

PRINCE CLAUS FUND



STRATEGY OVERVIEW



C

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INTRODUCTION

This document provides an overview of the main elements of the strategy the Prince Claus Fund has been implementing and refining since 2021. New activities and programmes were developed building on our strengths and leveraging our vast global network to respond to the needs of socially engaged cultural practitioners at every level of their career.

You will find the latest version of our Theory of Change which illustrates our understanding of how our actions contribute to positive social change through culture.

We as the Prince Claus Fund are proud of our value-based approaches which will be further illustrated with information on what we do, how we do it and why we continue to foster culture as a basic need.

The document concludes with our dreams for the future.

OUR PURPOSE is to serve the global cultural community because we believe in the transformative power of culture toward inclusive and sustainable societies.

OUR MISSION is to amplify, accelerate and recognise changemakers by offering trust-based funding, recognition and connections for engaged cultural practitioners and artists in Africa, Asia, Latin America, the Caribbean and Eastern Europe, especially in places where cultural expression is under pressure.

OUR VISION is of a world where cultural expression is free and valued, leading to a future that is more equitable, inclusive, peaceful and environmentally sustainable.

OUR MOTTO is Culture is a Basic Need.

OUR STORY

The Prince Claus Fund believes that culture is a basic need. We enable artists and cultural practitioners to work freely & without restrictions creating culture that inspires positive social change, leading to a future that is equitable, inclusive, peaceful, and environmentally sustainable.

The Fund was established as a tribute to HRH Prince Claus's dedication to culture and development more than 25 ago. Now, we are a forerunner in advocating trust-based funding in the cultural development field, while fostering meaningful connections within a worldwide community of creative changemakers – artists and cultural practitioners driving positive social change.

People develop themselves.¹ They need space for experimentation and reflection in order for new perspectives to flourish. Through our awards and activities, we amplify emerging talent, accelerate future leaders and recognise changemakers in places where cultural expression is under pressure, threatened by limits of artistic expression or civil space.

Since its foundation, the Prince Claus Fund has supported almost 2,400 projects and 50,000 individuals in 144 countries, reaching at least 10 million people worldwide.

We raise funds, collaborate and join forces with like-minded organisations on various activities and programmes. Our main funding partners are the Dutch Ministry of Foreign Affairs and the National Postcode Lottery. Other financial partners include the Goethe Institute, the British Council, the Arab Fund for the Arts and Culture, the Creative Industries Fund NL as well as numerous individual donors and corporate partners.

Our total expenditure in 2022 was € 6.477.391.

¹ HRH Prince Claus quoted Joseph Ki Zerbo (Burkina Faso) who said, "People aren't developed, they develop themselves".

STRUCTURE OF THE ORGANISATION AND GOVERNANCE

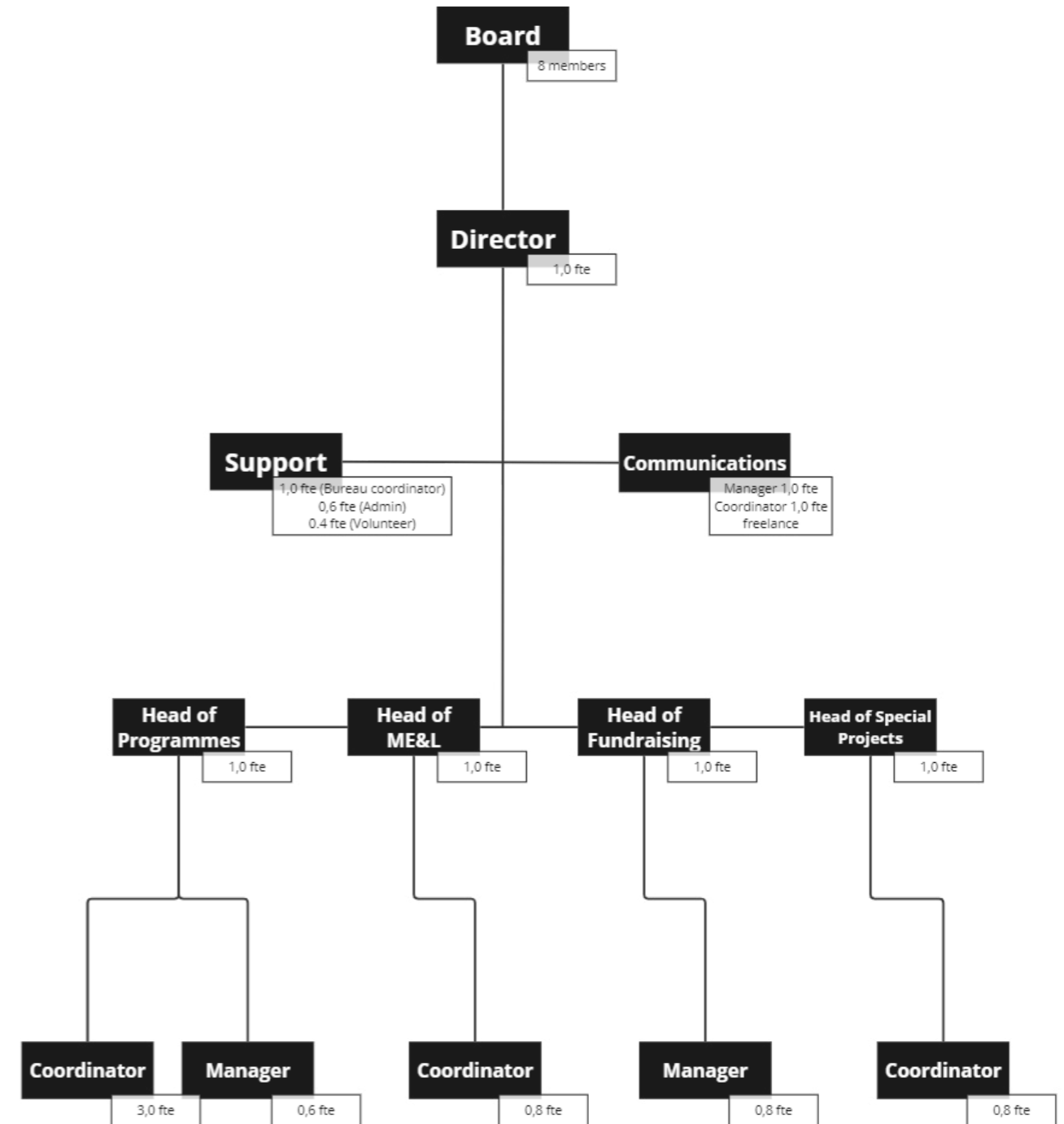
The Prince Claus Fund was established on 6 September 1996 as a tribute to HRH Prince Claus of the Netherlands' dedication to culture, and his belief in the role of culture in the development of all societies.

The Fund has a legal status of a foundation in the Netherlands and is accredited with ANBI status and a CBF seal of approval. The Central Bureau on Fundraising (CBF) is an independent foundation that promotes trustworthy fundraising and expenditure by reviewing fundraising organisations and giving information and advice to government institutions and the public. Find our CBF passport [here](#).

The Prince Claus Fund has an Equivalency Determination (ED) certificate demonstrating its equivalency to a U.S. public charity and is organised and operating in accordance with guidelines that U.S. tax authorities require for public charities.

Our staff consists of 18 employees and we collaborate with a range of freelance professionals. The Fund believes that diversity and inclusion among its staff is critical to its success. We strive to be an inclusive environment in our recruitment, selection and placement of staff processes.

In addition, the Prince Claus Fund is governed by a board of 10 individuals – engaged philanthropists representing a variety of fields: international policy, law, media or culture. HRH Prince Constantijn is the Honorary Chair of the Board, acting as an advisor and representative of the Fund.



THEORY OF CHANGE

Imagine spinning a hula hoop on a sunny day. When the hoop is spinning, it has a momentum that means that it will keep spinning. In a perfect world, with no friction and no gravity, this momentum would keep it spinning forever. But in the real world, your hips are needed to put energy back into the hoop, to counter the other forces acting on it.

This is how we imagine the outputs of the Prince Claus Fund acting on creative ecosystems worldwide. Across the world, artists and other cultural practitioners are working, experimenting and growing their practice and impact. Within local and global creative communities, they support each other, sharing resources, and learning together, creating ecosystems that sustain themselves.

But in many places, and in particular in the Global South, the pressures of financial need, lack of access and social or political repression are sapping energy from these systems. Talented practitioners, with the potential to address the most important problems, lack opportunities and experience social, economic and political pressure.

Support from the Prince Claus Fund, in the form of trust-based funding, recognition and connections, can counter these pressures, allowing artistic communities and the global creative ecosystem to sustain themselves. In so doing, we allow for artists to flourish and for the impact of their work to increase and grow more

powerful over time. In this way our activities maintain a constantly evolving and growing global ecosystem.

At the Prince Claus Fund, we use this theory of change model to understand how our actions contribute to positive social change through culture. The theory of change is a living document which reflects our developing understanding of our work and its impact.

The positive change that the Fund envisions is based on development towards a desirable future that is equitable, inclusive, peaceful and environmentally sustainable.

The Prince Claus Fund believes in:

- The transformative power of culture (instrumental value)
- Culture as a basic need and human right (intrinsic value)
- The role of culture in contributing to the Sustainable Development Goals (SDGs)

OUR THEMES

We understand the impact we are working towards through three main thematic areas, EQUITY, FREEDOM and CLIMATE. We strive for positive change in these themes. These themes are crosscutting, articulated in different ways throughout our various activities.

Our understanding of these themes, as outlined below, is intentionally broad. While these themes have global relevance, they are manifested differently in different contexts. By articulating these broad themes, we create space for attention to diverse local examples and highlight the need for solidarity across contexts.

EQUITY

We understand equity as the need to rectify the unequal division of resources, opportunities, representation and justice between different communities, including racial, gendered, class, caste, nationality or disability-based inequalities. This includes inequalities at a global as well as a local scale. Our use of the word equity is rooted in a recognition that efforts to achieve fairness need to begin from a recognition of the diverse needs of different individuals and groups. Working towards equity requires us to understand the complex intersections of different categories of oppression.

FREEDOM

We understand freedom as the capability of people or communities to act, live and express themselves as they choose, without impeding the freedom of other people or community. Meaningful freedom requires both absence of constraints but also the capability to exercise agency and actively pursue goals. Instances of specific freedoms (freedom of expression, of association, of thought, of movement) fall under a broader umbrella – freedom as the capability to develop one-self autonomously and follow a chosen path.

CLIMATE

We understand climate as a global crisis and emergency that is felt most acutely in its many local manifestations. The reality of climate change is already here and its effects on the environment are unjustly distributed. With a wealthy minority of countries still the worst contributors to global emissions, the impacts of rising temperatures and extreme weather events are born disproportionately by the poorest and most marginalised communities globally.

THREE SPHERES OF IMPACT

The Theory of Change describes our understanding of how our actions impact the field in which we work. It can be divided into three parts; the Prince Claus Fund's *Sphere of Control*, our *Sphere of Influence*, and our *Sphere of Interest*.

Our *Sphere of Control* refers to the actions that are directly instigated by the Prince Claus Fund; the way we see the world and how we choose to focus our efforts and resources.

Our *Sphere of Influence* refers to activities and results that are directly influenced or made possible by the decisions the Prince Claus Fund makes, but which we do not directly control. Most importantly, this includes the activities of the artists we support, since the trust-based nature of our support means that practitioners use the Fund's support autonomously.

Our *Sphere of Interest* refers to desired results that are shaped by many complexly intersecting factors, including the activities and results in the previous two spheres. We closely monitor and try to maximise our impact in this sphere, while knowing that change takes time and might neither be predictable nor linear.

SPHERE OF CONTROL

SPHERE OF INFLUENCE

SPHERE OF INTEREST

PROBLEM STATEMENTS
Artists in the Global South are under pressure
Local and global issues around:

EQUITY
FREEDOM
CLIMATE

ACTIVITIES

- Seed Awards
- Mentorship Awards
- Impact Awards
- Fertile Ground
- Exchanges
- Mobile Labs
- Public Events

OUTPUTS

We offer practitioners..

- Trust-Based Funding
- Recognition
- Connections

GROWTH OUTCOMES

- Emerging talents are amplified
- New perspectives are developed
- Changemakers' capacity is enhanced
- Individual practitioners feed their artistic communities

THEMATIC OUTCOMES

- Cultural activities that:*
- Redistribute resources
 - Advocate for equity
 - Defy pressure
 - Create free spaces
 - Advocate for freedoms
 - Fight climate change
 - Raise awareness
 - Amplify affected voices

IMPACT

Positive change around:

EQUITY
FREEDOM
CLIMATE



PROBLEM STATEMENT

An overarching problem to which we respond is the fact that cultural practitioners in the Global South are under pressure. In many countries, financial, social and political pressures are shrinking civic space and stifling access to cultural practice, while artists are isolated and disconnected globally.

At the level of our main themes, we observe further problems:

EQUITY

At a local and global level, members of different groups have unequal access to resources, opportunities, representation and justice.

FREEDOM

The capacity of people and communities to express themselves, act, and live as they choose is threatened or restricted.

CLIMATE

There is an urgent global threat of climate disaster, which is already disproportionately affecting the environment and communities in the Global South.

SPHERE OF CONTROL

ACTIVITIES

Our choices in the face of these problems are based on the capacity of culture to provide space for new perspectives that address global and local challenges, which can in turn inspire and create impact for positive change. We assume (and our +25-year experience has shown) that there are cultural practitioners across the Global South already working on sustainable artistic initiatives that are relevant to their societies. We are able to offer them *Trust-Based Funding*, *Recognition*, and *Connections* through our activities:

- Prince Claus Seed Awards
- Prince Claus Mentorship Awards
- Prince Claus Impact Awards
- Fertile Ground
- Exchanges
- Mobile Labs
- Prince Claus Fund Connect
- Prince Claus Fund Conversations

(For more, see [Activities](#))

OUTPUTS

These activities offer three primary outputs to our international community of socially engaged cultural practitioners:

1. TRUST-BASED FUNDING

Trust-based funding is at the heart of the Prince Claus Fund's strategy. We believe that autonomy is a prerequisite for both professional development and positive social impact, and that cultural practitioners know best what is needed in their own contexts. We are therefore committed to offering support that gives control to the people receiving it. All of our financial support is given without prescriptions on how it should be spent, and payments are given upfront, not made dependant on reporting. We do not ask for budgets or financial reporting at any stage.

We offer trust-based funding at different scales to cultural practitioners at different stages of their career. Recipients invest this funding in any way they think it will help them grow professionally and achieve most impact – 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.

For more information on our commitment to trust-based funding, see [Annex 3](#).

2. RECOGNITION

The awards that we give to artists at different stages of their career provide professional recognition which opens the door to further opportunities, both locally and internationally. Listening to the artists we have supported over the years, it is clear that over and over again, our recognition has acted as a quality stamp and a catalyst for further support, recognition and visibility for their work. By awarding practitioners, especially emerging voices, we shine a spotlight on them and the urgent topics that their practice addresses.

Furthermore, events in the Netherlands and in the Global South spotlight the work of particular artists by bringing their work to the attention of curators, collectors and their peers in ways that can be jumping-off points for further career development. By offering practitioners a platform and recognising them as exemplary role models, we increase their impact and inspire others to follow their lead.

3. CONNECTIONS

What makes the Prince Claus Fund unique is the vast and global interdisciplinary network of engaged artists, thinkers and cultural practitioners that we have built over more than 25 years, and which artists at all stages in their careers continuously benefit from. Emerging artists develop themselves further through exposure to the different practice and methods of their peers in their own and other contexts, while more established practitioners can become role models and continue renewing their practice through connecting with others.

Connecting and collaborating with peers from across geographies and disciplines stimulates learning, experimentation and growth. Through our Mentorships, Exchanges, Mobile Labs, Fertile Ground and PCF Connect platform 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.

It is our hope that this will eventually lead to a global community of cultural practitioners who grow and strengthen each other in their efforts to contribute to a better future.

SPHERE OF INFLUENCE

Our outputs have short-term thematic outcomes and long-term growth outcomes. The two groups of outcomes reinforce each other and create a positive feedback loop, because practitioners learn by doing and inspire each other to grow.

ASSUMPTIONS

We make two assumptions about the effect of these outputs and how they lead to the outcomes we hope to see:

1. “*People develop themselves*”; having the resources to experiment and grow on their own terms allows cultural practitioners to flourish.
2. Enabling the growth of socially engaged cultural practitioners increases the positive impact of culture on global and local challenges.

These assumptions are tested and contextualised through monitoring, evaluation and learning.

THEMATIC OUTCOMES

These are the activities we support most directly; cultural activities boosted by the resources, recognition and connections we give through our activities. They are the outcomes by which cultural and artistic work directly counters the global challenges we face and contributes to the impacts we hope to see.

EQUITY

- Cultural activities through which resources (such as funds, access to spaces or platforms) are **redistributed** to marginalised communities.
- Cultural activities **raising awareness** of injustice, creating new insights into the causes of inequality or advocating for change.

FREEDOM

- Cultural practitioners **using culture to act, live and express themselves** in defiance of political, social or economic pressure.
- Cultural activities creating specific spaces where **people and communities can enjoy freedoms** that are normally repressed in their context.
- Cultural activities **raising awareness** of a lack of freedom and calling for change.

CLIMATE

- Cultural activities **directly addressing local or global manifestations of climate change** that affect the environment.
- Cultural activities **raising awareness of or producing knowledge** about local or global manifestations of climate change.
- Cultural activities **amplifying the voices of those most affected** by climate change and advocating for climate justice.

GROWTH OUTCOMES

These are outcomes through which artistic and cultural practitioners move through the career-cycle, building their capacity and inspiring others.

(For more, see Career Cycle of a Cultural Practitioner)

- Emerging talents are **amplified** – their cultural practice is given a kick start and they have room to develop new perspectives on social challenges through experimentation. They develop their voices and the potential change they can make is magnified.
- More established artists are **accelerated** through thematic mentorships engaging with social challenges and focused on learning & experimentation. The scale of their impact grows.
- Established and impactful practitioners are **recognised**, their transformative power and engagement is celebrated within their contexts and beyond, enhancing their impact and inspiring others to follow their lead.
- As individual practitioners grow, they feed and build the capacity of their artistic communities. Resources and knowledge are shared organically through collaboration, and local cultural ecosystems are nourished.

These growth outcomes increase the capacity of artists to carry out activities that contribute to the thematic outcomes, which in turn leads to further growth. This positive feedback loop makes our Theory of Change partially self-sustaining.

SPHERE OF INTEREST

IMPACT

The impact of the thematic outcomes, strengthened by the growth outcomes over time, leads to local and global positive movement towards our desired impact in the thematic areas on which we focus.

EQUITY

All people, regardless of gender, race, class, orientation or any other identity category, are able to access what they need to thrive in cultural spaces.

FREEDOM

People and communities in the Global South are able to use culture to act, live or express themselves as they choose.

CLIMATE

Culture can play its part in the fight to avert or limit climate disaster by raising awareness of, and creating insight into, the experiences of people, communities and ecosystems that are suffering the effects of climate change.

Decreased pressure on cultural practitioners in the Global South as well as these thematic impacts contribute to the vision towards which we are working; a world where cultural expression is free and valued, leading to a future that is more equitable, inclusive, peaceful and environmentally sustainable.

CAREER CYCLE OF A CULTURAL PRACTITIONER

To maximise its impact, the Fund recognises and supports cultural practitioners who provide new perspectives on a variety of social challenges that are, among other things, related to sustainability, social inclusion, urbanisation, social cohesion, justice, peace, and (gender) equality.

We recognise and support these practitioners in three crucial stages of their careers to help them on their way to grow from emerging talents to leaders in their field and finally into role models, thereby maximising their potential to spark social transformation through culture.

In theory, a successful change maker throughout their career would be able to receive a Seed Award, be selected for a Mentorship Award and finally receive an Impact Award, at each stage inspiring the next generation of cultural practitioners to follow their lead.

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The life cycle divides the career of cultural practitioners into three stages;

- EXPLORATION STAGE:
Get started: Explore → Experiment → Learn
- CONFIDENCE STAGE:
Get focused → Take action → Engage/Motivate →
Gather knowledge → Make impact
- ROLE MODEL STAGE:
Protect legacy → Continuation → Give back →
Exercise leadership

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CAREER CYCLE OF A CULTURAL PRACTITIONER

TRUST-BASED FUNDING

Impact awardees receive €50.000 to invest in their practices.

RECOGNITION

The awards ceremony and other public events in the Netherlands bring significant attention to awardees, while Mobile Labs give recognition within local contexts. The recognition of Impact Award recipients brings public attention to the issues recipients address through their work.

CONNECTIONS

The connections made through the Impact Awards, particularly the Mobile Labs, allow Impact Awardees to reach and inspire the next generation of artists – locally and internationally.

TRUST-BASED FUNDING

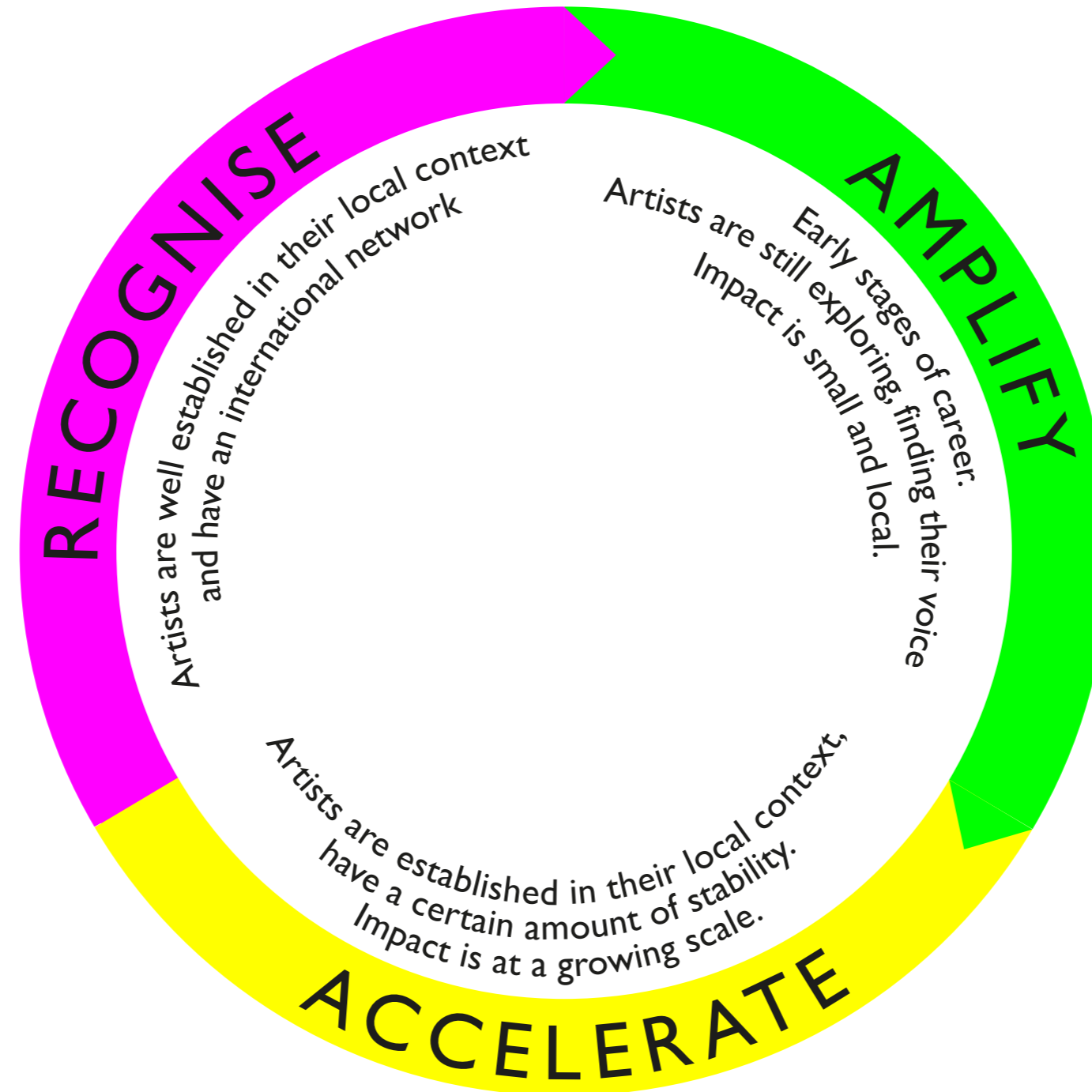
Mentorship Awardees receive €10.000 to invest in their practice. This funding is most commonly used for payment to collaborators and living expenses.

RECOGNITION

Mentorship Awardees and the programme activities are publicised through Fund's online channels.

CONNECTIONS

Awardees are connected to international peers through intensive collaboration and a peer-to-peer learning programme. These connections help them take their work to the next level.



TRUST-BASED FUNDING:

Seed Awardees receive €5.000 to invest in their practice. This funding is most commonly used for equipment and other production costs.

RECOGNITION

Seed Awardees are publicised through the Fund's online channels, as well as through Exchanges, Mobile Labs and other activities. The prestige of receiving an award from the Prince Claus Fund opens doors to new opportunities for them.

CONNECTIONS

Through the Prince Claus Fund Connect platform, all Seed Awardees can build international peer-to-peer connections with each other. A selection is able to take advantage of in person connections through Fertile Ground, Exchanges and Mobile Labs

ACTIVITIES

TRUST-BASED FUNDING	RECOGNITION	CONNECTIONS
<u>Seed Awards</u>	<u>Seed Awards</u>	Exchanges
<u>Mentorship Awards</u>	<u>Mentorship Awards</u>	<u>Mentorship Awards</u>
<u>Impact Awards</u>	<u>Impact Awards</u>	PCF Connect
Fertile Ground	PCF Conversations	Fertile Ground
Exchanges	Mobile Labs	Mobile Labs

All of our activities contribute in different ways to our three outputs for artists and cultural practitioners; trust-based funding, recognition and connections. This image shows how activities fall under each output.

PRINCE CLAUS AWARDS

The Seed, Mentorship and Impact Awards offer recognition, peer connection, mentorship and financial support for inspiring practitioners at every level. Our Prince Claus Awards are designed to meet the specific needs that socially engaged artists and cultural practitioners have, supporting them at crucial stages in their professional careers.

PRINCE CLAUS SEED AWARDS

The Prince Claus Seed Awards are given annually to 100 emerging artists and cultural practitioners who are socially engaged and whose practices benefit their communities. The award recipients receive international recognition alongside €5,000 which they are free to invest into the development of their practice as they choose. Through their inspiring work, the Seed Award recipients engage with a vast range of social and political issues related to their own contexts. With this unrestricted financial support, we help emerging cultural practitioners explore new perspectives, create new connections and develop their practice on their own terms.

PRINCE CLAUS MENTORSHIP AWARDS

The Prince Claus Fund Mentorship Awards are given annually to 35-48 socially engaged artists and cultural practitioners who are upcoming leaders in their field. Mentorship Award Recipients receive international recognition, participate in a series of unique Mentorship programmes and workshops, and are awarded €10,000 to invest in the further growth of their practice. The Mentorship Awards are structured as a series of specially designed programmes, organised around themes, regions and disciplines. In these programmes, each of which is produced in collaboration with a partner organisation, award recipients collaborate with carefully chosen mentors, guest speakers and workshops over the course of a year, online and in person, for two intensive Lab weeks.

Currently, we run three mentorship programmes:

- Cultural & Artistic Responses to Environmental Change, organised together with the Goethe Institute, is a programme that centres on addressing climate emergency issues;
- Beyond, organised together with Creative Industries Fund NL, focuses on the future of African cities – empowering African designers, architects and artists to reclaim their own narratives;
- Arab Documentary Photography Programme, organised together with AFAC – The Arab Fund for Arts and Culture, and in partnership with the Magnum Foundation, is a programme that supports photographers from across the Arab region, allowing them to tell their own stories;

A fourth mentorship programme is currently in development with the British Council, and is set to launch in June, 2023.

Each of the mentorship programmes is designed to address the most urgent contemporary needs, and link to the overall thematic focus of the Prince Claus Fund. They function as alternative spaces centred around non-hegemonic forms of knowledge, to envision alternative models of the future, and to encourage communal action through intersectional and trans-disciplinary perspectives.

PRINCE CLAUS IMPACT AWARDS

The Prince Claus Impact Awards are biennial awards of €50.000 to six established cultural practitioners to recognised the transformative impact of their work on their societies. These awards for established artists and cultural practitioners who have achieved a major social impact offers the awardees a global platform and financially supports their ongoing practice. Six Impact Awardees are selected every two years by a diverse international jury, who select from candidates nominated by the Prince Claus Fund's network after a rigorous research process. Through the Impact Awards, we recognise trailblazing artists who engage their own communities with work that is relevant, urgent and inspiring.

The Prince Claus Impact Awards Week is a biannual event, organised on the occasion of the Impact Award, where artists and cultural practitioners from around the world come to Amsterdam to share stories, connect and generate ideas. The Impact Awards Week traditionally consists of the Louder than Words evening where Impact Awardees tell their stories to a wide audience; the Cultural Speed Date networking event where cultural practitioners can meet, pitch ideas to each other and establish collaborations; and the Impact Awards Ceremony which takes place in the Royal Palace, Amsterdam.

PRINCE CLAUS FUND MOBILE LABS

The Prince Claus Fund Mobile Labs are an annual series of events in different locations around the world, focused on the local contexts of our Impact Award recipients. The Mobile Labs are conceived as alternative co-thinking spaces where cultural changemakers can meet and exchange ideas. As independent and nomadic events, the Mobile Labs travel across the globe, sparking opportunities for new perspectives to flourish.

Curated in collaboration with our Impact Award recipients, the Mobile Labs respond to the necessities of their specific community, serving needs on the ground while enabling local knowledge to be collaboratively shared with others through lectures, workshops, discussions, and field trips.

The Mobile Labs feature our Seed, Mentorship & Impact Awardees, changemakers from the Fund's Network as well as local artists and cultural practitioners, and catalyse global, dynamic and long-lasting connections amongst the different participants. Each Mobile Lab is responsive to specific opportunities and needs in each context and adapts itself to local thematic issues.

FERTILE GROUND

While access to trust-based funding gives Seed Award recipients freedom to develop their independent arts practice, we need to offer more than financial investment to be able to support these individuals sustainably. We therefore invest in the local infrastructures that these emerging practitioners depend upon, to ensure the long-term growth of Seed Awardees.

Therefore, in this new pilot programme we provide Seed Award recipients with connections to key organisations, who work in specific regions and disciplines, to offer them a platform to showcase their work, participate in residencies or workshops, and provide them with access to new connections and mentors to catalyse their professional development.

In 2022 we selected eight organisations within this pilot programme and in 2023 another four organisations will be selected. We see this as the first step in building a sustainable ecosystem through which we can support our partners and create opportunities for our ever-growing network.

PRINCE CLAUS FUND EXCHANGES

The ongoing Prince Claus Fund Exchanges programme supports various initiatives that connect artists in the Netherlands with the Fund's global network in order to stimulate solidarity, learning and connections.

People can develop themselves within networks of support. Through our Exchanges programme, we focus on moving beyond financial support and investing in our Awardees' continued professional and personal growth. We connect global changemakers to their counterparts in the Netherlands, to provide space for an exchange of knowledge, for the ideation of innovation and for the creation of opportunities for our Seed and Mentorship Awardees, while also enriching the Dutch cultural landscape.

The Prince Claus Fund and its extensive global network provides awardees with infrastructure for residencies, opportunities for workshops and exhibitions, and connects artists to other local communities and peers. Our goal is to stimulate solidarity and inspiration across borders and ensure that the social challenges our awardees address are being shared with relevant audiences.

PRINCE CLAUS FUND CONNECT

Prince Claus Fund Connect is an online platform that the Fund has created for its awardees. With the aim of encouraging the sustainable development of artistic careers and initiating reflections and feedback from our awardees, we established a digital space to strengthen connections between the worldwide community of Prince Claus Fund changemakers.

Prince Claus Fund Connect is a space for exchanging ideas, initiating conversations, sharing opportunities, nurturing worldwide connections, or just logging on for a chat. Easy to use and personalise, each awardee is invited to create their own space and begin conversations on topics that they are interested in.

PRINCE CLAUS FUND CONVERSATIONS

The Prince Claus Fund offers a public platform for cultural practitioners and shines a light on their transformative cultural practices. Through our organisation and participation in public events as well as focus on education and knowledge-sharing, we advocate for transformative power of culture and the importance of trust-based support.

PARTICIPATION IN PUBLIC EVENTS

Throughout the year the Prince Claus Fund team takes part in events in the fields of culture and development, with the aim of increasing our visibility in those contexts. In the past we have presented our work at events such as TEFAF – The European Fine Art Fair in New York & Maastricht, Milan Design Week, Mondiacult Conference in Mexico and many more.

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ORGANISATION OF PUBLIC EVENTS

At the same time, we also (co)organise events that create space for critical discourse around our own work as a cultural funding organisation. In doing so, we create a deeper understanding of the issues of power and accountability that shape global cultural funding and position ourselves as a committed and transparent thought leader in our field.

EDUCATION AND KNOWLEDGE-SHARING

We are in the process of developing a series of workshops on grant application writing skills aimed at emerging artists, with a view to demystifying the process of application writing and making funding more accessible to artists who otherwise have little access to the right “know-how”. The sessions focus on key aspects of proposal writing with which we have seen otherwise strong applicants often struggle. We aim to prepare a handbook for publication, including a structured template for workshops.

HOW DO WE WORK?

We are convinced that basing our approaches on the right values and principles helps shape good practice. The way we work is shaped by the same values that drive our Theory of Change: Equity, Freedom, and Climate.

Our aim is to serve the international community of socially engaged cultural practitioners in the Global South. We carefully listen to all members of this community to shape and improve our approaches and work with an international Board of Advisors.

AUTONOMY & TRUST

Based on the principle that people develop themselves the Prince Claus Fund has always worked with all its partners on a basis of equality, trust and respect. The Prince Claus Fund's funding is trust-based; instead of tying support to particular cultural productions, we invest in the longer-term development of a practice without budgets or financial reporting. This commitment is unconventional in the field of cultural funding.

There are two key reasons behind this motivation. First of all it derives from our belief that people develop themselves. We believe that autonomy is a prerequisite for both professional development and positive social impact, and that cultural practitioners know best what is needed in their own contexts. This belief informs everything that we do (e.g. having people from local contexts inform all decisions and selection procedures) and do not do (e.g. tell people what they should be doing) and how we do it (e.g. making applications and reporting accessible and easy, and taking on the burden of evidence collecting ourselves). Context sensitivity is crucial for our work. We are guided by the principle "Nothing about us without us" and listening is at the core of our approaches.

Furthermore, over 25 years of experience has convinced us that trust-based funding is the most effective form of support to practitioners facing

individual-context-dependent challenges. A significant and growing body of evidence from the wider development field supports our belief that direct payments to individuals can be a powerful force for social change. However, there is so far relatively little research into the impact of this form of support within the cultural context. Our Monitoring, Evaluation and Learning team collects and analyses data on the impact of our support to make the case for trust-based support to artists.

For more information on our commitment to trust-based funding, see [Annex 3](#).

ACCOUNTABLE LEARNING ORGANISATION

As an organisation, we hold ourselves accountable and constantly evaluate whether the Prince Claus Fund is serving the international cultural community in the right ways. As a funder and as a recipient of funding we aim to be a sought-after partner with a collaborative approach, strict integrity and high standards. 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

In all of our work, we take an intersectional approach that integrates lenses of justice, equity, diversity and inclusion. We seek out people whose voices are less heard and support people whose work has a positive impact on their societies. Aware of our blind spots, we actively try to include a broad range of perspectives. 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. We also strive for diversity and inclusivity internally, and we believe that such organisations are more peaceful and creative.

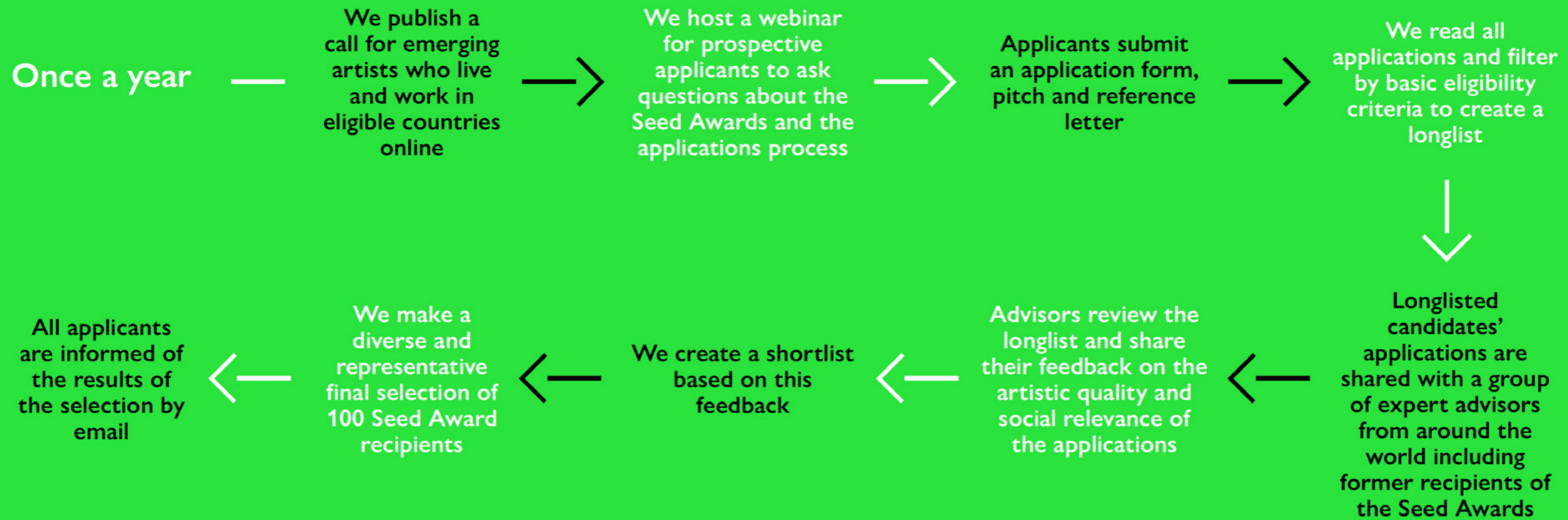
PRACTICE OF CARE

Our work comes with a responsibility of care, and we take the safety of our socially engaged partners into consideration at all times. We believe in the importance of hospitality and making ourselves available, especially when we have invited our partners to join us in events and projects. We connect people and we help where possible, and within reason. Care does have boundaries, for example when care for others starts to affect one's own personal wellbeing; just as the Prince Claus Fund cares for its partners, it also exercises care for its team members' wellbeing and aims to prevent structural overwork.

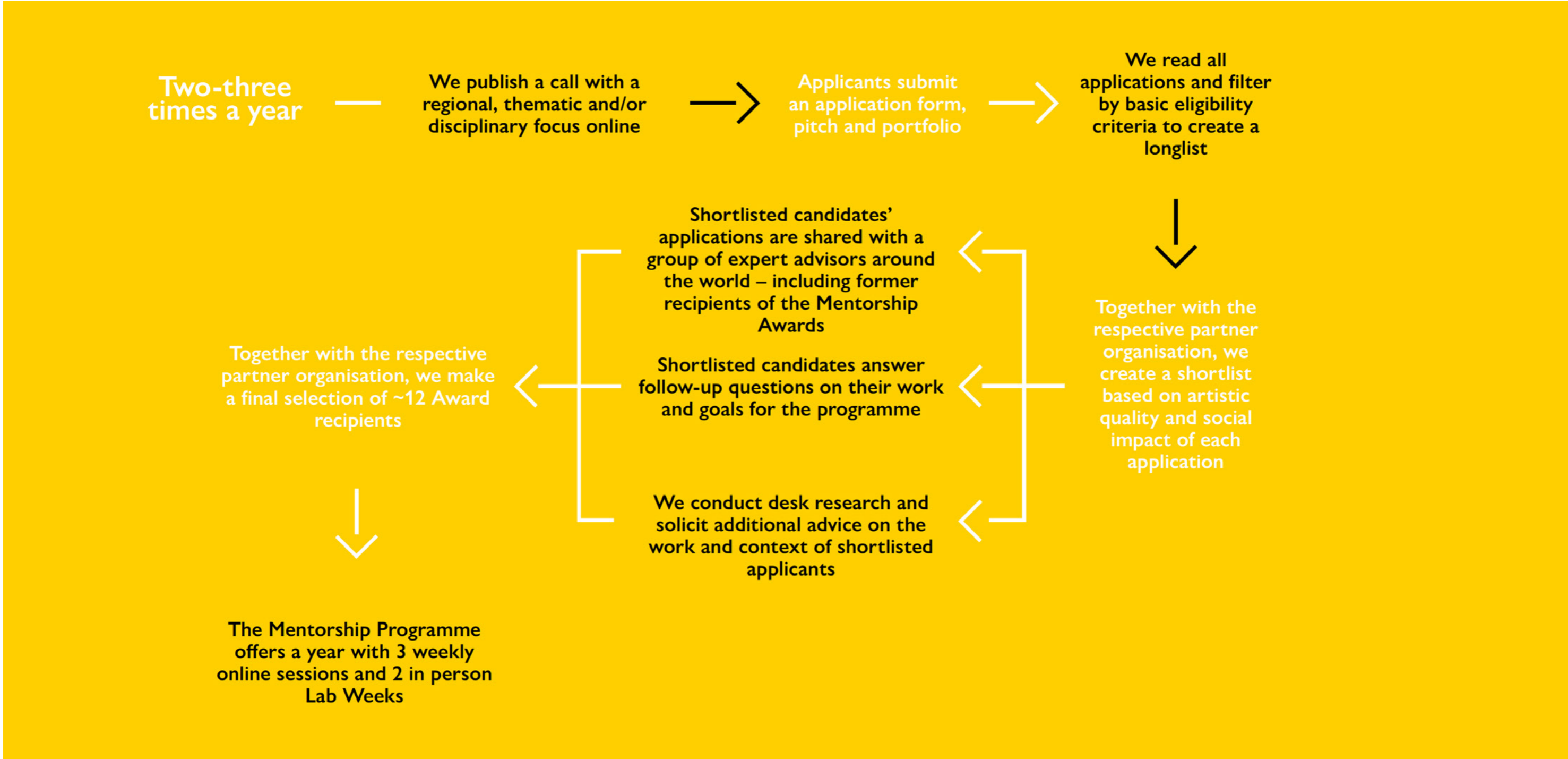
SELECTION PROCEDURES

Our careful selection processes identify talented individuals with the potential to spark change, additional research ensures insight into the local impact of the work by Award recipients. This enables us to work on a basis of trust afterselection.

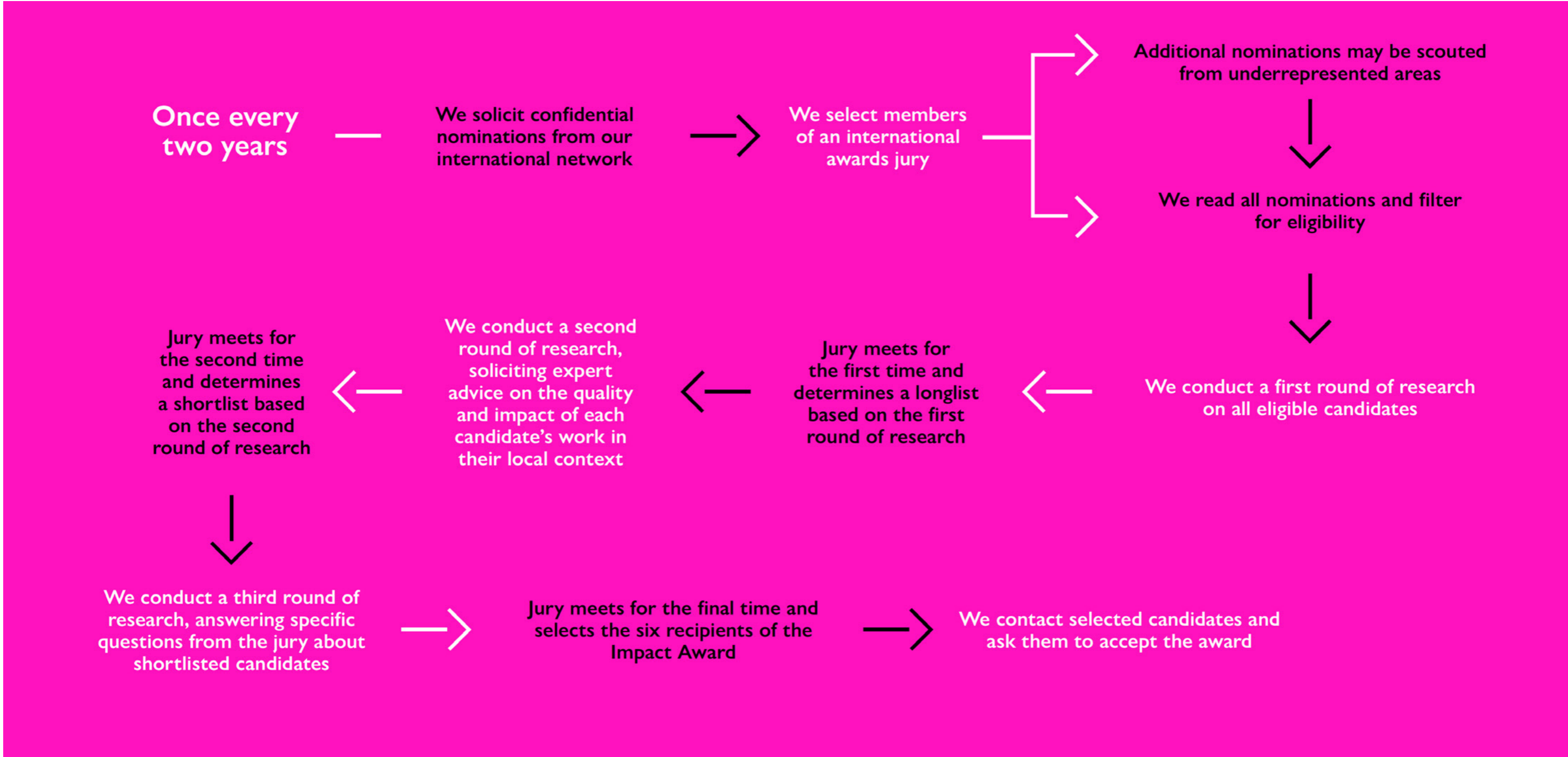
SEED AWARDS SELECTION PROCEDURE



MENTORSHIP AWARDS SELECTION PROCEDURE



IMPACT AWARDS SELECTION PROCEDURE



2033

A SUSTAINABLE DREAM

We dream of a growing community of strong changemakers collectively imagining and shaping the future, in which the Prince Claus Fund is embedded as an outspoken and progressive contributor

DECENTRALISED NETWORK

COMMUNITY OF CHANGEMAKERS

SPEAKING UP

Photograph by Sumi Anjuman, Seed Awardee and visual artist and activist born and raised in Bangladesh. Image from the series 'Somewhere Else Than Here' which envisions the passage of transitioning of a community of individuals which explore their love, hope and fantasy; fanatical angst, homophobic isolation and their struggle to be perceived as who they are: human.

PRINCE CLAUS FUND 2033: A SUSTAINABLE DREAM

Our approach is holistic and understands the community of practitioners the Fund supports as a diverse, interconnected ecosystem that we seek to cherish. Just as a garden is made up of many interconnected elements; fully grown trees, young shoots, and perennial plants along-side earth, sunshine, rain and the animals and insects that make the garden their home, our community of practice is a diverse and interdependent network of emerging and established artists, activists, thinkers, galleries and muse-ums, spaces, educational institutions and supporters. All of our activities work together to feed this ecosystem.

Our awards provide the trust-based support that artists need to grow. Our Fertile Ground programme enriches the soil in which artists grow; while Exchanges, the Mentorship programmes, the platform Prince Claus Fund Connect and our Mobile Labs enable cross pollination through peer-to-peer learning on a global scale. Through our Prince Claus Fund Conversations, we contribute our knowledge to the ecosystem as a whole and create moments for radical thoughts to be shared. All of our activities work together to create a global artistic ecosystem that is strong and resilient. Inspired by our vision of a world where cultural expression is free and valued, our dream for the Prince Claus Fund in 2033 is of an organisation that is strong and out-spoken, embedded in a thriving community of artists, institutions and supporters.

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DECENTRALISED NETWORK

Building on the Fertile Ground programme, we will continue to decentralise our activities by investing in the institutions that support cultural practitioners at all levels of their careers and embody the Prince Claus Fund's mission in different localities. As a European organisation, we will continue to embed voices from the Global South into our activities, from creating programmes to gathering information. Our investment in cultural institutions will deepen this relationship, making cultural spaces around the world a structural part of how we work. By 2033 the institutions we support will represent the Prince Claus Fund in their regions, collaborating with us and with each other to amplify the Prince Claus Fund's impact.

A COMMUNITY OF CHANGEMAKERS

The community of Prince Claus Award recipients is expanding rapidly, with an average of 148 inspiring practitioners joining our network each year. By 2033, the Fund will have amplified over 1000 emerging practitioners with Seed Awards, accelerated around 400 more established practitioners with Mentorship Awards, and recognised 36 role models with Impact Awards. Through our network activities, we will have brought these people together to create something that is far greater than the sum of its parts. Together, this network of artists, thinkers and changemakers will form an inter-connected community of changemakers. Embodying the belief that culture is a basic need, the community members will inspire each other and work together to create a future that is more equitable, inclusive, peaceful and environmentally sustainable.

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SPEAKING UP

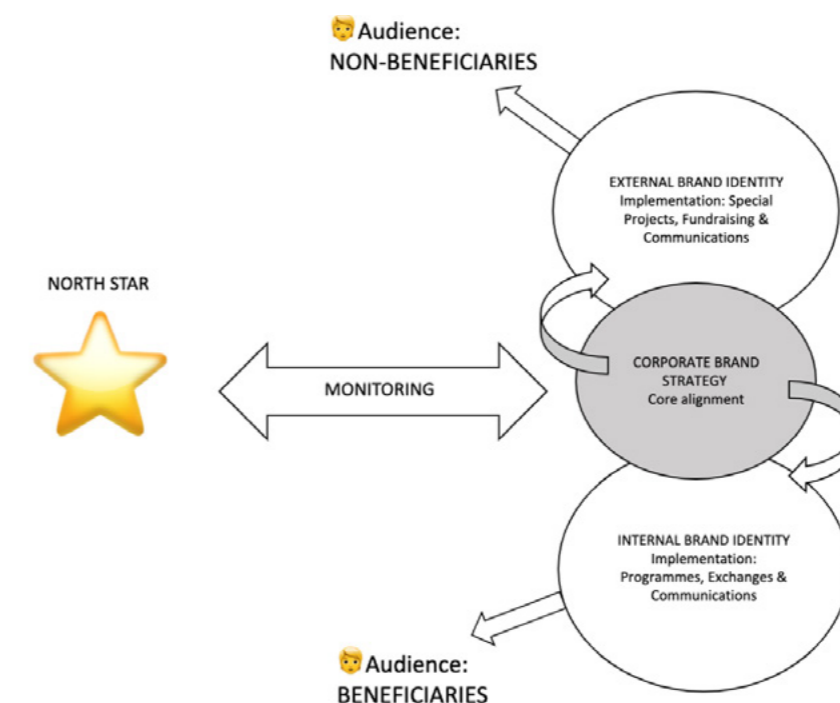
We will continue to speak out about the values that drive us as an organisation. The Prince Claus Fund in 2033 will influence policy around support for artists and activists at a high level. Moving from Prince Claus Fund Conversations to more and larger scale public events and lobbying, we will advocate for trust-based support and socially engaged cultural practices. At every opportunity, we will be a voice for Equity, Freedom and Climate, in global as well as local venues.

ANNEXES:

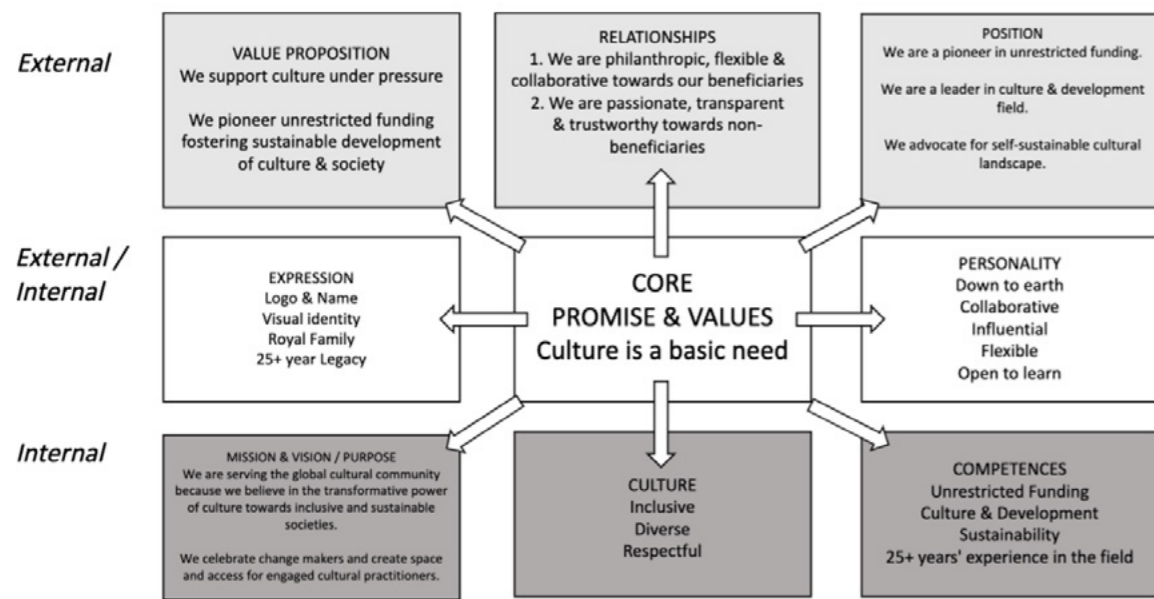
Internal Strategies Strengthening the Overall Strategy

ANNEX I: SUMMARY BRAND STRATEGY

- The brand strategy of the Prince Claus Fund seeks to embrace Fund's rich legacy while building a forward-looking image of the organisation.
- It focuses and aligns the brand, which has been built over the last 25 years, creating a strong approach to the organisation's presentation, both internally – to its employees and awardees – and externally – to stakeholders and the general public.
- The image below outlines the main strategy points. The core elements of the Prince Claus Fund Brand will be directed at two main audiences:
 - Our external brand identity focuses on our stakeholders (non-beneficiaries) through events, activities & content created by Special Projects, Fundraising & supported by the Communications team.
 - Our internal brand identity is directed towards our beneficiaries through the work of the Programmes team and supported by Communications.
 - These two main elements of the Fund's communication are aligned by the brand strategy, creating consistency and strong storytelling.
 - By continuously monitoring, setting up goals and KPIs we make sure communications and branding are reaching the established goals that will help us to fulfil the mission and purpose of the Fund (the North Star).



- The strategy uses the Corporate Brand Identity Matrix in its methodology to align the core elements of the Prince Claus Fund brand. See below:



- The implementation plan of the Fund's brand strategy is to create the brand blueprint, which centralises all of organisation's communications assets and guidelines, making them clear and accessible to everyone.
- The outcome of the strategy and implementation plan is a unified Prince Claus Fund brand with a compelling story and strong personality, clear values and forward-thinking vision.

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ANNEX 2: MONITORING, EVALUATION AND LEARNING STRATEGY

The Prince Claus Fund structurally integrates Monitoring, Evaluation and Learning (ME&L) in its strategic approaches. The overall aim of the ME&L team is to measure the impact of the work of the Prince Claus Fund, evaluate the Fund's strategy, create insight and test the assumptions that underlie the Theory of Change. The ME&L team aims to increase the transparency and accountability of the Prince Claus Fund.

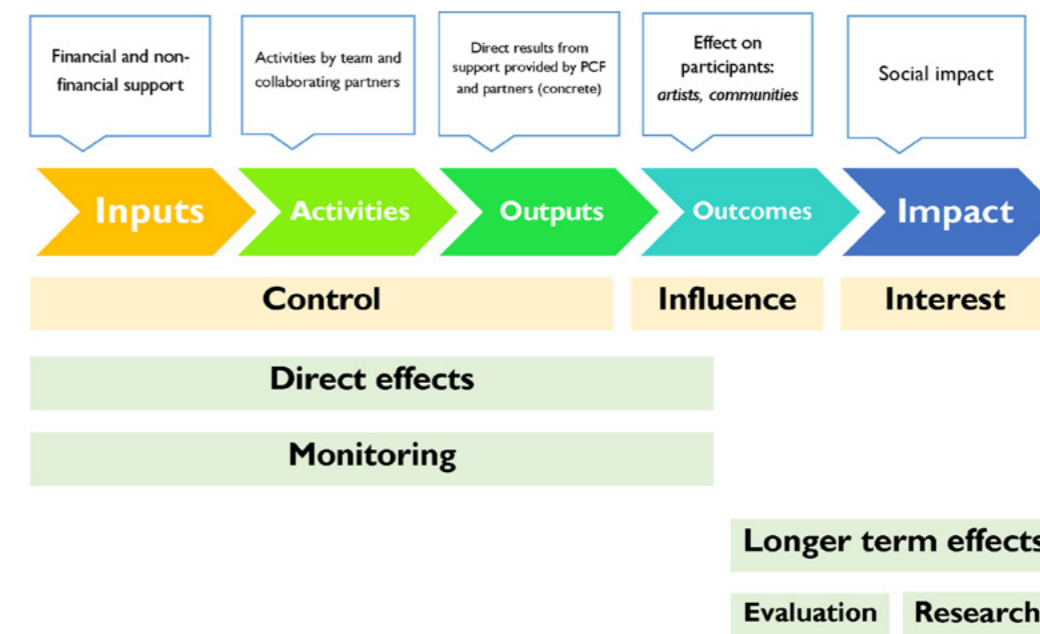
The ME&L team works to create opportunities for reflection and learning. It encourages the Fund to adapt its approaches according to insights and lessons learned. Central to the team's approach is the aim of increasing the Fund's impact. Therefore the ME&L team focusses on:

- Measuring the impact of trust-based funding.** Rigorous project selection and research ensure positive local impact. ME&L measures impact on a strategic level, and takes on the main burden of reporting.
- Learning jointly with partners.** ME&L invests in listening exercises and in bringing cultural practitioners and funders closer together to advance the field (e.g. through application writing workshops and public conversations that delve deeper into our practice and context).

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In alignment with the strategy change in 2020, a specific ME&L plan was developed, alongside the Theory of Change found in this document. This plan detailed ME&L frameworks with short and longer term aims and indicators for all programmes and activities of the Fund.

Focus of ME&L in the Theory of Change



This diagram illustrates the results chain, showing the distinction made between monitoring (per strategic activity, per year, area of control, focus on outputs), evaluation (for several years together, group of awards or activities, area of influence, focus on outcomes) and research/learning (on impact). Below are definitions of the key concepts the Prince Claus Fund across its ME&L work.

IMPACT: this indicates a longer term, social or global impact. Although it is not possible to draw a visible, direct line from Prince Claus Fund to this area, it is considered to be the Fund's sphere of interest. Through its activities and ways of working, the Fund aims towards this ultimate goal.

OUTCOMES: these are the midterm, indirect results from the activities and people supported by the Prince Claus Fund, and are the focus of our evaluations. Outcomes are felt by those directly involved (individuals, artists, public, members of communities) and their environment (cultural sector, local society). These results are in the Fund's sphere of influence, generated by the Fund together with many other determinants and actors.

OUTPUTS: these are direct results from the activities implemented by the Prince Claus Fund. Outputs are the trust-based funding provided to socially engaged cultural practitioners, the recognition their work receives or the connections established. Outputs are programme-specific and in the sphere of control of the Fund and its partners.

ACTIVITIES: these are what the Prince Claus Fund does to enable the outputs. These include the Prince Claus Awards, Mobile Labs, Fertile Ground programme and Exchanges, and the labour of selection, and collaboration that goes into them. ME&L, communications, fundraising and events are cross-cutting activities.

INPUTS: these are investments made by the Prince Claus Fund (including staff time and salaries, advisors and network, including collaborating partners).

MONITORING: this focusses on the outputs and activities. Monitoring asks how many people have used the funding, how they experienced the process, how the recognition and connections impacted them, how activities have been implemented, who was directly involved and who the Prince Claus reached in the process.

EVALUATION: this focusses on the way in which the outputs have led to the outcomes. Usually undertaken after several years, for a group of activities or award recipients. As such it is theory based. Evaluation asks whether the expected results have been achieved and how. By concentrating on specific groups – of award recipients, participants from certain programmes, those working on specific themes – we can learn more through comparing results.

RESEARCH: this is a longer-term study of larger and overarching questions. For example, research might seek to establish the value of culture for young people in the countries in which the Fund works. Research requires a longer timeframe than evaluation and often uses different techniques for data collection and analysis, such as posing more open-ended questions rather than focussing on pre-defined objectives.

METHODOLOGIES FOR MEASURING IMPACT

The ME&L team does not seek to evaluate the work of artists supported by the PCF on an individual level. Rather, the team systematically gathers and makes sense of data that help us to measure and understand our impact, and provides insight into how to improve our own approaches and activities.

To do this, the ME&L team defines specific indicators for the outputs and outcomes of the different awards programmes and activities, with the aim of advancing the cultural practice of practitioners and leveraging engagement with the social issues the award recipients address in their work.

The two main methodologies used to gather data are reflection sessions and reporting. In the design of both of these, we prioritised minimising the burden on the artists we support, with the Fund taking on as much as possible of the analytic labour.

The ME&L team requests reports from our award recipients approximately one year after they receive their award. Reporting formats include a combination of open and multiple choice questions, the answers to which allow us to identify trends across large cohorts of artists.

Reflection sessions are semi-structured online interviews between a member of the Prince Claus Fund ME&L team and an individual or group of award recipients. The reflection sessions provide a personal and more informal space for us to engage more deeply, and complement the data collected through reports with a richer understanding. We consciously create space for critical reflection in the way in which we contextualise and conduct these sessions, inviting people to share open and candid feedback about the work of the Prince Claus Fund.

A representative sample of award recipients participates in annual reflection sessions for three consecutive years (see figure 2), starting from the year after they receive the award. These sessions aim to create deeper insight into the impact of the awards, as well as the career development of recipients, the needs of cultural practitioners and the social impact of their work. Scheduling these discussions over the course of three years allows for longer term outcomes and impact (or the lack thereof) to become visible.

For the Mentorship Award programmes, whose participants also take part in online group reflection sessions, this dialogue can give insights into the shared needs and dynamics within the group and provide feedback that can lead to future adaptations of the programme.

As a learning organisation we have come to realise that it is of great importance for us to create space for reflection on our work. We have therefore also installed an annual cycle of internal reflection sessions with the various teams of the Prince Claus Fund to structurally stimulate and record learning.

LEARNING JOINTLY WITH PARTNERS AND CONTRIBUTING TO THE FIELD

The Prince Claus Fund collaborates, listens and aims to learn with its partners and peers in the field.

FORCES OF ART

For one such collaboration, the Prince Claus Fund joined forces with Hivos and the European Cultural Foundation to support independent academic research and insight into the social impact of supporting arts and culture. The two-year research project produced the publication *Forces of Art: Perspectives from a Changing World*. Through multiple perspectives, methodologies, and voices, this research sought to ignite a global discussion about the transformative power of art in our rapidly changing world. A subsequent learning journey with an international group of funders active in the arts and culture explored the valuable lessons that the research contained and investigated how we could respond and potentially adapt our funding practices.

PRINCE CLAUS FUND CONVERSATIONS

Day-to-day work in a funding organisation like ours reflects a certain way of being in the world. As with any institutional practice, there is much we take for granted – about our position and the position of others, about what we know and about how power is distributed within the ecosystems in which we work. As part of the Forces of Art initiative we began many conversations with peer institutions, which helped to clarify our understanding of these dynamics. It became clear that there is an urgent need for transparency on the part of cultural funding institutions such as the Prince Claus Fund. To address this, the ME&L team is organising a series of public conversations through which we hope to shine a light on some of the hidden premises of our work. These conversations will allow us to discuss key questions with artists, researchers and our peers; to reflect transparently on our position in the development field; build new understandings between funders and grantees; to share strategies for thriving within flawed infrastructures, and, collectively, to envision better ones.

APPLICATION WRITING WORKSHOPS

The ME&L team has developed a series of application-writing workshops for early-career artists, with a view to demystifying the process, and making funding more accessible for young practitioners who may not have the right “know-how”. These workshops build on a need expressed by partner organisations who work with young artists. The sessions focus on key aspects of proposal writing with which we have seen otherwise strong applicants often struggle, as well as introducing participants to the skill of reporting, which funding bodies require. Such skills are transferable to other aspects of an artist’s practice, for example the capacity to think reflectively about the impact of artistic work, to express clear goals concisely and gain a basic grasp of the logic of a results chain. Pilot application writing workshops will be organised in collaboration with local partner organisations in various geographical regions and will lead to the development of a workshop handbook for publication.

ANNEX 3: TRUST-BASED FUNDING

WHAT IS TRUST-BASED FUNDING TO US?

Trust-based funding is at the heart of the strategy of the Prince Claus Fund. We are committed to offering financial support that gives full control to the people receiving it. All of our financial support is given without prescriptions on how it should be spent, beyond that it contribute to the further development of the recipient's cultural practice. Payments are given upfront and are not dependant on reporting. We do not ask for budgets or financial reporting at any stage.

Our trust in our awardees is backed up by our rigorous and proven selection process which builds on independent research and expert advice from the field to identify committed and trustworthy practitioners who have a positive impact in their local context.

Our insistence on giving support based on trust makes us unusual in the field of cultural funding. Although a range of grants and fellowships are available to artistic practitioners, it is rare for funding to be made available without restrictions on the uses to which it can be put. In particular, funding opportunities for artists often explicitly prohibit the use of funding for general living expenses, equipment that is not tied to a particular project, or keeping leftover funds beyond a certain point. In addition, final payments are often tied to the achievement of specific production-orientated results.

We offer trust-based funding at different scales to cultural practitioners at different stages of their career. Recipients invest this funding in whichever way they think it will help them grow and achieve most impact – from buying new equipment to lightening the pressure of living expenses.

WHY DO WE GIVE BASED ON TRUST?

Our commitment to trust-based funding is rooted in the values that drive us as an organisation; that people develop themselves and that autonomy is a prerequisite for both professional development and positive social impact. We believe the need for cultural practitioners to invest extensive time and resources into applying for and reporting complex budget and project plans to please donors creates an unhealthy power relation, as well as taking up valuable energy that could be better spent elsewhere.

However, our commitment to trust-based giving is not only an ethical one. We also have reason to believe that it is the most effective way of funding to achieve our vision of a world where cultural expression is free and valued, leading to a future that is more equitable, inclusive, peaceful and environmentally sustainable. The challenges faced by engaged cultural

practitioners are diverse and context-specific, and we believe that individual practitioners are the experts on what they need to develop and have impact.

We also believe that the freedom to spend or save funding on their own terms offers artists the space for experimentation and reflection that is needed to develop. In the unpredictable and highly pressured contexts under which many of the artists we support work, this freedom provides a sense of security that facilitates artistic work.

EXISTING EVIDENCE OF EFFECTIVENESS

There is a significant and growing body of research into the impact of trust-based funding, in the form of unconditional cash transfers (UCTs) and Universal Basic Income (UBI) programmes. Although traditional development aid has historically worked through in-kind support and conditional cash transfers tied to requirements such as school attendance, in recent years a growing number of developmental organisations have embraced unconditional cash payments as one of the most effective ways to achieve their goals.²

Over 300 studies on the effects of direct cash transfers to alleviate poverty around the world, collated and summarised by the UK based non-profit GiveDirectly, have indicated that “Cash can help drive a range of important, positive changes in people's lives”, including poverty reduction, savings and production, empowerment and health.³

Meanwhile, many thinkers across the world have long advocated for the use of UBI as a radical approach to addressing unemployment in the age of automation and globalisation. Although possible implementation of these programmes on a universal level is contentious, trials across a range of contexts have yielded promising results. Proponents of UBI have made the case that “it provides freedom: freedom from anxiety, from the often humiliating and chaotic process of applying for means-tested benefits in a welfare state, from the need to take demeaning or exhausting or damagingly precarious work.”⁴

Critics of such programmes have pointed to the risk that that money will be used irresponsibly by recipients, and that the impact of direct payments will end once the payment has been spent. However randomised control trials on unconditional cash transfers by Nobel Prize winners Abhijit V. Banerjee and Esther Duflo have shown repeatedly that “there is no support...for the view that the poor just blow the money on desires rather than needs.” In experiments conducted among those living in poverty in both the Global South and wealthy Global North countries, evidence has

² Matthews, Dylan. “The Rise and Rise of GiveDirectly.” Vox, August 31, 2022.

[link →](#)

³ GiveDirectly. “Overview on Existing Research on Cash Transfers.” Accessed May 2, 2023.

[link →](#)

⁴ John Lanchester. “Good New Idea: Universal Basic Income · LRB 18 July 2019.” Accessed May 2, 2023.

[link →](#)

shown that unconditional cash transfers actually increase entrepreneurship and productivity, by “free[ing] them up from worries of survival, giving them the bandwidth and the energy to focus on their work.”⁵

BUILDING THE CASE

Despite these encouraging results, we are aware that the majority of existing evidence for the effectiveness of trust-based giving is specifically focused on poverty relief within the development field. The unconditional cash transfers and basic income proposals that have been studied differ from the Prince Claus Fund’s trust-based funding in that:

- They are not competitive – recipients are not selected out of a pool of applicants on the basis of any conception of quality,
- They are not focussed on the arts sector, and do not aim at arts-sector specific results (such as growth of practice, sustainability of career etc).

There is little existing research on the effects of trust-based support to individual practitioners in the field of arts and culture. Some pilot artist-focused UBI programmes are in their early stages and have not yet yielded significant data (including a [government-run programme in Ireland](#), for which significant data collection is planned).⁶ However, there are so far no studies on the effect of unconditional, trust-based funding to artists and cultural practitioners in the Global South. We are therefore committed to rigorously researching our own impact – both to evaluate ourselves, and to make the case for trust-based funding in the global arts field.

We gather data on the impact of our awards through semi-structured online interviews and reporting. In the design of both of these we have prioritised minimising the burden on the artists we support, taking on as much as possible of the analytic labour ourselves. At all stages in the data collection process, we offer recipients control over how their words are used and attributed in all of our reports.

This research is an ongoing, iterative process. We share interim impact reports on specific programme elements with our donors and other stakeholders on an annual basis. By the close of our current subsidy in 2024, we hope to be able to present the results of our research in a public forum.

We are eager to conduct this research in an open and collaborative way, and welcome conversations with anyone with an interest in this topic.

⁵ Banerjee, Abhijit V., and Esther Duflo. 2019. Good Economics for Hard Times: Better Answers to Our Biggest Problems

⁶ “Basic Income for the Arts Pilot Scheme: Guidelines,” April 5, 2022.

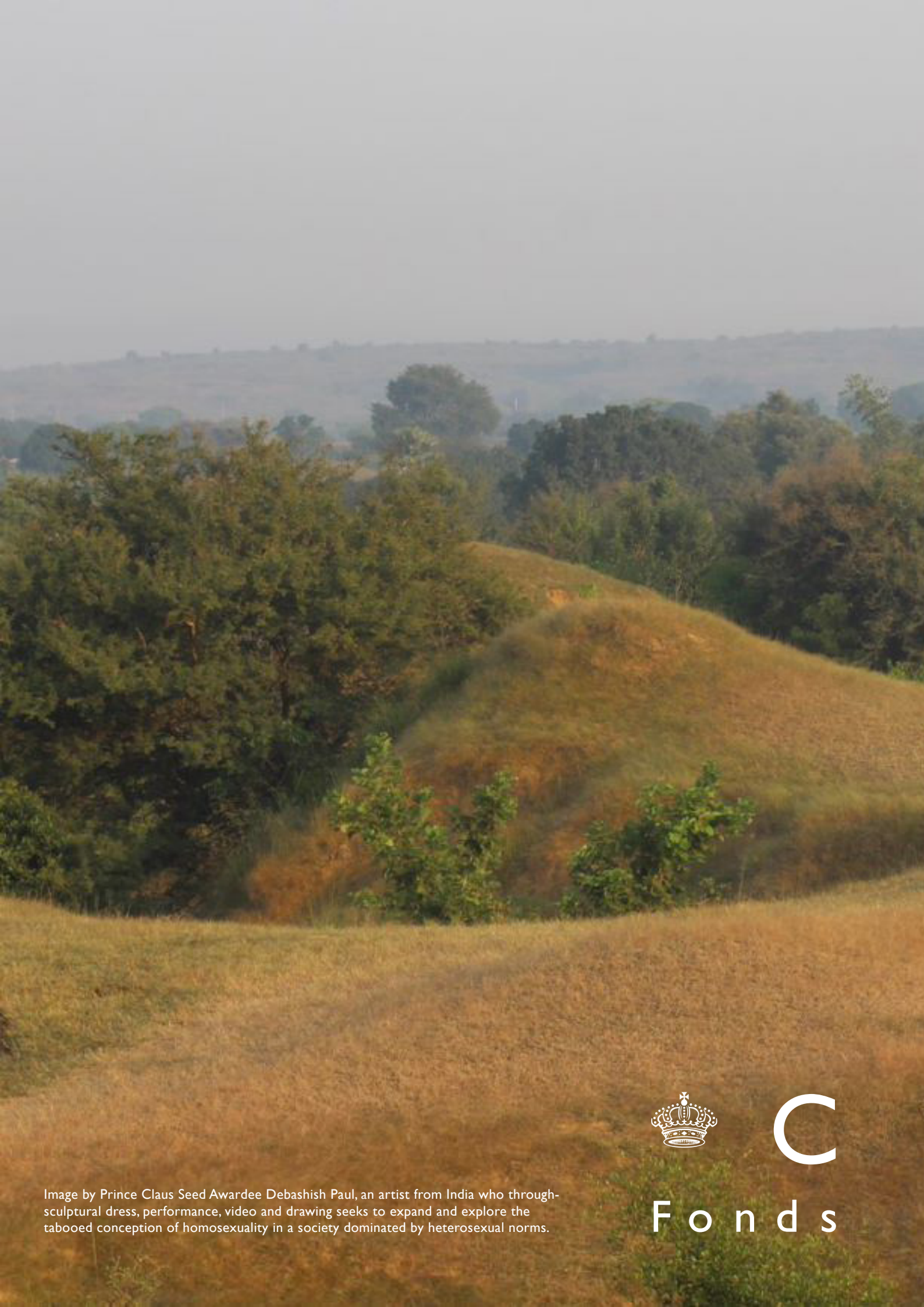


Image by Prince Claus Seed Awardee Debashish Paul, an artist from India who through-sculptural dress, performance, video and drawing seeks to expand and explore the tabooed conception of homosexuality in a society dominated by heterosexual norms.



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F o n d s