to archive rapidly disappearing environments and to tell stories often overlooked by mainstream narratives. Local community members in Tulkarem saw the project as a form of resistance to erasure.”

Hiba makes us question: whose lives, spaces, and experiences are deemed worthy of remembrance? By archiving a rapidly disappearing environment, she affirms the community’s right to visibility, memory, and historical presence. Local residents understood her work as a way of resisting erasure. This highlights equity as an active effort countering the structural silencing of marginalised communities, to ensure that their lived realities are acknowledged and preserved.

Archives are not neutral; they often reflect dominant perspectives while marginalising others. Moving Narratives Fellow Vincent Rumahloine (Indonesia) also works with archiving to look at how marginalised communities have had unequal representation in mainstream historical narratives. In his own words:

“One concept I’ve really come to value is critical fabulation, a theory introduced by Orsod [Malik, a Senior Fellow]. In my work with archives from marginalised communities—materials that have often been hidden or suppressed—this approach has been transformative. Orsod’s perspective offered a new way of seeing and engaging with the archive. Since the records I work with are fragmented and incomplete, critical fabulation feels especially illuminating, allowing me to thoughtfully navigate what is missing, obscured, or silenced.”

In this sense, equity is not only about inclusion, but about repairing historical omissions and creating space for marginalised communities to be represented on their own terms.

Culture is

Naomi Rincon-Gallardo, CAREC Fellow (Mexico)

transforming LIVES.

INTRODUCING THE 2025 AWARDS

In 2025, the Prince Claus Fund supported 100 new Seed Awardees from 62 countries and 37 Fellows working across a kaleidoscope of artistic and cultural practices. This section of the report introduces the artists and cultural practitioners who joined the Prince Claus Fund network this year, highlighting a selection of their compelling stories and practices. Throughout these pages, you will encounter voices from across the globe, including personal reflections from the Awardees themselves on the transformative potential of their work and the contexts in which they create.

While this report focuses on the 2025 Seed and Fellows Award recipients, the selection process for the 2026 Impact Award began in 2025 with the nomination phase. The final selection is carried out by an appointed Impact Award Jury, with ongoing support from the Prince Claus Fund team. As the Impact Award is presented on a biennial basis, it is not featured among this year's new recipients.

At the end of the report, you can find a detailed overview of the selection processes for each of the Fund's Awards, offering further insight into how artists and cultural practitioners are nominated and selected.



Ángel Molina, Seed Awardee (Paraguay)

SEED AWARD

- The Seed Award recognises 100 emerging talents and offers support to creative work that engages with urgent socio-political issues within their local context. Recipients receive €5.000 to freely invest in their practice, alongside global recognition, connections, and opportunities.
- Across borders and disciplines, the 2025 Seed Award recipients are not just reflecting the world around them; they are reshaping it. Explore their work, which unsettles and reimagines the futures unfolding ahead.
- Discover the world of all 2025 Seed Awardees on our [website](#).

Tala Abdalhadi

Tala Abdalhadi is an interdisciplinary creative, experiential designer, and transmedia storyteller based in Palestine. Her work reflects on social justice, culture, and collective action through diverse media including visual communication, fashion, moving image, writing, and UX/UI.

Tala's experimental poetic exploration entitled "How to Produce Freedom from Non-freedom?" featured in the 9th issue of the Journal Safar on Protest. Her practice builds on "Producing What We Never Witnessed, Without Reproducing What We Ever Only Lived", a project that began as a kinetic fashion piece exploring freedom through movement in a short experimental film. It aims to mobilise for a new reality.



"My practice instrumentalises interdisciplinary tools and research for socio-political recalibration. I'm a maker of visual, oral, and written storytelling experiences and investigative frameworks that bring action, emotion, communication, and the collision of bodies in space. These experiences aim to position the audience as co-narrators in a journey of reconnection and the practice of building a collective future.

The Seed Award supported me personally and professionally at a crucial stage. I was able to achieve what is meant to be impossible and unrealistic: I moved from Palestine to become one of ten Masters of Film students at the top film university in the Netherlands and was able to significantly grow my practice. In just three months in Amsterdam, I gained access to opportunities including two exhibitions, I had my first publication launch, I was commissioned a second publication by an art publication house, I'm invited to speak and co-host events, and I am able to closely contribute to the people I am with and spaces I'm in.

I'm realising my full potential and able to meaningfully support the communities I'm a part of across geographies. I am excited and confident in the road ahead."



Work of Tala Abdalhadi, Seed Awardee (Palestine)

Parmenas Awudza

Parmenas Awudza is a visual artist from Togo, currently based in Côte d'Ivoire. His work explores collective memory, evolving identities, and contemporary social dynamics through photography, video, and installation. Interested in how local narratives rooted in social and political realities intersect with universal concerns, Parmenas creates work that blends poetic expression with civic engagement.

Parmenas's practice is deeply grounded in the sociopolitical realities of his context. His work "Hello Agbodrafo" explores the tension between colonial heritage, modernity, and cultural preservation, revealing global themes through a local lens. Similarly, "Le Poids des Vagues" addresses the right to freedom of expression, an essential issue in environments where speaking out is often perceived as an act of resistance. Through collaboration with other artists and institutions, Parmenas extends the impact of his work, creating spaces for reflection on history, culture, and identity.



"My practice explores collective memory, shifting identities, and freedom of expression through photography, video, and writing. I hope it will help audiences better understand their social environment, question dominant narratives, reclaim their own stories, and find the freedom to express their voice."

The Seed Award has strengthened the international recognition and legitimacy of my work. It has given me confidence and visibility, while opening access to new networks and collaborative perspectives that are essential for developing my practice without financial constraints."



Parmenas Awudza, Seed Awardee (Togo & Côte d'Ivoire)

Princesa Hardcore

Princesa Hardcore is an artist and trans rights activist based in Paraguay. “Princesa Hardcore” is also the name of her clothing brand, which transforms fabric scraps and used garments into unique pieces, promoting visibility and diversity within Paraguay’s creative scene. Her work blends design and activism, reflecting her evolution as a designer and creative director while striving to leave an artistic and cultural legacy.

Her project “Renaciendo de La Basura”, a manifesto-runway addressing mass consumption and technology, was one of the winners of Emergentes, an initiative by Fundación Pusineri and Fundación Itaú. She is currently creating a photobook for this project, continuing her fight for sustainability and inclusion.



“In my current practice, I focus on audience interaction with clothing, questioning fast fashion, and experiencing garments as social armor. I explore clothing as a tool for identity, protection, and peaceful resistance, inviting people to reconnect with their bodies, autonomy, and the political power of what we wear.”

Receiving the Seed Award has been transformative. It allowed me to make personal changes in my life in order to continue my artistic practice. It enabled projects like “El Probador de Identidades”, collaborations with my community, and the beginning of my first photobook.”



Princesa Hardcore, Seed Awardee (Paraguay)



Amar Limboo

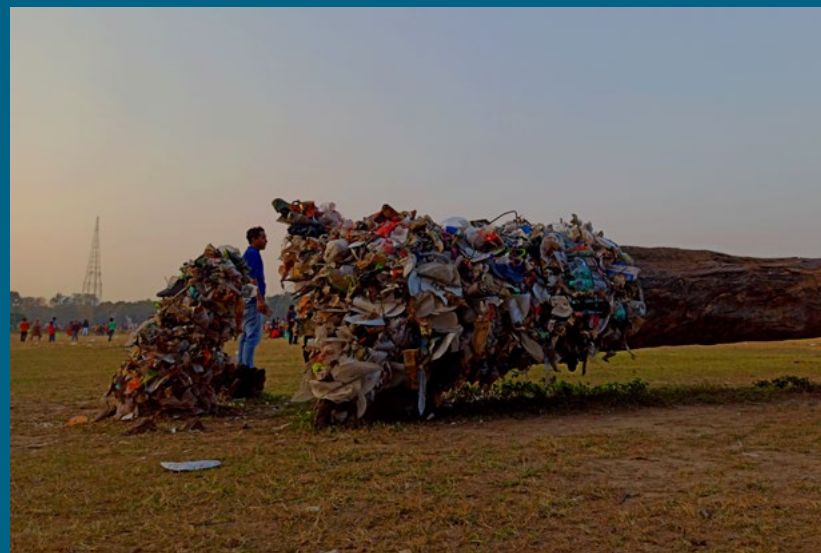
Amar Limboo is a visual artist based in India. He delves deeply into ecological and social issues rooted in his local surroundings. Through artistic research and a multidisciplinary practice, including site-specific installation, photography, and video, he seeks to explore, document, and reflect on the untold realities and ongoing transformations within the extractive landscape he belongs to.

Amar's work has been exhibited in the Students' Biennale 2020–21, Kochi (States of Disarray: Practice as Restitution), and he has received several awards, including the Kala Sakshi Art Scholarship 2020–21 and the Artdemic Week Award 2021 (a Gujral Foundation initiative). He holds a Bachelor of Fine Arts in Painting from the Government College of Art and Craft, Kolkata.



“My practice focuses on the intersection of industry and environment, reimagining oil extractive landscapes. By visualising hidden ecological narratives, I challenge viewers to see beyond industrial utility. I hope the audience gains a deeper connection to the land and a renewed sense of reflection regarding its future.

Receiving the Seed Award has been transformative, providing financial freedom to deepen my artistic practice. It allowed me to invest in essential equipment and compensate collaborators, which was vital for developing my ongoing performative video project, “Stolen Childhood”. Most importantly, it strengthened my confidence, validated my vision, and fueled my creative growth.”



Amar Limboo, Seed Awardee (India)

Maria Matiashova

Maria Matiashova is an interdisciplinary artist based in Ukraine. Her practice is marked by simple yet expressive gestures, through which she explores social relations, institutions, cultural memory, and language. Her work addresses the wounds of war, decolonisation, and critiques the effectiveness of international law. Guided by the principle that 'the medium is the message', Maria works across various forms, including performance, text, video, objects, and installation.

Maria explores participatory practices that take the form of games or build on existing ones. She presented the group performance "Rules of the Game", developed through the lens of Ukrainian children's war games. Her board game "Svitodil" invites audiences to reflect on how systemic power outages — caused by Russia's attacks on Ukraine's energy infrastructure — have disrupted and reshaped everyday life.



"I currently work with two main themes: communicating the experience of war to those who have not lived through it or who choose to ignore it and addressing memory and preservation, how to preserve what risks being permanently destroyed or exhausted, such as the steppes of the Donetsk region. I conduct expeditions to frontline areas, where I reflect on and document their intangible heritage to preserve the history of these threatened regions for future generations.

The Seed Award helps me endure both motivationally and financially through dark times. In the fifth year of the full-scale war, when most of my friends are already in the military, it becomes extremely difficult to keep seeing meaning or results in artistic practice. Russia takes everything — goals, dreams, meanings, motivation. Yet, as long as there are people who recognise the impact and effectiveness of this work, both in general and within my personal practice, it is possible to stay on this path."

Maria Matiashova, Seed Awardee (Ukraine)





• FELLOWS AWARD

The four Fellows Awards—Moving Narratives, Building Beyond, Cultural & Artistic Responses to the Environmental Crisis (CAREC), and Arab Documentary Photography Program (ADPP)—provide mid-career artists with the opportunity to accelerate socially engaged practices and foster connections among creatives working on similar themes. Fellows receive €10,000 to invest in the growth of their practice (recipients of the Arab Documentary Photography Programme, which is administered through our partner the Arab Fund for Arts and Culture, receive \$7,000), alongside opportunities to expand their work's impact.

Structured into themed, regional, and interdisciplinary programmes, the Fellows Award engages participants in year-long collaborative learning. The cohorts, each guided by three Senior Fellows who are mentors and experts in their fields, meet regularly online and in person for one intensive Lab Week during which the participants get together to exchange ideas and knowledge. They collectively imagine alternative realities that contribute to new futures along the themes of equity, climate and freedom.

The following pages showcase the work and ethos of a few selected Fellows from each Fellowship programme, 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 Fellows and their inspiring stories on our [website](#).

Cultural & Artistic Responses to Environmental Crisis

Cultural & Artistic Responses to the Environmental Crisis (CAREC) brings together 9 mid-career artists and cultural practitioners from around the world in a year-long interdisciplinary programme with a focus on climate justice and the connection between the climate crisis and the social, racial, and environmental issues in which it is entangled.

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

The programme supports locally grounded approaches to urgent ecological concerns by challenging dominant worldviews, drawing on Indigenous knowledge systems and seasonal rhythms, and critically revisiting historical narratives.

While emerging from specific local contexts, CAREC responds to worldwide environmental challenges shaped by the climate emergency, offering a space for committed creative practitioners to collaboratively imagine and develop new modes of relating to the natural world.

The 9 CAREC Fellows work across diverse disciplines, including visual art, research, curation, sound art, performance, sculpture, writing and filmmaking, all exploring the intersections of art and politics.

The cohort represents 8 countries: India, Indonesia, Mexico, Peru, Philippines, Türkiye, Uganda, and Vietnam.

Co-designed with architect and gardener Benji Boyadgian (Palestine), filmmaker and storyteller Yara Costa (Mozambique), and painter and visual artist Daniela Ortiz (Peru), who serve as Senior Fellows, CAREC supports artists in accelerating their community-based practices addressing social and environmental challenges.

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



Naomi Rincon-Gallardo, CAREC Fellow (Mexico)

Gusti Enda

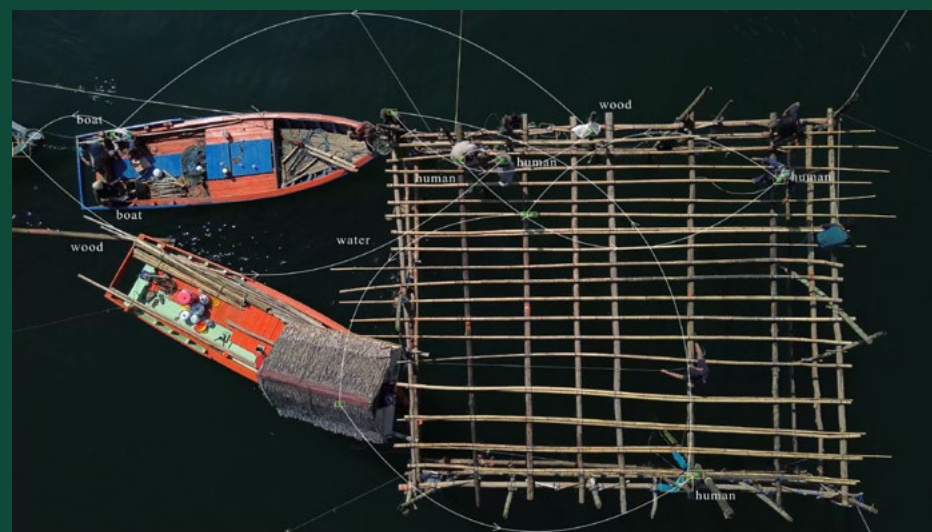
Gusti Enda is a curator, researcher, and cultural worker based in Indonesia. Gusti's practice explores the intersection of art and socio-cultural contexts through collaboration, participation, and experimental engagement with archives, transforming oral histories and complex ideas into accessible visual narratives using materials from his immediate environment.

Working across media, he employs a decolonial approach that challenges dominant narratives by creating shared public experiences. By repurposing everyday materials, his work responds to the climate emergency, emphasizing reuse and reimagination while developing collective visual sensibilities through both individual and collaborative art-making.



“My current practice in my socio-cultural laboratory focuses on decolonial and ecological praxis through participatory art. With the principle of “form follows flow”, I work as a listener and facilitator, transforming traditional knowledge into vivid visual narratives. These visual experiments respond to the climate crisis and restore stories to the public.

Art can transform society by reviving marginalised oral histories into shared visual narratives, strengthening community identity. Through participatory collaboration, art builds collective empathy and ecological awareness. By valuing local knowledge and sustainable materials, art facilitates critical dialogue, reflection, and becomes a tool for climate justice.”



Gusti Enda, CAREC Fellow (Indonesia)

Immy Mali

Immy Mali is an artist based in Uganda. Immy works across text, drawing, video, sound, sculpture, and animation to explore memory, presence, and absence through personal and collective experience. She holds a Bachelor's degree from Makerere University and is an alumna of the Rijksakademie van Beeldende Kunsten. She is the founder of Iraa – The Granary, an experimental artist's kitchen and living archive that examines alternative, locally grounded archival practices within Ugandan and East African contexts.

Since 2021, Iraa – The Granary has developed through community kitchens, shared meals, and research-based gatherings that use food as a tool for dialogue, care, and collective knowledge-making. Immy's socially engaged practice investigates how food fosters trust, reflection, and exchange, creating spaces to question how archives are formed and whose histories are preserved, while connecting artistic practice to ecological and social interdependence.



“I currently explore how people collectively generate and hold memory of artistic practices beyond conventional frameworks. Through Iraa – the Granary, a socially engaged project, I work with artists and art enthusiasts to create context-rooted archives that emerge from shared experience, attempting to bridge the gap between artistic practice and the communities from which it arises.

I believe art forms culture and vice versa. The diversity of cultures across the globe emerges from creativity, innovation, and critical thought often arising from conditions of lack, resistance, or deep curiosity. As societies continue to engage with culture, art becomes a tool for reflection, dialogue, and reimagining collective values. Art and culture can transform society by influencing how people understand themselves, their histories, and their possibilities for the future.”

Immy Mali, CAREC Fellow (Uganda)



Benji Boyadgian

Benji Boyadgian is an artist and researcher based in Jerusalem. His projects explore themes revolving around perception, heritage, territory, architecture, and landscape. Benji works with multiple media, employing painting and drawing as his primary tools, and installations as a way of engaging with space and context. He studied architecture at the École Nationale Supérieure d'Architecture de Paris La Villette, specialising in urban sociology in post-conflict areas. His environmental sensibility stems from his daily routine as an experimental gardener, a passion he has nurtured for over a decade.



Benji Boyadgian, CAREC Senior Fellow (Palestine)



“The biggest strength of the programme is the diversity of the artists; the biggest impact is un-learning together; and, I would add, the biggest gift is time. With time we can create a temporary collective, establish trust, friendship and learn from each other’s context. With time we can discuss difficult issues, talk about the contradiction of being a cultural practitioner. With time we can adopt a process-based methodology that is shaped around criticality and curiosity.

Art can’t have an immediate tangible impact on the world, but a slow one. In this programme, we emphasise on the notion of response, because we believe art can have an impact. But how? As artists, we shape imaginaries, we use the sensible to create meaning in this world, sometimes we reveal histories, sometimes we propose to see things in a different light. Perhaps it is the power of collectivity, it is the sum of us all pushing in the same direction in imagining change — this involves different scales, languages, technologies, methodologies — perhaps this is when tangible change starts. Moreover, the programme brings artists from different parts of the world together, creating a new space where we can see the interconnectedness of the global issues we face today and create networks of solidarity. So, yes, I do believe that this programme can create tangible change, and I can think of many examples of artists that passed through CAREC whose work have an impact in their context, and the potential to.”

BUILDING BEYOND

Building Beyond is where artists from across the African continent come together to collectively respond to the built environment by engaging with relational worlds of communities and public space. Fellows receive €10,000 to invest in the further growth of their practice, engaging their communities, critically assessing how we live, and what the future could hold.

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

The 9 Building Beyond Fellows come from 6 countries, working in a wide range of design fields including architecture, urbanism, digital design, research and performance. This cycle is guided by three Senior Fellows: architectural researcher and designer Thandi Loewenson (Zimbabwe), artist and architect Ola Hassanain (Sudan), and educator, researcher and curator Mpho Matsipa (South Africa & Nigeria).

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



ABOVE Hady Barry, Building Beyond Fellow (Guinea)

Kwamena Boison

Kwamena Boison is a designer, textile artist, and cultural practitioner based in Ghana. Kwamena's practice explores the relationship between textiles, migration, architecture, and circular economies through sustainability-driven, community-led approaches. Using second-hand clothing and natural dyes, he reflects on waste, repair, and Ghanaian philosophies, foregrounding the relationships between people, materials, and the Earth in Ghana and beyond.

Kwamena is the co-founder of The Revival, a community-driven initiative based in Accra and embedded within Kantamanto Market, Africa's largest second-hand clothing market. Through collaboration with artisans and traders, his practice promotes repair culture and reimagines fashion as a social and ecological infrastructure.



“My practice approaches cultural practice as social intervention, engaging textiles as carriers of history, labour, and value through community-led processes. Drawing from Ghanaian lore and my ancestral lineage of flag-making, I work across second-hand clothing, natural dyes, and material experimentation to reflect on repair, sustainability, and the environmental and socio-economic lives of materials.

Art and culture allow us to slow down, reflect, and imagine alternatives to dominant systems. By centring care, collective memory, and lived experience, they can reshape how we relate to each other, to materials, and to the environments we inhabit.”

Kwamena Boison, Seed Awardee and
Building Beyond Fellow (Ghana)



Thandeka Mnguni

Thandeka Mnguni is a multidisciplinary artist based in South Africa. Thandeka's work engages with the spatial practices and imaginaries embedded in the everyday idiosyncrasies of the peripheral territories of the city—within the South African context, these are townships. Through media that include sound collection, film, social objects, and performance, her design methods provoke alternate ways that space is derived, instructed, and appropriated through performance procedures. She is interested in the shifting boundaries between public and private in spaces where these lines are often blurred —particularly through sound and ritual.



“My practice currently focuses on documenting norms in the township that quietly embody dreams, futures and aspirations evident in the quotidian.

Within the township, art and culture not only serve as tools of escape but also as containers of dreams and aspirations; they become a way society channels its sense of being.”



Thandeka Mnguni, Building Beyond Fellow (South Africa)

Thandi Loewenson

Thandi Loewenson is an architectural designer and researcher based in Zimbabwe. Thandi mobilises design, fiction and performance to stoke embers of emancipatory political thought and fires of collective action, and to feel for the contours of other, possible worlds.

Using fiction as a design tool and tactic, and operating in the overlapping realms of the weird, the tender, the earthly and the airborne, Thandi engages in projects which provoke questioning of the status-quo, whilst working with communities, policy makers, unions, artists and architects towards acting on those provocations.



“This is a transformative programme that is an incredible opportunity to bring together some of the brightest lights in art, design and architectural thinking on the continent. All of the Fellows are incredibly inspiring in their own right and brought together stand to produce a series of electrifying learnings, co-conceived projects and solidarities across borders.

Bringing together a diverse range of practices and sites, this programme works against bordering logics that operate both through geographic regimes and disciplinary boundaries. The epistemic and material change that this already produces makes a tangible change in the world.”



Thandi Loewenson, Building Beyond Senior Fellow (Zimbabwe)



Building Beyond Lab Week in Mozambique.

PHOTOGRAPHY BY ILDEFONSO COLAÇO

MOVING NARRATIVES

Moving Narratives re-examines legacies of the past, defies Eurocentric social and historical discourses, centres the perspectives of marginalised communities, and forges connections between contemporary emancipatory movements and their historical roots. Fellows receive €10,000 to invest in the further growth of their practice, engaging their communities and harnessing the power of culture to challenge and transform.

The programme is a space to experiment, exchange, and develop artistic strategies that confront dominant narratives and inequality. Cohorts address local issues while responding to global challenges such as authoritarianism, patriarchy, capitalism, and contested histories.

The 9 Moving Narratives Fellows hail from 9 different countries and work across a wide range of disciplines, such as artistic, research, visual and video art, film and performance. The cohort is guided by three Senior Fellows: conceptual artist Ahmet Öğüt (Türkiye), researcher and writer Nuraini Juliastuti (Indonesia), and researcher and curator Diwas Raja Khatri (Nepal).

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



Moving Narratives Lab Week in Nepal.
PHOTOGRAPHY BY VINCENT RUMAHLOINE

Chris Luza

Chris Luza is a visual artist and cultural mediator based in Peru. In their work, they investigate how the entanglement of fantastic horror and terror narratives with “historical truths” have bounded our senses of well-being to colonial hierarchies. From this standpoint, Chris’s practice seeks to sabotage those patriarchal and Eurocentric epistemologies while simultaneously empowering inherited emancipatory knowledges that survive the colonial order.

Through relational methodologies grounded in contact with worlding processes, their work spans various visual mediums—such as video installations, performances, and drawings—as well as experimental gatherings including festivals, exhibitions, and collective reading experiences.



“In recent years, I have been exploring collaborative work as a tool to conspire and counter-fabulate possible world-makings. This process has led me to reflect on how care practicalities shape the ways we read, inhabit, and move through the temporal transformations of our present.

Art and cultural practices can help us actively dispute how we relate to life’s spiralling processes. In times of planetary collapse, normalised genocide, and ethical crisis, they remind us of the inseparability, fluidity, and interdependence of our shared existences: our capacity to remain in contact with one another and the world.”



Chris Luza, Moving Narratives Fellow (Peru)

Mai Huyền Chi

Mai Huyền Chi is a writer and director based in Vietnam. Mai's films explore memory, displacement, and belonging, and she approaches filmmaking as an act of care—working collaboratively with communities over years-long processes to create cinema that reclaims overlooked histories and voices.

Mai is the founder of Cinema CNN (Cinema of Peasants), a grassroots screening programme fostering independent cinema and critical dialogue in Vietnam. Her first short documentary, “Down the Stream” (2015), filmed with a floating stateless community near the Vietnam–Cambodia border, was a Vimeo Best of the Year finalist and screened at Winterthur. She co-wrote and co-directed the feature “The Girl From Dak Lak” (2022), about the lives of migrant workers in Ho Chi Minh City, which premiered internationally and was nominated for the Silvestre Award at IndieLisboa. Mai's latest documentary, “50 Years of Forgetting” (2025), commissioned by Al Jazeera, examines the act of remembering and forgetting the legacy of the Vietnam War.



“My practice is about making places rather than producing outputs. Each project—film, book, or cultural programme—is a ground where we gather and linger: to collectively dream, imagine, converse, build, play, and rejoice; to listen deeply, speak freely, and cultivate care, patience, togetherness, and space time for one another.

Art and culture reach inward, to the heart, spirit, and consciousness, returning us to feelings that tether us to our shared, global humanity: joy, love, grief, heartbreak, awe, freedom. They hold us together, insisting that some things must remain sacred, without a price tag.”



Mai Huyền Chi, Moving Narratives
Fellow (Vietnam)



Nuraini Juliastuti

Nuraini Juliastuti is a researcher and maker based in Indonesia. Nuraini focuses on modes of vernacular archiving and community-based pedagogies as the important sites for caring in a self-organised manner. She explores theorising from below and community-based research methodologies as a generative tool to address and confront violent historical legacies in the narratives of knowledge production.

In 1999, Nuraini co-founded Kunci Study Forum & Collective in Yogyakarta, Indonesia. During its first decade, Kunci contributed to reclaim various cracks in the public discourse in post-New Order Indonesia by publishing Newsletter Kunci, a mailing list, and organising community history projects. Since 2016, Kunci has established the long-term project School of Improper Education.

Nuraini develops Domestic Notes, a publication-based project that takes domestic and migrant spaces as sites to discuss everyday politics, the organisation of makeshift support systems, and women archives. With her family, she runs Reading Sideways Press, a small publisher on contemporary art, sports culture, sound making, children and teen literatures. Nuraini is the author of “Commons Museums: Pedagogy for Taking Ownership of What is Lost” (ICI Berlin Press, 2024), and “Stories of Wounds and Wonder” (If I Can’t Dance, 2024).



“Moving Narratives functions as a transformative ecosystem where various artists, cultural producers, activists, from different social, cultural and political contexts, gather and exchange their thoughts about histories and futurity. Being part of the programme allows me to be surrounded by the voices of the Fellows who attempt to remake the narrative’s production, putting the question of justice at the centre stage. This helps nurture the trans-local networks of socially-engaged thinkers and makers.

The programme emerged in an age where genocide is normalised, the corrupt state regime, backed with neo-liberal thinking and militarisation, have continued to silence critical voices, marginalise Indigenous and urban poor communities and intensified ecological disasters. Moving Narratives enables transformation to happen albeit in small scales, but it is ongoing and conducted in an independent manner.”



Abdessamad El Montassir,
Moving Narratives Fellow
(Morocco)



Arab Documentary Photography Program (ADPP)

Developed in collaboration with the Arab Fund for Art and Culture and the Magnum Foundation, the Arab Documentary Photography Program (ADPP) fosters creative documentary photography practices in the Arab context and encourages the transmission of critical, socially engaged, and locally grounded stories.

Since its launch in 2014, ADPP has annually supported up to 10 photographers with grants of \$7,000 to further develop their practices. The program encourages creative, personal, long-term, and analytical approaches to photography beyond the limited confines of traditional journalistic mass-media outlets.

The selected 10 photographers from of ADPP hail from Palestine, Egypt, Lebanon, Sudan, Jordan, and Syria. These emerging photographers' projects address displacement and conflict, social and collective memory, as well as loss and grief.

Meet the ADPP Fellows on our [website](#).



Maryam Al Khasawneh, ADPP Fellow (Jordan)

Rabab Chamseddine

Rabab Chamseddine is a photographer and poet based in Lebanon. Her photography has been exhibited at the Beirut Art Center within the collaborative event Ya Rayeh 3al Janoub, and her poetry was featured in “We Call to the Eye & the Night: Love Poems by Writers of Arab Heritage” (Persea Books, 2003). Rabab’s work investigates the poetics of everyday life, focusing on the intimate and deeply personal relationships between people and their environments. Through her documentation of urban and rural landscapes in Beirut and the south of Lebanon, she seeks to uncover the stories that shape these areas into habitats and homes.



“My practice explores return to land after war, life in contested territories, and how relationships are cultivated through land work. I follow seasonal cycles as instinctive responses to occupation, focusing on everyday acts of care and rituals of grief as forms of survival and continuity.

I aim to understand how we reorganise our lives under ongoing occupation. By sharing my experience as a southern Lebanese, I hope that my work contributes to dialogue that resists isolation and erasure of our struggles within broader national narratives.”



Rabab Chamseddine, ADPP Fellow (Lebanon)

Hashim Nasr

Hashim Nasr is a self-taught photographer based in Sudan. He creates conceptual, experimental artworks using his phone camera, with a special focus on working with flowers, fabrics, and vibrant colors, exploring the narrative of his observations and ideas. Dealing with issues of identity and aging, his art questions self-worth and the unknown future after four ongoing years of political and economic challenges.

Hashim has participated in local art projects, such as “The Voices” by TheHub.Sudan, a digital exhibition aimed at providing psychological support to survivors of the Sudanese revolution in 2019. Hashim’s work has been featured in Analog Forever Magazine and UND Magazine. In 2022, he was awarded a second-place prize in the “Imagine” category at the East African Photography Award (EAPA) by FOTEA, and in 2023 he was part of the third edition of the SARD III exhibition at Cairo Photo Week. Currently based in Alexandria, Egypt, his recent work reflects on the consequences of life in exile.



“My practice explores war, displacement, memory, identity, and the body through conceptual photography. Drawing from lived experience of exile, I use staged, surreal imagery to examine absence, belonging, queerness, and the emotional afterlife of conflict.

I aim to create an intimate visual engagement with displacement, reflecting simplified representations of war. My work foregrounds marginalised and queer narratives, preserves fragile memories, and invites viewers to engage with my stories with vulnerability, understanding or at least opening up doors for wondering and questions.”



Hashim Nasr, Seed Awardee & ADPP Fellow (Sudan)

Newsha Tavakolian

Newsha Tavakolian is a photographer and visual artist based in Iran. Newsha is a self-taught photographer who combines photojournalism and art to offer new insights into the lived experience of people in Iran and the wider Middle East region. One of the first professional female photojournalists in Iran, her work ranges from bold reportage of political events to sensitive portraits and evocative series on subjects such as the insecurity of middle-class youth, female Kurdish fighters or the impact of sanctions on individual lives.

Her work has been exhibited globally, featuring in the British Museum, the Victoria & Albert Museum, and the Thomas Erben Gallery in New York. Despite her focus on local narratives, Newsha's impact is widely recognised, as she provides a voice to underrepresented communities, pushing for societal change through her artistic expressions.



“I deeply believe in empowering the new generation of storytellers in our region. The way the Arab Documentary Photography Program works is truly inspiring, it gives people affected by these stories the tools and space to tell them themselves, to reflect on their own realities, and to make them visible to those who have no direct insight into what is happening in this part of the world.”



Newsha Tavakolian, ADPP Program Advisor (Iran)



Hassan Kamil, ADPP Fellow
(Sudan)

injustices shaped by global inequalities, and their connections with local artists create exchanges that position art as a tool for collective imagination, critical dialogue, and transnational responsibility, showing how interconnected practices can enrich the local context.”



CAREC public event “From Echoes to Slogans” at Framer Framed.
PHOTOGRAPHY BY MAUD FERNHOUT

Moving Narratives traversed between Amsterdam and Rotterdam during their Lab Week, exploring key questions: How can archives be reinterpreted to challenge dominant histories? How might artistic and curatorial practices resist institutional co-optation while staying grounded in social and political struggle? And what does “research” mean within our practices, particularly through critical and experimental methodologies?

The cohort connected with key local organisations: from Amsterdam’s de Appel, Framer Framed and the International Institute of Social History to Rotterdam’s moezeum, KIOSK Rotterdam and Fenix Museum.



Moving Narratives Lab Week in The Netherlands.
PHOTOGRAPHY BY LEONARDO MARTINELLI

It is crucial for international artists to exchange knowledge with local organisations, as this collaboration fosters mutual learning, sparks innovation, and creates opportunities for cross-cultural dialogue. For the Netherlands, in particular, this interaction enriches its already vibrant cultural landscape by introducing fresh perspectives, challenging established narratives, and strengthening the country’s role as a hub for artistic diversity and creativity.

The Fellows Award Building Beyond also gathered in both Amsterdam and Rotterdam, with their week of exchange culminating with the public event “Moving Through Matter — metaphors, tactics, and imaginaries of space “ at Rijksakademie. Through imaginaries and critical interventions, the Fellows presented alternative tools, methods that respond to the shifting socio-political and environmental dynamics of our built environments.



Building Beyond Lab Week in The Netherlands.
PHOTOGRAPHY BY MAUD FERNHOUT

Rijksakademie 's interim director, Patricia de Weichs de Wenne, further emphasises:

“The plurality of artistic voices is more important than ever. We believe that the art ecosystem benefits from a wide diversity – of practices, ideas and perspectives – that stands in deliberate contrast to a political climate in which exclusion is increasingly normalised. By inviting artists from all over the world representing all kinds of backgrounds and disciplines, and by working together, we encourage dialogue, knowledge exchange and the sharing of (artistic) experiences. This holds intrinsic value but also brings in new viewpoints and challenges dominant narratives.”

A thriving art community relies on diverse voices, as collaboration across backgrounds and disciplines not only enriches creative expression, but strengthens dialogue, challenges exclusion,

and fosters a more inclusive cultural ecosystem. In essence, the power of community amplifies the impact of diversity, making art both more meaningful and socially transformative.

The map below highlights the network of collaborators and institutions engaged through our Fellows Lab Weeks, reflecting the range of perspectives and contexts that contribute to a shared and evolving artistic community.



Building Beyond Lab Week in The Netherlands.

PHOTOGRAPHY BY MAUD FERNHOUT





Culture is building

Ángel Molina, Seed Awardee (Paraguay)

a COMMUNITY.

CULTURE IS BUILDING A COMMUNITY

Our vision of the future is anchored in collective action and shared responsibility. We are committed to supporting a connected global community of artists and cultural practitioners whose work contributes to more open and free societies. This community is sustained by trust, mutual support, and a shared commitment to creative and social progress, reflecting our belief that meaningful change emerges through international cultural collaboration.

At the Fund, we prioritise sustainable growth by investing in long-term relationships across our international network. We recognise the essential role that community plays in enabling artists to work freely, confidently, and with integrity. By fostering spaces for connection while providing a safety net through urgency grants, we ensure that artists are supported in expressing their ideas and responding to the social and cultural contexts that shape their practice. We believe that international cultural exchange and community building between the Netherlands and the Global South are vital for fostering mutual understanding, equity, and long-term collaboration, creating space for diverse artistic voices, shared knowledge, and more balanced global narratives.



CAREC Lab Week in Indonesia.
PHOTOGRAPHY BY HIBATUL HAKIM

URGENCY PROGRAMME

Our Awardees often work in challenging and unpredictable environments. Complementing the Prince Claus Fund Awards, the newly launched Urgency Programme—made possible through the support of the Postcode Lottery— provides rapid to support Awardees whose artistic practices are disrupted by unforeseen and urgent circumstances.

In its first phase alone, we received 63 requests for support. From these, we were able to award Relief Grants to 44 artists across 32 countries. This geographic spread underscores both the scale of need and the global reach of the programme.



Abdelhamid Belahmidi, Moving Narratives Fellow (Morocco)

Programmes Manager Mohamad Dib told us:

“All of our Awardees work under pressure, but in recent years we have seen their practices increasingly interrupted by challenging circumstances, ranging from climate emergencies and regional conflicts to censorship and other unforeseen events.

In this sense, the Urgency Programme is not only about providing rapid financial assistance; it is also about acting as a safety net, and offering the reassurance that comes with knowing it exists.”

Mohamad highlights the role of the Urgency Programme as a foundation of collective care within our community. While rapid financial support is essential in moments of crisis, the programme’s deeper value lies in the assurance it offers artists: that they are not facing disruption or risk alone. As CAREC Senior Fellow Yara Costa from Mozambique, who received a Relief Grant in 2025, reflects,

“The Urgency Programme nurtures resistance, trust, and solidarity across the network, reminding artists that they are not alone, and enabling them to sustain their work and remain committed to their practice even through the harshest times.”

By functioning as a safety net, the Urgency Programme strengthens trust, reinforces a sense of belonging, and affirms our commitment to stand alongside artists when circumstances become unpredictable. Seed Awardee Rubén Elías Barrios Rodríguez (Colombia), who received a Relief Grant in 2025, told us:

“The Urgency Programme has benefited me by providing support that has allowed me to sustain and continue deepening my artistic practice at a key moment. Beyond

financial support, the greatest contribution has been the strengthening of networks for exchange, connections, and opportunities that directly impact the development of my work.”

A significant share of our Urgency Programme grants responded to the impact of political crises on artists’ ability to live and work. We supported artists displaced by conflict or prevented from working in Palestine and the Democratic Republic of Congo, as well as artists in Brazil, Tanzania, and Morocco affected by local unrest.

Other grants enabled artists to continue their practice in the face of censorship or to cover legal costs linked to their work. We also assisted artists facing sudden health emergencies, climate-related disasters, rising travel costs, and acute economic instability. For many living in already precarious conditions, even a short-term loss of income can trigger severe crisis—these grants provided the immediate support needed to bridge such critical moments. Our response was designed to be fast, flexible, and tailored to immediate realities on the ground.

In 2026, we will further the support offered through the Urgency Programme via two additional channels: the Special Relief Grant, an additional Relief Grant that is activated in response to major natural disasters, regional conflicts, or other unforeseen crises impacting specific countries or regions, and the Recovery Grant for Awardees who have previously received a Relief Grant and would benefit from a temporary artistic residency to rest.

The Urgency Programme is made possible through the support of the Postcode Loterij.



Yara Costa, CAREC Senior Fellow (Mozambique)

Rubén Elías Barrios Rodríguez, Seed
Awardee (Colombia)

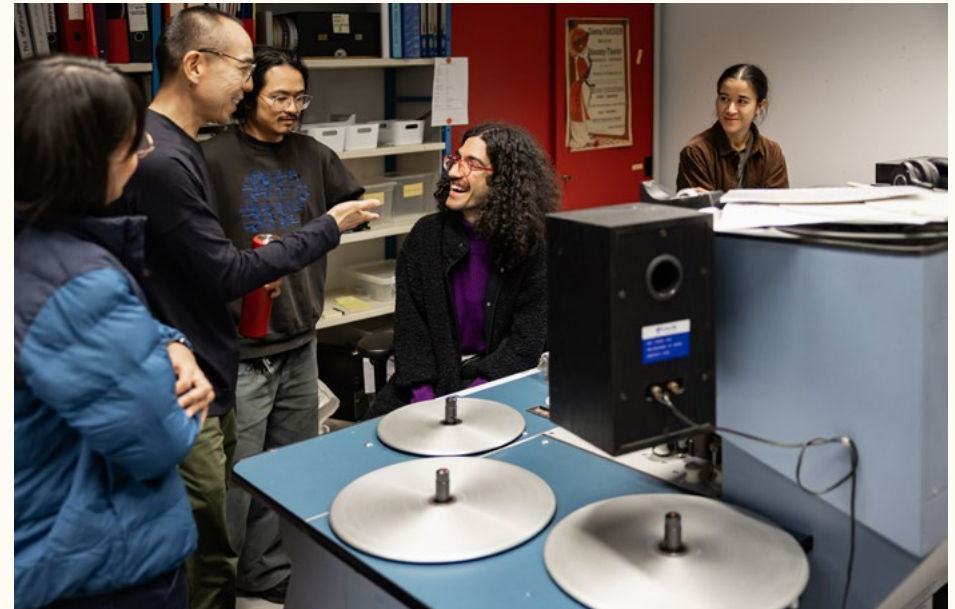


EXCHANGES

The Fund's homebase, Amsterdam, is a buzzing hive for both globally renowned cultural institutions and thriving independent creative communities. Simultaneously, our global network of changemakers is ever-expanding and a source of inspiration to continue our mission of supporting culture under pressure. Through Exchanges, this global energy flows directly into the city: benefiting artists, cultural workers, and audiences in Amsterdam by opening space for dialogue with practitioners from contexts where artistic freedom is fragile, and by embedding international solidarity within the local cultural fabric.

Exchanges is a programme made possible with the generous support of the City of Amsterdam. It connects Prince Claus Awardees to Amsterdam's diverse cultural landscape, fostering meaningful, lasting connections across the city's creative scenes. In doing so, it enriches Amsterdam's cultural landscape by introducing diverse voices and emerging talents from the Global South, enabling local artists and audiences to encounter new perspectives, methodologies, and artistic imaginaries that might otherwise remain distant.

The programme brings together practitioners, organisations, and peers to exchange ideas and knowledge, support one another in challenging times, and collaboratively create, grow, and build a shared sense of belonging. For Amsterdam-based artists and cultural organisations, Exchanges offers direct access to international networks, fresh collaborations, and alternative approaches to storytelling and artistic production.



Exchanges in collaboration with Eye Filmmuseum and Netherlands Film Academy.
PHOTOGRAPHY BY MAARTEN NAUW

In 2025, Exchanges partnered up with Eye Filmmuseum and the Netherlands Film Academy. Four Academy students and four Seed Awardees from four different countries—the Philippines, China, Iran and Ecuador—came together in Amsterdam with renowned filmmaker and 2016 Prince Claus Award Awardee Apichatpong Weerasethakul (Thailand) for an immersive week-long programme.

This programme unfolded alongside Apichatpong's contribution to Tilda Swinton's exhibition at Eye Filmmuseum, creating a vibrant backdrop for a week of creative exploration. For Amsterdam's film community, this meant rare access to an internationally celebrated artist's process and philosophy, while fostering meaningful exchange between local students and emerging filmmakers from different geopolitical contexts. As Eye Filmmuseum's Senior Programmer, Anna Abrahams, reflects:

"The young creators from around the world turned out to have a lot in common in terms of the themes they explore in their work: questions about their roots in history, in local and global society, and in their own bodies and minds."



Apichatpong Weerasethakul, Awardee (Thailand)

Within just one week, the programme fostered meaningful dialogue and shared learning across geographies and disciplines, encouraging participants to exchange ideas, techniques, and perspectives in an open and collaborative environment.

As one Exchanges participant, 2023 Seed Awardee Hu Liwei (China), points out:

"The programme helped me see that it is possible to form a community beyond academic settings. People came from different cultural and political contexts yet remained open and honest over time. Sharing expectations and reflecting together, even when paths diverged, eased my doubts and reaffirmed that collective thinking and dialogue are still possible."

Similarly, 2025 Seed Awardee and Exchanges participant Mayro Romero (Ecuador) shares that:

"Participating from a distant country, marked by political and social precariousness, made the programme's emphasis on care and listening especially meaningful. It enabled a sense of community beyond geographical distance, fostering sustained connections in a context where isolation and structural violence are part of everyday life."

Alongside a strong sense of community, Mayro further stresses that:

"Programmes like this provide visibility, reach, and real opportunities for projects that might otherwise remain marginal, strengthening their circulation and giving greater force and resonance to our work."

More than bringing people together, Exchanges actively amplifies the work and voices of artists who might otherwise go unnoticed—while simultaneously strengthening Amsterdam’s own creative ecosystem. By creating sustained encounters between local practitioners and artists from the Global South, the programme cultivates mutual learning, long-term collaboration, and a deeper public understanding of global cultural dynamics. It ensures that Amsterdam’s artistic community does not operate in isolation, but remains porous, responsive, and enriched by diverse perspectives.

Exchanges is made possible through the generous support from the City of Amsterdam.

✕ Gemeente
✕ Amsterdam
✕



Exchanges in collaboration with Eye Filmmuseum and Netherlands Film Academy.
PHOTOGRAPHY BY MAARTEN NAUW

DOMO

The Fund is proud to form a dynamic new hub at Domo—at Nieuwe Herengracht 14, within the H'ART Museum complex—together with three leading cultural institutions, Domo: Cultural Emergency Response (CER), DutchCulture, and the European Cultural Foundation (ECF).

For the Prince Claus Fund, this move represents more than a change of address: it marks a renewed commitment to our mission to inspire, empower, and connect individuals, communities, and organisations across borders.



Domo Launch.
PHOTOGRAPHY BY ALMICHEAL FRAAY

In the words of Kristel Baele, Chair of the Council for Culture:

“International cultural collaboration is not a luxury, but a necessity. Domo stands for connection, rather than fragmentation. It acts as a physical and symbolic space where international perspectives are not an afterthought but a starting point.”



DOMO Talks.
PHOTOGRAPHY BY ALMICHEAL FRAAY

Similarly, director of the European Cultural Foundation, André Wilkens, states:

“We need to be clear about the values, culture and way of life we are defending. What do we share? At Domo, our organisations are now seeking each other out while a storm rages outside, but the whole of Europe is facing this question. Are we all going to retreat into our bunkers alone, or are we going to try to make the best of it together?”

The Prince Claus Fund sees this move as an opportunity to deepen collaboration, dialogue, and solidarity. The Fund remains steadfast in its belief that culture is essential to building more just, open, and resilient societies—and that shared spaces like Domo can help make that vision a reality.

The Fund's Communications Manager, Laura Urbo, reflects:

“A lot of people were asking us, “How on earth are you going to make this work? You already have your jobs, you’re dealing with budget cuts, and you’re under constant pressure—how are you going to do this on top of everything else?”

They were critical, and honestly, rightfully so. It was a fair question.

But the fact that the team has managed to make it happen—and continues to find a way—has been incredibly impressive. When I hear other people’s reflections on Domo, I realise that this level of collaboration and mutual support is not a given. It’s not something that just automatically falls into place. The amount of commitment and cooperation we’ve seen should not be taken for granted.”

Since opening its doors, Domo has already hosted successful and well-attended events, starting with “Domo Talks”, where artists, thinkers, and cultural practitioners gathered to explore the question: “How can international cultural collaboration build solidarity and strengthen togetherness in our cities?”

We look forward to continuing to facilitate meaningful connections through events, workshops, and various exchanges at our new homebase.



DOMO Talks.

PHOTOGRAPHY BY ALMICHEAL FRAAY

THE PRINCE CLAUS FUND LEARNS

One of the defining features of 2025 was the unbreakable resilience of the Prince Claus Fund—its ability to come together as a team, adapt under pressure, and continue advancing its mission to support artists working in challenging contexts.

As head of Partnerships and Philanthropy Emma Swaan reflected:

“We can be proud that we continued to experiment and launch new initiatives: during the Annual Prince Claus thank you Dinner we organised a pop-up exhibition at De L’Europe with 2023 Seed Awardee Gvantsa Jishkariani (Georgia), launched a climate-themed fundraising breakfast connecting artists and corporate partners, and hosted a legacy event for our long-standing legacy partner Ing Yoe Tan.”

Our team tested ideas, learned, and moved forward. Likewise, Programmes Manager Victoria Harrari further highlighted that

“in moments of crisis, institutions often retreat, become more cautious, and play it safe instead of pushing boundaries. It was both a positive surprise and a real achievement that we managed to stay committed to our core programming”

What 2025 made clear is that our trust-based funding model is also a key factor that benefits the strength of our team, as Programmes Manager Emma van Schie told us:

“We trust our Awardees, and knowing they trust us in return motivates us to keep building and delivering meaningful programmes, even in a challenging sector landscape.”

It’s not only the Fund’s team whose resilience was evident over the past year. A pivotal moment that Emma Swaan looks back on with pride was our partner the Postcode Lottery stepping in with an extra contribution when they saw the impact and urgency of our work. For Emma, this is a testament to the fact that we have partners who truly see us and stand by our side as strong but adaptable supporters. In her own words:

“I’m really proud of partners like that—partners who understand what we do, who recognise that it’s important work, and who see that it requires proper funding.”

The Municipality of Amsterdam is another cherished partner who stepped in at a time when international cultural collaboration is under pressure. Head of Programmes Tessa Giller believes that

“the support from the Municipality of Amsterdam carries a very clear political message too. As a city with its particular history, Amsterdam is saying: we stand for international work and exchange. Being based in Amsterdam means being in a context where, despite everything that’s happening politically, there are still partners and institutions willing to stand up for international cultural exchange and for the kind of work we do. That commitment really matters.”

A steady hope that quietly guides all our work is knowing that we serve an inspiring network of global changemakers. Finances and Administration Coordinator Cora Taal told us:

“I truly believe in the strength of artists—their ability to share their thoughts, to spark movement, and to open people’s eyes so they can see the world in a different



Braine Hanson, Seed Awardee (Jamaica)

way. That's why it's so important not only to support them financially, but also to give them the respect and recognition they need to keep going."

Moments when we get to see our Awardees in person are some of our favourites. Last year, our re-launched Exchanges programme brought 4 of our Seed Awardees to Amsterdam for a week-long programme with 2016 Laureate and renowned filmmaker Apichatpong Weerasethakul at Eye Filmmuseum and Netherlands Film Academy.

Naturally, meeting with the artists is heartwarming for us, however what's even more thrilling is seeing how they connect with each other and their peers in Amsterdam, with many of them staying in touch long after the week is over. Tessa explained:

"It wasn't just a temporary collaboration; it led to lasting relationships. The participants are still in contact now, and some of them will even show their work here in the Netherlands. That kind of ongoing exchange feels significant."

The programme also highlighted the intergenerational nature of our core activities. Exchanges participant and Seed Awardee from China, Hu Liwei, had long admired Apichatpong Weerasethakul. One day, while reading his biography online, she discovered that he had received a Prince Claus Fund Award in 2016. Through that discovery, Liwei first learned about the Fund—eventually applying for and receiving a Seed Award herself.

That journey came full circle at the Exchanges in Amsterdam, where Liwei met Apichatpong in person and was able to exchange ideas with him directly. Stories like these are what make our team's hard work so meaningful. As Tessa reflected, such moments

"exemplify our funding circle—support and recognition moving across generations, linking past and present participants, and strengthening the community over time."

With a new home base at Domo in the heart of Amsterdam, we have a physical space to host artists and facilitate events. This feels like an important step forward in multiple ways, especially when it comes to a closer connection to both the cultural landscape of our city and the importance of international cultural collaboration. Emma Swaan points out that

“there’s real potential for Domo to become more of a hub—by inviting others in, collaborating more actively, and making the space feel truly alive. Domo is not only a shared office, but a place with real strategic and symbolic value.”

Looking back on 2025, it’s clear that resilience, trust, and collaboration were at the heart of everything we achieved. With a strong team, dedicated partners, and a vibrant new home at Domo, we are ready to continue supporting artists, fostering exchange, and building a lasting global community.



Raymond J. Yusuff, Seed Awardee (Nigeria)

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

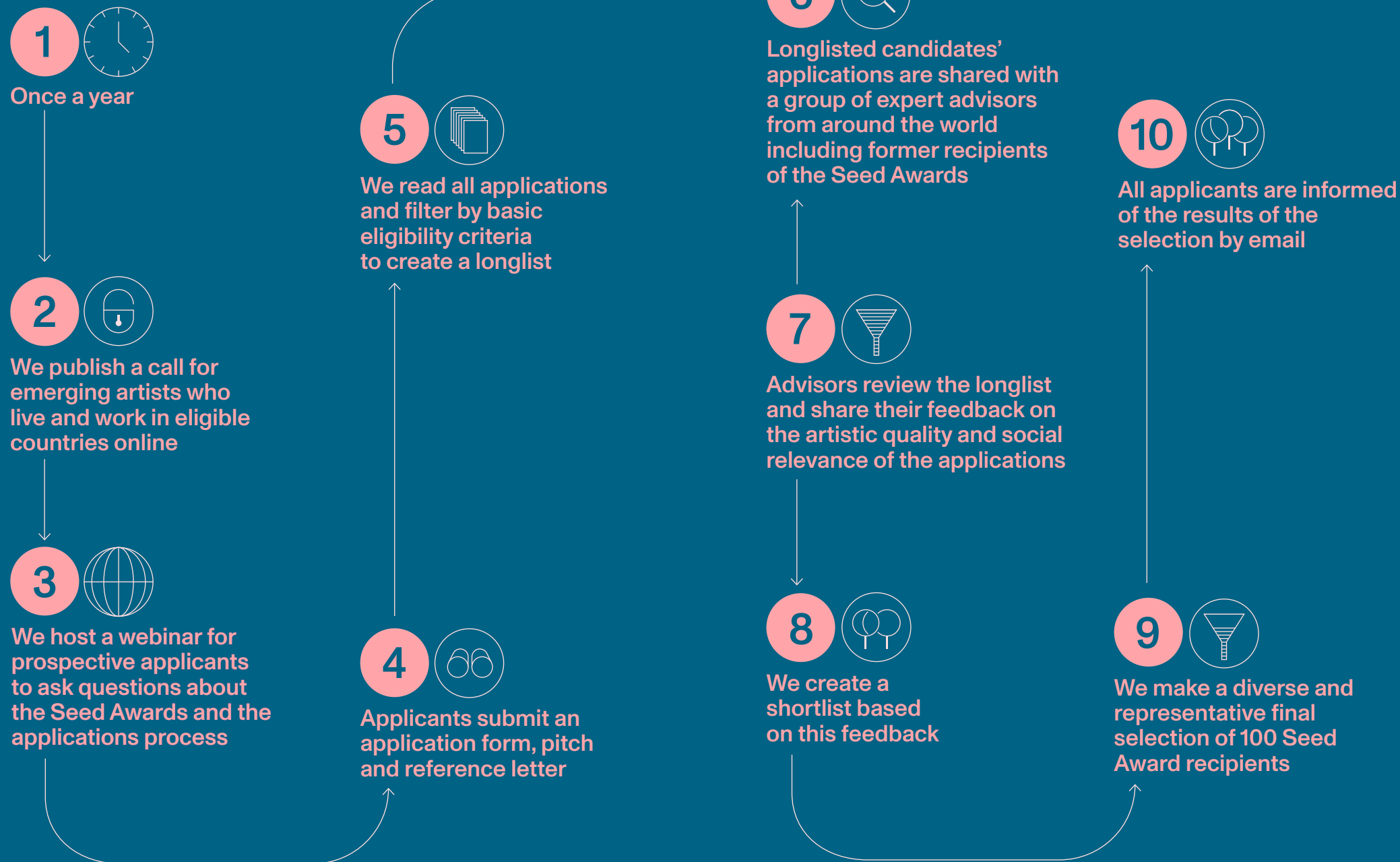
→ Diversity

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

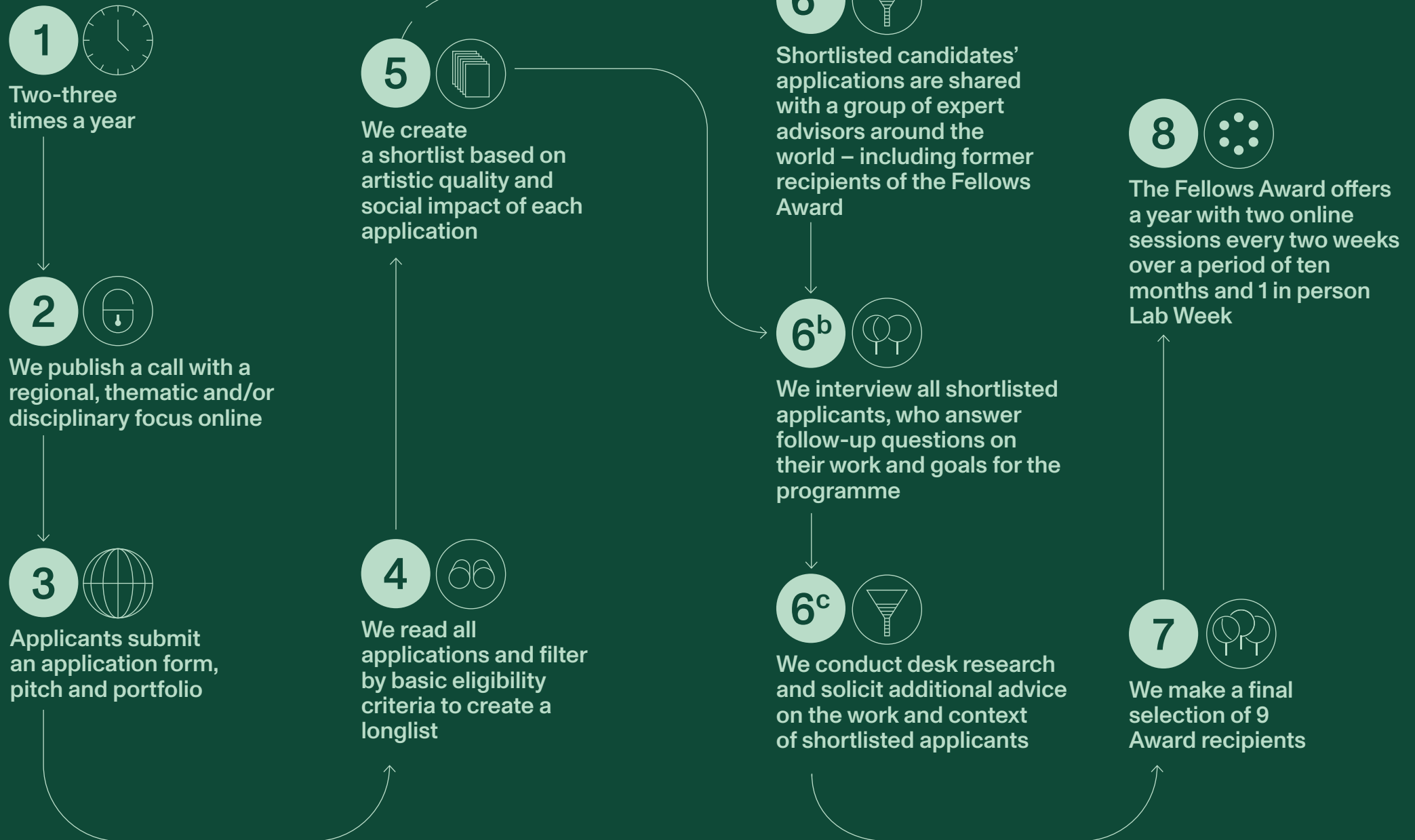


OLDY BLAQ, Seed Awardee (Ghana)

SEED Award Selection Procedure



FELLOWS Award Selection Procedure



IMPACT Award Selection Procedure



JOIN OUR COMMUNITY

At the Prince Claus Fund, we believe culture is a force—for open and free societies. We dare to dream big, and we invite you to dream with us.

Your help is essential. It allows the Fund to support artists and cultural practitioners in places where culture and freedom of expression face pressure. Every contribution empowers cultural changemakers, fostering connections and recognition that strengthen the entire ecosystem of artists—from emerging talents discovering their voice to established creators whose work resonates across borders and sparks positive change beyond the art market trends.

Our fundraising strategy is built on three pillars: Individual Giving, Funds & Foundations, and Corporate Partnerships. Each pillar helps us diversify support, deepen connections, and sustain the transformative impact that culture has on society.

By supporting the Prince Claus Fund, you directly contribute to the growth and development of over 150 artists every year in 144 countries. The ripple effects of their work can touch the lives of millions.

Join our global community of changemakers. To learn how your support can make a difference, reach out to our Fundraising team at fundraising@princeclausfund.nl

Let's build a world where culture empowers freedom—together.



“Cultural Speed Date”.
PHOTOGRAPHY BY HEBA KHAMIS.

A SPECIAL THANK YOU TO THE MINISTRY OF FOREIGN AFFAIRS

Since the late 1960s, HRH Prince Claus of the Netherlands played a defining role in shaping the Netherlands' vision for international development. As Chair of the former National Advisory Council for Development Cooperation (NCO), and as a member of the National Advisory Council and Inspector-General for Development Cooperation, he helped lay the intellectual and moral foundations of Dutch development policy. The steadfast recognition and support of the Ministry of Foreign Affairs for his active and substantive contributions were instrumental in translating his vision into lasting impact.



Zanele Muholi, Prince Claus Awardee (South Africa)



HRH Prince Claus of The Netherlands

HRH Prince Claus consistently reminded us that development is never solely about financial transfers or material goods. It is about people—their dignity, their creativity, and their cultural strength. Sustainable economic and social progress can only take root when individuals and communities are empowered to shape their own futures, grounded in their own social and cultural realities. As he expressed so clearly:

“Development can only be brought about by the people themselves, in an environment where there is respect for one’s own culture, language, and way of life.”

For 29 years, we have been deeply honoured by the Ministry’s trust and partnership. Their continued commitment—inspired by HRH Prince Claus’s lifelong dedication to development and cultural exchange—has enabled the Fund not only to endure, but to thrive. Thanks to the Ministry’s foundational support, the Fund has grown into a leading force in trust-based funding, reaching more than 150 artists across 144 countries worldwide in 2025. For many of our Awardees, support from the Fund is catalytic: it offers not only financial backing, but also international recognition, often opening doors to residencies, biennales, gallery representation, and museum acquisitions that lead to sustained global visibility.

From close collaboration with the Dutch Embassies worldwide to bringing the talent to the Netherlands – this investment also flows back in meaningful ways, as supported artists regularly present, exhibit in leading Dutch institutions and enter major collections. A few inspiring stories are Ibrahim Mahama, who has transformed the Oude Kerk with his monumental installations, Apichatpong Weerasethakul, who has presented work at Eye Filmmuseum, works by El Anatsui, whose works are now part of major museum collections including the Stedelijk Museum; and Zanele Muholi, who has since presented major solo exhibitions internationally following their first large-scale presentation in the Netherlands.

In this way, the Fund's support is a reciprocal investment: artists gain the recognition and resources to thrive internationally, while the Netherlands benefits from globally significant art that enriches its museums, audiences, and cultural discourse.

We thank the Ministry for its enduring trust and partnership, whose steadfast support has enabled us to carry forward HRH Prince Claus of the Netherlands's vision by empowering artists worldwide and strengthening the Netherlands' vital connection to global cultural exchange.



Ibrahim Mahama, Prince Claus Awardee & International
Supervisory Board Member (Ghana)

POSTCODE LOTTERY—MAKING A DIFFERENCE TOGETHER

For more than 24 years, the partnership between the Postcode Lottery and the Prince Claus Fund has stood as a powerful testament to what long-term trust and shared vision can achieve. Their steadfast support has been instrumental in ensuring the continuity, strength, and growth of our work worldwide.

This partnership is a shared commitment, made possible by the players of the Lottery, to protecting freedom of expression at a time when it is increasingly under threat.



Postcode Lottery Group CEO, Sigrid van Aken, at the Annual Prince Claus Fund Dinner.
PHOTOGRAPHY BY MAARTEN VAN HAAFF

In 2025, thanks to a generous extra €1.5 million contribution from the Postcode Lottery and the support of its players, we launched the Urgency Programme — a lifeline for artists facing oppression, war, and natural disasters. By providing rapid-response grants, the programme has already helped over 40 Awardees continue their vital creative work in times of crisis.

Postcode Lottery Group CEO, Sigrid van Aken, underscores this urgency during her speech at the annual thank you dinner on 5 September 2025:

“It is vital that activists and human rights defenders are protected, wherever they may be. At a moment when the world is facing multiple crises and freedoms are under pressure, we are grateful that, thanks to the players of the Postcode Lottery, we can support organisations like the Prince Claus Fund that make this protection possible.”

Over the years, the Postcode Lottery's support has made possible a range of pioneering initiatives: Amplifying Creative Voices, which uplifted cultural and artistic initiatives that bring forward diverse and critical perspectives; the Cultural Defiance Fund, which supported artists working in conflict situations; the groundbreaking Sahel Opera, which amplified voices from the Sahel region on an international stage; and the Cultural Emergency Response programme, which has grown into an independent organisation dedicated to protecting cultural heritage under threat.

These achievements demonstrate what becomes possible when visionary partners choose to stand with us. Sustained investment does not simply fund projects — it safeguards freedom and strengthens communities around the world.



Sahel Opera, a pioneering musical production premiered in 2007, made possible thanks to Postcode Lottery.



Mayor's Reception at the 2024 Awards Week.
PHOTOGRAPHY BY HEBA KHAMIS

A SPECIAL THANK YOU TO THE MUNICIPALITY OF AMSTERDAM

We wish to express gratitude for the Municipality of Amsterdam for their continued support of the Prince Claus Fund over the years. From welcoming us at the Mayor's Residence for special moments during our Awards Week to supporting our newly launched Exchanges programme thanks to their generous support, the Municipality has played an important role in creating spaces where meaningful connections can take place.

Their support has helped make it possible for our Awardees to engage with peers in Amsterdam and beyond, fostering dialogue, collaboration, and the sharing of ideas across borders. By enabling these encounters, the Municipality contributes to safeguarding the conditions for international cultural exchange and collaboration.

We are deeply grateful for their partnership and for their commitment to open and free societies—places where artists, cultural practitioners, and changemakers can come together, exchange perspectives, and spark ideas that contribute to more just and imaginative futures.

THE PRINCE CLAUS FUND WISHES TO THANK

With heartfelt thanks to the organisations and individuals who have supported us over the past 29 years — we're proud to recognise our 2025 supporters below.

Founding Partners

- Ministry of Foreign Affairs of the Netherlands
- Postcode Lottery

Individuals

- Georgi Mahmurov
- Marc and Janneke Dreesmann-Beerkens
- Robben Foundation
- Stichting Roozenhof
- Ton and Maya Meijer-Bergmans
- Stichting Eekhoorn Leiden
- Lutfia Rabbani Foundation
- Ribbink Van den Hoek Familiestichting
- Irma Boom

all friends and patrons and circle members who wish to remain anonymous.

Foundations and Programme Partners

- Gemeente Amsterdam

- Hawthornden Foundation
- Creative Industries Fund NL
- Arab Fund for Arts and Culture
- Magnum Foundation

Corporate Partners

- Luxury Hotels of Amsterdam
- International Bureau of Fiscal Documentation (IBFD)
- KLM
- Highberg
- Liaise Advocaten
- De L'Europe Amsterdam
- Sofitel Legend The Grand Amsterdam
- NautaDutilh
- Apollo Verhuizingen
- ABN AMRO MeesPierson

Legacies

- Ing Yoe Tan Fund
- Mw. H.H. Pluymakers

and with gratitude to those who included Prince Claus Fund in their wills.

Collaborating Partners

- Eye Filmmuseum
- Framer Framed
- Netherlands Filmakademie
- Rijksakademie

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



ANNEX I: STATEMENT OF ACCOUNT

ANNEX II: FINANCIAL STATEMENT

ANNEX I: STATEMENT OF ACCOUNT

● Honorary chair and Supervisory Board

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

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

Name	Entry	End period 1	End period 2
HRH Prince Constantijn, Honorary chair	August 22, 2003 *	-	-
Ila Kasem (chair)	Sept. 6, 2019	Sept. 6, 2023	Sept. 6, 2027
Mohamed Bouker (Treasurer)	March 26, 2020	March 26, 2024	March 26, 2028
Alexander Ribbink	March 17, 2017	March 17, 2021	March 17, 2025
Clarice Gargard	February 1, 2018	February 1, 2022	February 1, 2026
Yoka Brandt	21 March 2025	21 March 2029	21 March 2033
Hendrikje Crebolder	1 May 2025	31 Dec.2025	

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

Supervisory Board members	Area of expertise	Current position	Other ancillary positions
HRH Prince Constantijn Honorary Chair	Tech, innovation & digitalisation, public appointments	Special Envoy at Techleap	Public appointments • Member National Growth Fund Committee • Chair Prince Bernhard Nature Fund • Member International Network Council Eisenhower Fellowship • Member Supervisory Board Rijksakademie van Beeldende Kunsten • Chairman Supervisory Board Hartwig Medical Foundation • Member Board of Directors NATO Innovation Fund • Member Advisory Board Netherlands Academy of Engineering (NAE) • Member European Quantum Strategy Board European Commission Honorary posts • Patron National Musical Instrument Fund • Patron World Press Photo Foundation • Patron Oskar Back Study Foundation for young violinists
Ila Kasem (chair)	Societal impact & public issues, organizational development, leadership & governance	Managing Partner Van de Bunt Adviseurs	• Chair The Morocco Fund • Chair Society Impact • Chair Supervisory Boards Het Mauritshuis • Member Board HNR Connection Foundation • Member Board Democracy and Media Foundation

Supervisory Board members	Area of expertise	Current position	Other ancillary positions
Mohamed Bouker (Treasurer)	Business Transformation with IT- and Finance-Driven Enablement	Partner at Deloitte	Treasurer at Carré Foundation
Yoka Brandt	Diplomacy, international relations, development and humanitarian issues, international negotiations, management and governance of UN and public sector organisations	Retired diplomat civil servant Ministry of Foreign Affairs	- Chair Supervisory Board The Hague Humanity Hub - Member Supervisory Board World Press Photo - Member Advisory Group to the UN Secretary General Peace Building Fund - Member Advisory Board UN Fund for International Partnerships

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

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

In 2025, the board met four times for regular board meetings. There was one extraordinary meeting in October. In 2025, the average attendance rate of the board was 72%.

● Management and staff

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

The regulation provides a maximum standard for the annual income based on weighing criteria. The weighing of the situation at the Fund was done by the board. This led to a so-called BSD score of 375 points with a maximum annual income of € 129,292 for 2025. 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 2025

Marcus Tebogo Desando, Executive Director
Kitty Schoenmaker, Operations Manager
Cora Taal, Finances & Administration Coordinator
Tessa Giller, Head of Programmes
Emma van Schie, Programme Manager
Victoria Harari, Programme Manager
Mohamad Dib, Programme Manager
Emma Swaan, Head of Fundraising
Lyn Hsieh, Fundraising Coordinator
Sarah De Ruyter, Fundraising Coordinator
Laura Urbonavičiūtė, Communications Manager
Val Dechev, Communications Coordinator
Evelyn Onnes, Documentalist (Volunteer)

● Volunteers and Interns

In 2025, the Fund continued to be supported by volunteers and interns. One volunteer maintained the library throughout the year as she has been doing for several years now. After dedicating 15 years to this important work, she has decided that 2025 will be her final year in this role. The Fund is very grateful to her for her long-standing commitment and to all other interns and volunteers for their valuable contributions.

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

● Governance

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

The principles of good governance - which first and foremost concern the separation of functions, good governance and accountability - are embedded in the internal regulations. The Prince Claus Fund's Code of Conduct can be found [here](#).

The organisation meets the criteria of the CBF hallmark (www.cbf.nl). The tasks and responsibilities of the Supervisory Board and executive director are described in the statutes of the Prince Claus Fund (updated 22 February 2024) and the Board & Supervisory Board regulations (January 2025). The director and the Supervisory Board members are aware of their own role and the division of tasks, responsibilities and powers between them and act accordingly.

The Supervisory Board is responsible for governing the organisation. The Supervisory Board approves the annual plan, the long-term plan, the annual budget and the annual statement of accounts as well as major collaborations.

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

The executive director and Supervisory Board are independent and do not act on behalf of any third party outside of the Fund. They are alert to conflicts of interest, avoid undesirable conflicts of interest and deal with conflicts of interest transparently and carefully. The articles of association set out the procedure to be followed in the event of a conflict of interest (articles 6.6 and 9.7).

The division of tasks and powers between the executive director

and the Supervisory Board are laid down in the articles of association and the board regulations.

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

Authorities, rules and procedures are described in the Administrative Organisation (AO) and form the framework for the administrative process. It is not only about the direct registration and control of the flow of money, but also about the interfaces of finance with the organisation and the surrounding outside world. One of the goals of the administrative organisation is to provide adequate information at the right time. Partly based on this mostly financial information, the Supervisory Board and director can manage and steer the organisation in the right way. In addition, the information forms the basis for rendering account. In 2021, the AO was brought in line with the new strategy. Some new processes are still under development; these have been updated in 2022 and 2023. In 2026 the AO will be updated again.

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

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

Appointment of a member of the Supervisory Board is made on nomination by the board itself. The Supervisory Board has a broad composition, considering substantive

expertise and diversity aspects such as gender and cultural background.

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

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

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

Lastly, but most importantly, the Subsidy Request 2025-2028 was submitted and approved. Providing insight into how the Prince Claus Fund aims to contribute to fulfilling the goals of the international cultural policy of the Netherlands 2025-2028, contributing to positive social change through culture.

● Corporate Social Responsibility and activities

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

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

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

● Quality of Organisation and Activities

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

only implementing projects and processing applications but also correspondence and communication.

● Future outlook

In 2026, the Prince Claus Fund celebrates its 30th anniversary. This milestone is not only a moment to reflect on the Fund's legacy, but also an opportunity to renew its vision for the years ahead. While honouring the global impact created by cultural changemakers through long-term support, connection, and recognition, the Fund looks forward. As a learning organisation, it continues to evolve—reassessing its relevance in a changing world, the impact it can generate, and its position both internationally and within the Netherlands.

In this context, the team is reviewing and re-evaluating the strategy launched in 2021, exploring how the theory of change and programmes can be adapted to meet current and future challenges. Communications is strengthening the Fund's positioning in response to the needs of contemporary societies, while fundraising is investing in meaningful relationships, outreach, and the cultivation of a committed community of supporters and partners.

By the end of the year, the Prince Claus Fund aims to increase its visibility in the Netherlands, sharpen its positioning, and further build an engaged community of changemakers and partners.

Risk management

The risk policy is related to:

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

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

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

Policy and function reserves and funds

● Continuity reserve

In June 2025, based on a risk analysis model, the board set the targeted size of the continuity reserve at € 995,300. This will be reassessed in 2026.

● Other reserves and funds

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

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

● Investment policy

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

Fiscal affairs

● Public Benefit Institution (Culturele ANBI)

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

● VAT

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

● Corporate income tax

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

● Gift tax

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

● Administration

Jac's den Boer & Vink, a business economics consultancy firm for non-profit organisations, was appointed by the Prince Claus Fund to manage its administration and to draw up the financial statements 2025. 'With Accountants' was appointed to audit the financial statements. The independent auditor's report on this audit is included on page 43.

ANNEX II: FINANCIAL STATEMENT

● Income aspects

For the years 2025-2028, the Minister of Foreign Affairs has awarded a subsidy amount of € 6 million in total. In addition to the Dutch government's financial support, the Prince Claus Fund is also a beneficiary of the Postcode Lottery. This financial year we received € 600,000 as a contribution from the lottery in 2025. A new contract for 2026-2030 has been confirmed after a successful evaluation of the contract that expired end of 2025.

Total income in 2025 was € 725,900 under budget. The approved budget included a significant fundraising target. The difference between budget and realisation is explained by the fact that this target was not achieved. The fund actively sought opportunities for securing and acquiring new funding. However, with the changing landscape and political insecurity acquisition of funds remains a challenge.

● Expenditure aspects

Direct expenditure on programmes and projects is € 652,500 under budget, due to not meeting the fundraising target. Indirect expenditure is € 129,400 over budget. Within this category, there is overspending on housing (€ 118,200) and personnel (€ 70,800) and underspending on fundraising (€ 67,500).

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

After accounting for the positive result of financial income and expenditure (€ 51,000), the balance of income and expenditure is € 181,900 negative. Budgeted was a zero balance. The balance of € 181,900 negative is withdrawn from the following reserves:

• Continuity reserve	€ 89,500
• Reserve fixed assets	€ 20,900
• Restricted fund Tan	€ 71,500

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 2025 this condition is almost being met (69.8%).

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

	Realisation 2025	Budget 2025
MINISTRY OF FOREIGN AFFAIRS		
From income Ministry of Foreign Affairs preferably 70% must be spent on direct contributions to programmes and projects	69.8 %	77.2 %
GENERAL		
Costs of fundraising divided by total income	7.9 %	9.0 %
Share in expenditure		
- charitable activities	85.7 %	84.3 %
- fundraising costs	7.4 %	8.9 %
- management & administration costs	6.9 %	6.8 %
Total	100 %	100 %

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

● Balance sheet as at 31 December 2025

Ref.	31-12-2025 €	31-12-2025 €
Fixed assets		
1 - Tangible fixed assets	12.776	33.660
Total fixed assets	12.776	33.660
Current assets		
2 - Receivables	656.092	1.272.874
3 - Cash and cash equivalents	3.717.364	2.901.820
Total current assets	4.373.456	4.174.694
Total assets	4.386.232	4.208.354
Reserves and funds		
Reserves		
4 - Continuity reserve	679.120	768.576
5 - Reserve fixed assets	12.776	33.660
Total reserves	691.896	802.236
Funds		
6 - Restricted fund Ing Yoe Tan	353.739	425.280
Total funds	353.739	425.280
Total reserves and funds	1.045.635	1.227.516
Accruals		
9 - Long term project allotments	0	0
10 - Short term project allotments	571.513	840.975
11 - Other short term accruals	2.769.084	2.139.863
Total accruals	3.340.597	2.980.838
Total liabilities	4.386.232	4.208.354

● Statement of income and expenditure 2025

Ref.	Realisation 2025	Budget 2025	Realisation 2024
	€	€	€
INCOME			
9 - Income from private individuals	40.832	110.000	160.266
10 - Income from companies	184.544	130.000	180.847
11 - Income from lottery organisations	733.010	1.000.000	600.000
12 - Income from government grants	1.777.924	1.506.000	3.447.135
13 - Income from other non-profit organisations	798.176	1.514.400	1.028.961
Total income	3.534.486	4.260.400	5.417.209
14 - EXPENDITURE			
Programme expenditure			
- Programmes	2.842.204	2.799.368	4.179.973
- Special Projects	0	0	595.173
- Monitoring, Evaluation & Learning	0	0	203.255
- Communications	342.604	298.563	380.107
- Sponsored expenditure	41.842	518.896	159.881
Release	0	0	-45.500
Total programme expenditure	3.226.650	3.616.827	5.472.889
Costs of generating funds	279.283	382.038	347.112
Management and administration	261.386	291.535	317.587
Total expenditure	3.767.319	4.290.400	6.137.588
Balance before financial income and expenditure	-232.833	-30.000	-720.379
15 - Financial income and expenditure	50.952	30.000	60.723
BALANCE OF INCOME AND EXPENDITURE	-181.881	0	-659.656
Allocation balance of income and expenditure			
- Continuity reserve	-89.456	0	-558.620
- Reserve fixed assets	-20.884	0	-32.036
- Restricted fund Ing Yoe Tan	-71.541	0	-69.000
TOTAL	-181.881	0	-659.656

Credits

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

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