Moving Worlds

Evaluation of the Prince Claus Fund, 2012-2015

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Content

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We also want to thank the team at the Prince Claus Fund for the time they have spent with us, their productive input and their untiring cooperation in furnishing us with all the different documents on which we have based our research.

Management summary

Evaluation

This report describes the interim evaluation of the Prince Claus Fund's programme 2012-2016 as agreed with the Dutch Ministry of Foreign Affairs in 2011. This interim evaluation was commissioned by the Ministry of Foreign Affairs and conducted between April and September 2015. The evaluation is based on more than 75 interviews in the Netherlands and abroad, two country case studies in Myanmar and Egypt and extensive reviewing of project documentation (described in chapter 1). The final chapter lists the main conclusions and recommendations that result from this evaluation.

Prince Claus Fund programmes

The three main programmes evaluated were:
- Grants & Collaborations (G&C) supporting cultural initiatives, exchange and organisations in so-called 'zones of silence' and (post) conflict areas,
- Cultural Emergency Response (CER) providing financial support for first aid to cultural heritage damaged by man-made or natural disaster (and in practice also by longer term neglect), including through capacity building,
- Prince Claus Awards honouring of people and organisations with outstanding achievements in culture and development through an Award, Ceremonies and promotional activities,
- Monitoring and Evaluation, Research and Communication and Outreach aimed at knowledge management and external communications as cross-cutting programmes.

Relevance

The evaluation concludes that overall the activities carried out through the different sub programmes were relevant for the pursuit of Fund's goals for 2012-2016 (chapter 2). The way in which PCF worked fits the type and context of the activities supported. The evaluation recommends that the Fund should pay more attention to the Fund's projects' relevance within their contexts. Moreover, the goals, as expressed in the subsidy agreement, are insufficiently operationalised, too broad and output focused. The evaluation recommends that the Fund renews its theory of change for the next subsidy period, given the inadequacy of the current results framework and the need to redefine the role of the Fund in the world of tomorrow.

Effectiveness

All programmes have reached the (output-focused) goals as set in the subsidy agreement with the Ministry of Foreign Affairs or are on their way to do so (chapters 3.4, 4.4 and 5.4). During the evaluation period PCF has worked in more than 106 low- and middle income countries, funding more than 730 projects in the cultural sector, including cultural heritage. Awards and G&C and focused on arts and in particular visual arts.

In general G&C projects had artistic value, were innovative and in some cases even had societal impact beyond the development of the cultural sector (chapter 3). The Awards programme did indeed honour a diverse group of people and organisations with work of artistic value and societal impact (chapter 4).[1] CER projects supported first aid to cultural heritage. Moreover, the CER programme addressed

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[1] The impact of the Awards on the visibility of the laureates has not been evaluated. However, the evaluation does describe different approaches to promoting laureates, which are expected to be of most value if focused on less well known laureates, often from the least developed countries (not the focus of the Award programme during the evaluation period).

preparedness, capacity and awareness through support for training programmes and involvement of local communities (chapter 5).[2] In the Netherlands, the communication and outreach programmes led to a wide range of activities promoting the work of the Fund's project partners (chapter 6).[3] Although PCF has an extensive international network, the Fund is not yet the network organisation it aimed to be (a/o this would require a more open management of the network, as described in chapter 2).

Efficiency

The Fund improved its efficiency during the evaluation period (e.g. increasing the share of direct programme expenditure, as described in chapter 6). Fundraising targets (25%) were reached, even though fundraising would benefit from broader support and a professional communication strategy (covering communications, outreach and marketing/fundraising). Knowledge management, in particular monitoring and evaluation, is not yet effective (e.g. limited role of evaluations in learning, inefficient monitoring system).

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[2] The programme also had as its aim to raise awareness on the value of cultural heritage. The results thereof have not been evaluated, but the evaluation does indicate this requires a different approach (e.g. broadening the audience).

[3] The effectiveness thereof has not been evaluated.

1. Introduction

1.1. Evaluation methodology[4]

1.1.1. Team

The evaluation team consists of Phil Compernolle, Anne van Dam, Riemer Knoop and Philip de Jong, assisted by Selma van der Haar, in close cooperation with the country experts Zaw Lynn in Myanmar and Abla El Bahrawy in Egypt. Stef Kolman contributed to the assessment of the PCF network.

This independent evaluation team combines extensive experience with evaluation and in-depth knowledge of culture and cultural heritage, in different contexts and organisations (see annex 7 for bibliographies).

1.1.2. Purpose

The goal of this interim evaluation, commissioned by the Dutch Ministry of Foreign Affairs (MFA), is to gain insight in the relevance, efficiency and effectiveness of the Prince Claus Fund (PCF) programme 2012-2016. The evaluation intends to serve both accountability as well as learning purposes.

1.1.3. Scope

The evaluation focuses on the programme and related objectives of the Prince Claus Fund as described by PCF in the subsidy proposal of July 20th 2011 and subsequently funded by MFA.[5] The evaluation is, however, not an evaluation of the subsidy provided by the Ministry to PCF, as this would require assessing the relevance of the programme of PCF for MFA's policy objectives (rather than of PCF's own objectives as is now the case).[6] Nor is it an evaluation of PCF as organisation (e.g. management and governance), except where this relates to the efficiency, effectiveness and relevance of the programme.

This PCF programme 2012-2016 consists of three sub programmes:[7]
1. Grants and collaborations (G&C)[8]
2. Cultural Emergency Response (CER)
3. Awards

1.1.4. Results indicators

The evaluation was guided by the results framework from the subsidy proposal 2012-2016.[9] Annex 6 provides a copy and translation of this framework for each of the sub programmes. As will be discussed in chapter 2, this results framework posed some serious challenges for the evaluation.

Most importantly, the results chain was insufficiently operational for PCF as a whole or the different sub programmes. For example, PCF's vision 'Culture is a basic need' requires operationalisation in order to be meaningful as a measurement of success. The results framework in the subsidy proposal

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[4] More detailed information on the methodology has been described in the inception report for this evaluation (available from MFA upon request).
[5] In practice it is at time difficult to separate different funding streams (e.g. Postcode Loterij and MFA fund the same programmes).
[6] Decision of the reference group, May 20th 2015.
[7] There is no discussion of possible connections between these programmes in the subsidy agreement.
[8] G&C was originally called 'Agency' in the grant proposal
[9] PCF, 2011, Subsidieaanvraag 2012-2016 Prins Claus Fonds

was furthermore not aligned with PCF's main strategic document (2011-2015 Vision for the Future). The results in the subsidy proposal focus on activities and outputs, with results indicators that are not defined and thus hard to evaluate. Moreover, the results framework doesn't do justice to the programmes of PCF, and has set targets and indicators that do not seem valuable to PCF and sub programmes. As a result, it has not been used strategically within the organisation (e.g. to guide programme implementation).[10]

Therefore, though the subsidy's results framework has to be used as the basis for this external evaluation, the evaluation team has made some adaptations to make the framework evaluable. As a first step in the evaluation, the results framework of the subsidy proposal has been discussed with the PCF. This resulted in a few clarifications and adaptations (coloured red in annex 6). Secondly, from these frameworks and interviews key indicators of success have been extracted to be used for the evaluation of the programmes' results, as described in each programme chapter (results sections 3.4, 4.4., 5.4).[11]

1.1.5. Questions

The evaluation questions are presented in table 1 here below, as well as where the answers can be found within the report. According to the terms of reference for this evaluation, the questions are grouped within the standard evaluation criteria of relevance, efficiency and effectiveness.[12] They include assessments of the way in which recommendations from the previous external evaluation (2011) have been followed-up by the PCF, e.g. with regard to knowledge management and efficiency.[13]

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[10] Observation and interviews

[11] The progress with regard to the *output* indicators as agreed with MFA is also reported in the results sections, based on PCF monitoring information provided to the evaluation team by PCF.

[12] Programma van Eisen Evaluatie Prins Claus Fonds (Bijlage 3a)

[13] Ecorys, 2011, Evaluatie Prins Claus Fonds 2005-2009. Eindrapport.

Table 1. Evaluation questions according to the terms of reference for this evaluation

Criteria	Evaluation questions	Chapter
Relevance	*To what extent are the activities carried out by PCF relevant for the pursuit of the goals of the programme of the Prince Claus Fund 2012-2016?*	Chapter 2. Relevance
1	Which (sub)programmes and activities has the Prince Claus Fund carried out in which countries?	2.2. Overview of programmes and activities 3.3/4.3 / 5.3 Outputs per sub programme
2	Which criteria have played a role in the selection of the (sub)programmes and activities? How did political or economic circumstances, among others, play a role in the selection?	2.4 Selection 3.2/4.2/5.2 Selection per sub programme
3	Do the activities that have been realized fit with the goals of the sub programmes and the PCF?	2.5 Activities and goals
Effectiveness	*To what extent have the activities that have been carried out contributed to the realization of the programme goals?*	Chapters 3-5 for each sub programme
4	What – intermediate – results (outputs) have been reached per sub-programme in developing countries (and what results in the Netherlands and in other Western countries?)	3.3/4.3 / 5.3 Outputs per sub programme
5	To what – intermediate – results (outcomes) have these outputs per sub-programme contributed in developing countries (or to which future outcomes are these outputs expected to contribute)?	3.4/4.4/5.4 results per sub programme
6	Do the achieved results (outputs, outcomes) correspond to the goals as formulated in the grant proposal?	3.4 (table 5) /4.4 (table 8) /5.4 (table 11) per sub programme
Efficiency	*Have the funds been used in an efficient/appropriate manner?*	Chapter 6
7	What resources (financial, human) have been spend by the fund for the different (sub)programmes?	6.1 Funding and human resources
8	What is the ratio between the costs and the use of human resources for the sub programmes, and the direct results (outputs)?	6.3. Efficiency indicators
9	How and to what extent have the activities been realized (according to the original planning)? What verdict can be given on the timing, lead-time and management of the activities?	6.3.1. Efficiency in project management
10	Knowledge management: Have the recommendations of the previous evaluation regarding the improvement of monitoring and evaluation been implemented? Is there learning from the results?	6.4. Knowledge management and M&E
11	Have the recommendations of the previous evaluation regarding the improvement of efficiency been implemented?	Box 12. Follow up of recommendations of the 2011 evaluation
12	What was the share of income from third parties in the total income of the PCF? Which activities is the fund implementing to increase this share? Could improvements be made to this?	6.1.2. Fundraising

1.1.6. Methodology

In short, this external interim evaluation is of a qualitative nature, based on extensive document review, an analysis of the PCF portfolio during the evaluation period, country case studies in Egypt and Myanmar, and more than 70 interviews with different stakeholders and independent experts in the Netherlands and abroad (see annex 1-3 for the lists of interviews).[14] In total at least 65 project files were included in the analysis.[15] The evaluation results are validated by triangulating the different sources, in particular:

- Insiders group: PCF (interviews, project documentation, policy documents)[16]
- Beneficiaries: in a selection of countries (field visits, telephonic interviews, project documentation)
- External group: comparable organisations and independent experts (in the Netherlands and in the case study countries), as well as people comparable to the beneficiaries/partners of PCF in order to compare their experience and perspectives with those of PCF beneficiaries (i.e. counterfactual).

Figure 1. Triangulation
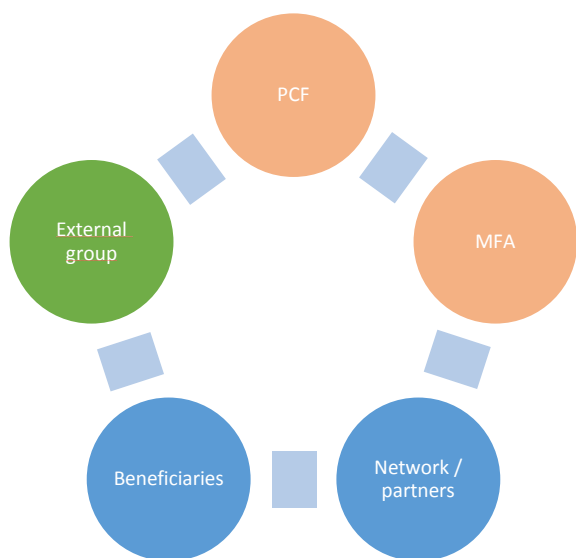
Annex 1 provides a list of people interviewed in the Netherlands (including those abroad interviewed through Skype). Annex 2 and 3 list those interviewed in Myanmar and Egypt, the case study countries. Annex 4 list other international interviews, including with the survey countries, Albania, Syria, China and Somalia.

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[14] The evaluation approach is described in more detail in the research proposal, submitted to the MFA by the evaluation team (first in April 2015).

[15] Random sample of 10 per sub-programme + rejected projects + projects from the country surveys + all projects of the country case studies

[16] As the policy relevance of PCF was not a topic of this evaluation, MFA has not been interviewed extensively. However, relevant policy documents of the Dutch government were reviewed in order to better understand the context within which PCF operates in the Netherlands.

As Table 2 illustrates, the case study countries were selected because of:

- Budget allocation
- Activities from all three programmes
- Two regions targeted with Calls for Proposals (Middle East and South East Asia)
- Divergence in cultural context, type of conflict and emergency, income levels
- Feasibility within the timeframe of the evaluation

Table 2. Selection case study countries

TOP budget 2012-2016	Mix programme's	Feasibility for short mission
Mali	India	India
India	Myanmar	**Myanmar**
Colombia	Palestinian Territories	Palestinian Territories
Myanmar	Pakistan	**Egypt**
Palestinian Territories	Syria	Philippines
Bangladesh	Nepal	
Pakistan	Egypt	
Syria	Sudan	
Nepal	Philippines	
Bosnia-Herzegovina		
Egypt		
Sudan		
Kosovo		
Ivory Coast		
Philippines		

In order to validate the findings of the country case studies and assess the extent to which these are representative for the programme of PCF since 2012, telephone/Skype interviews were held with both beneficiaries and independent experts in Somaliland, Syria, China and Albania. These countries were selected in order to link the validation interviews with the evaluation of a selection of PCF Network Partners (part of G&C programme) from those countries.

A first draft of the evaluation report has been discussed with an external expert group, with particular attention to the evaluation approach, context-sensitivity of PCF, and appreciation of the field in which PCF operates. The feedback from the experts has been incorporated in this final evaluation report. The members of the expert group are mentioned in annex 1.

The final draft of the evaluation report has been reviewed by the evaluation reference group, set up and chaired by the Ministry of Foreign Affairs. The members of the reference group are listed in annex 1.

1.1.7. Final note on methodology

This study was hindered by the lack of a clear theory of change on the work of PCF to use as the basis for the evaluation. The results framework from the subsidy proposal, the obvious starting point, was incomplete and not supported within the organisation at the time of the evaluation. This problem was amplified by the timing of the evaluation, in between directors and after a period of significant turmoil within the organisation, and while the organisation itself was in the process of working on its intervention logic (as a follow up of the Vision for the Future document, PCF's vision document 2011-2015).

The evaluation team would have liked to work with PCF on reconstructing the theory of change at the start of the evaluation. However, due to the above-mentioned circumstances this exercise would have been untimely. As a result, the evaluation team made do with the results framework from the subsidy proposal, with some adaptations in consultation with PCF programme managers. The team hopes that by taking a practical approach to the evaluation, the findings can be used for learning and reflection and will provide input for the development of PCF and its sub programmes' theories of change.

Finally, the evaluation team has worked with as much certified written evidence provided by PCF as possible. We assume these sources were complete, relevant and sufficient, even though some electronic files and directories were not reconstructible in their chronological order and others consisted of only a selection of information. The team put the draft report before the reference group on two occasions for correcting factual errors.

1.2. Overview of the report

This evaluation report continues with a discussion of the relevance of the PCF programme for the period 2012-2016. Chapter 2 first addresses evaluation question 1, by providing an overview of the programme activities (2.2), including PCF network (2.3). Subchapter 2.4 describes in general term how PCF selects projects and the attention given to political and economic circumstances (evaluation question 2). Because each sub programme has a different selection process and criteria, details are provided in the programme-specific chapters (3.2, 4.2 and 5.2). To conclude, chapter 2.5 discusses the extent to which the activities fit with PCF goals, as posed in evaluation question 3.

Thereafter, programme-specific chapters describe the evaluation results for each of the sub programmes: Grants & Collaborations (chapter 3), including Tickets (3.4.2) and Network Partner Programme (3.4.3), Awards (chapter 4) and Cultural Emergency Response (chapter 5). In the Results section of each of these chapters an overview is provided of the achievements compared to the targets from the subsidy proposal 2012-2016 (evaluation question 6), after which the findings of the evaluation of the programmes' results are described (evaluation questions 4 and 5).

Chapter 6 describes the evaluation results with regard to efficiency. This includes a description of PCF income (including fundraising in 6.1.2 in response to evaluation question 12), the use of resources (6.1.3, as for evaluation question 7) and expenditures (6.2). Efficiency with regard to project management and disbursements is discussed in chapter 6.3. (evaluation question 8 and 9). Chapter 6.4 discusses PCF's knowledge management and monitoring & evaluation (evaluation question 10). Evaluation question 11, on the follow-up of the recommendations of previous evaluation (2011), is answered in a separate box 13.

2. Relevance

Summary

The activities undertaken by the Prince Claus Funds since 2012 are considered relevant for the achievement of the overall objectives of the Fund (as well as the objectives of the sub programmes). PCF supported about 734 different projects in 106 low- and middle-income countries and the Netherlands. The majority of the projects are in the field of cultural heritage and (visual) arts. PCF is, however, not yet the network organisation it aimed to be.

Selection processes are elaborate, though analysis of the project documentation and field visits indicate that the context (among which political and economic circumstances) warrants more attention by the PCF when selecting and supporting projects.

PCF would benefit from an improved and renewed expression of its theory of change. For the evaluation period, objectives were stated in very general terms that do not do justice to the specific niche that PCF can play in the international cultural (heritage) scene.

2.1. Introduction

The terms of reference for this evaluation define relevance as: '*the extent to which the activities are relevant with regard to the objectives of the Programme PCF 2012-2016*'. This excludes the assessment of the policy relevance of the subsidy for the programme of PCF, i.e. the potential contribution to the objectives of the Ministry of Foreign Affairs (as described in the appraisal documents and the policies it refers to). Moreover, it excludes an evaluation of the management of the unique relationship between PCF and the MFA, which differs from other subsidy relations (e.g. stand-alone subsidy without tender).

The evaluation team considers this to be a missed opportunity for evaluating and learning about the extent to which activities in the field of Culture and Development, such as those from PCF, complement the objectives of the Ministry of Foreign Affairs and thus warrant public investment. This would have been of particular interest as the evaluation covers a period with significant shifts in Dutch international culture policy.[17]

This chapter discusses the overall relevance of the PCF programme 2012 to date (and related evaluation questions noted under 'relevance'). However, as each of the three sub-programme of PCF have their own specific objectives, the relevance of those programmes will be discussed more in depth in later chapters.

2.2. Overview of programmes and activities

What did PCF do since 2012? Surprisingly, despite more than 15 years active involvement in the field of Culture in developing countries, it remains a challenge for key stakeholders to clearly describe what the PCF does. Even the main funder, the Dutch government, admits having difficulties grasping the

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[17] Policy documents Dutch government and MFA (e.g. 'Visie op het internationale cultuurbeleid' TK, 2011-2012, 31 482, nr. 84). Interviews

work of the PCF.[18] As will be discussed in section 2.5, the very broad description of PCF as a 'Fund for Culture and Development' does not make it easy for PCF to describe its work either.[19]

A quick overview of the programmes and activities based on PCF project data does provide some clarity.[20] It also emphasises the diversity of the Fund's work and the heterogeneity of the activities within each sub-programme.

The three main programmes (linked to the MFA subsidy) are:
1. Cultural Emergency Response (CER)
2. Grants and Collaborations (G&C)
3. Awards

Cross-cutting activities are:[21]
1. Research
2. Communication & Outreach
3. Other collaborations
4. Monitoring & Evaluation

The three sub programmes will be described in more depth in later chapters (3-5). With these three main programmes, the fund worked in 106 countries during the evaluation period, through 665 projects (734 when also including projects in the Netherlands and M&E related activities). Project sizes ranged from € 200,- (tickets) to € 160.000,- (for three year network partnership).

Figure 2. Top 10 countries for budget allocation (all programmes) 2012-2014

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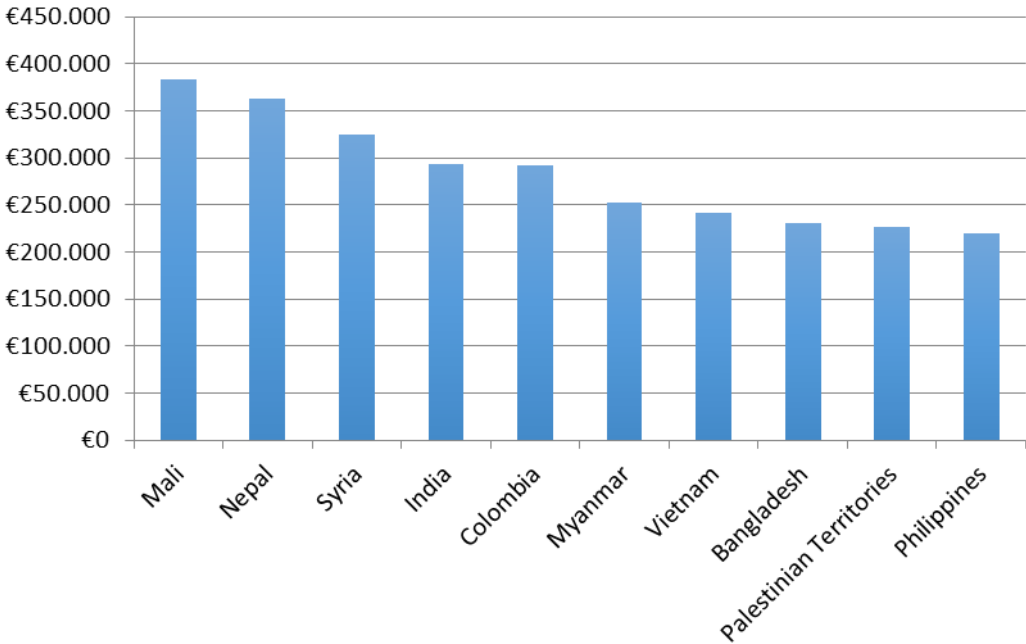
[18] Interviews
[19] Observation and interviews PCF stakeholders
[20] PCF, 4 Sep 2015
[21] Though parts of these fall under the Grants & Collaborations programme (e.g. outreach).

For PCF as a whole, projects were distributed rather evenly among the different country categories (figure 3).[22] However, this distribution varies between the sub programmes (figure 4).

Figure 3. Budget allocation per country category and number of projects[23] 2012-2014
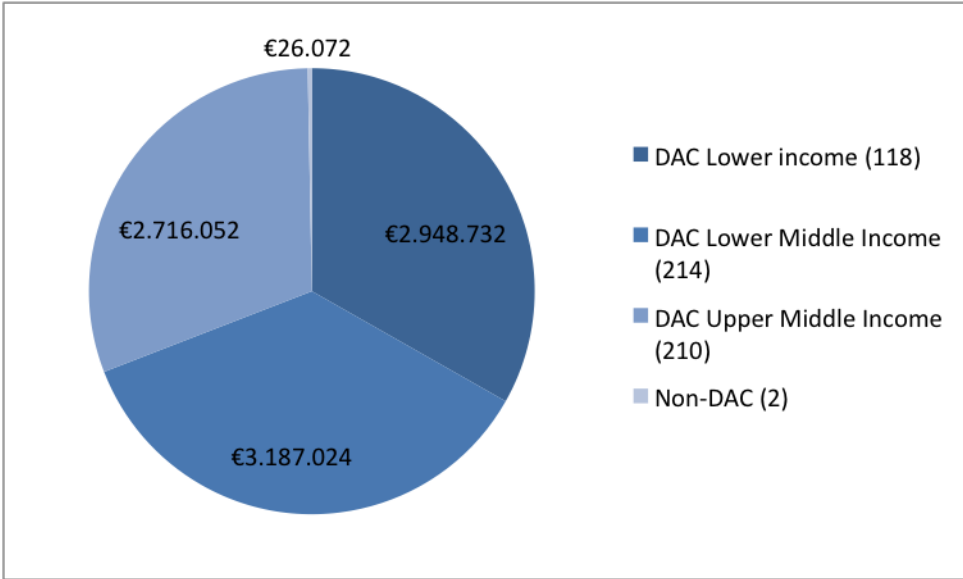
Figure 4. Number of countries per sub programme across country categories 2012-2014
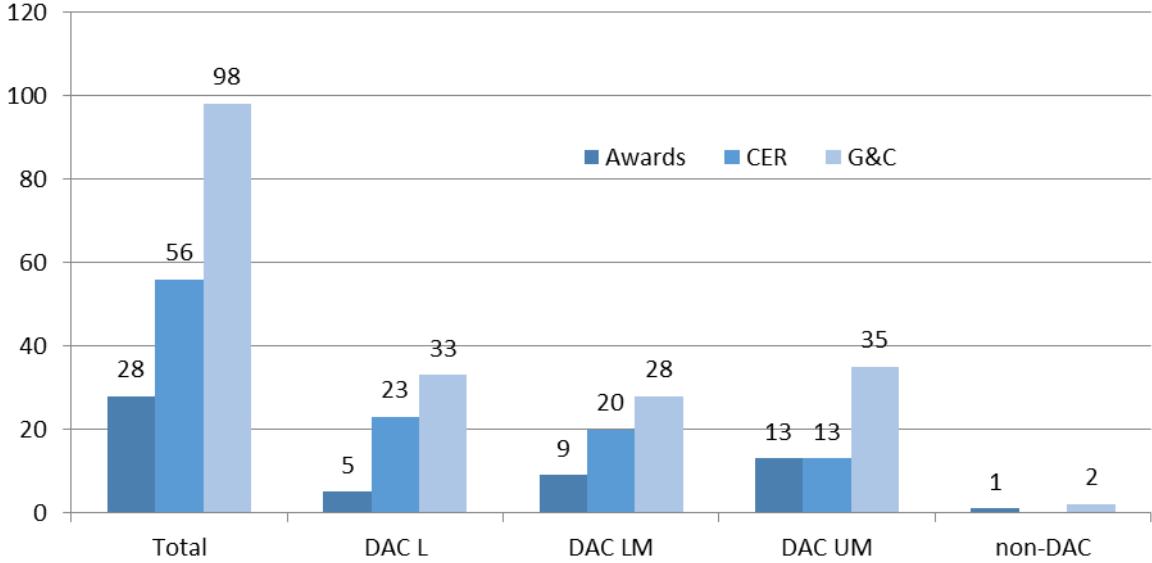
CER focused on cultural heritage. G&C and Awards covered in principle all possible aspects of 'Culture', though in practice the focus is on arts of different disciplines (figure 5). In general, PCF is a demand-driven organisation, funding proposals in response to Call for Proposals (G&C), open application processes (CER) or nominations through the network (Awards). As such, the distribution of projects among countries and disciplines as depicted in figures 4 and 5 is mainly the result of spontaneous

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[22] As all organisations funded through Official Development Assistance (ODA), PCF works only in the so-called 'DAC countries'. These are countries that fit within the categories of low- and middle income according to the statistics of the OECD Development Assistance Committee (DAC).

[23] The two non-DAC countries are Trinidad and Tobago and Martinique. This figure excludes those projects with a worldwide scope and projects in the Netherlands

applications ('demand'). There is some influence from PCF with regard to the countries, e.g. through the geographical calls from G&C and active solicitation of projects by CER after disasters occur. For the Awards, the jury does aim for a variety of disciplines to be awarded but does in principle not favour any specific one.[24]

Figure 5. % projects and % budget per disciplines (G&C + Awards) 2012-2014 [25]
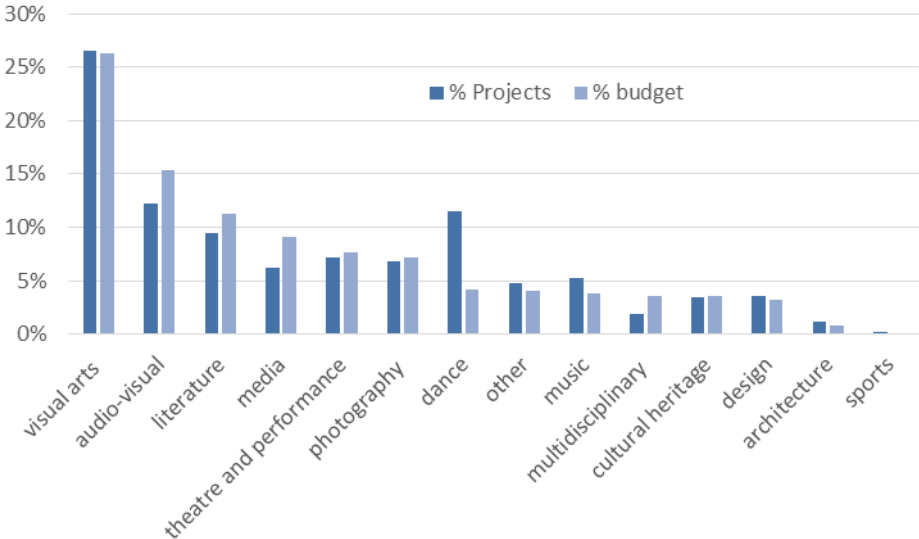
The box below gives a narrative illustration of the work of PCF by highlighting what PCF programme managers consider to be exemplary projects.[26]

Box 1. What does PCF do?

Cultural Emergency Response: Bomb blast at the Islamic Museum

The CER programme did not only provide support for responding to damaged cultural heritage in the aftermath of a man-made or natural disaster, but also funded training of those who might in the future have to respond to such disasters. The training courses addressed both prevention and first aid to damaged cultural heritage. In Egypt, PCF supported two rounds of training, whereby those trained first subsequently organised a training-of-trainers course in Cairo, in order to set up first aid groups throughout the country. This model has since then been replicated by others in the region. Both components of the CER programme came together in 2014, when midway the training in Cairo, the Islamic museum was severely affected by a bomb blast and the trainees attended to the museum within half an hour. PCF followed up with financial support for the Islamic museum (funds for materials for glass restoration).

Grants and Collaborations: The Hargeysa International Bookfair

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[24] The relatively large amount of dance projects is due to the tickets provided for travel and exchange of dancers.
[25] For the purpose of this overview, methodological choices were made in the analysis of the data provided by PCF. Projects classified as 'Art' were surmised under 'Visual Arts'. Projects classified as 'Media/Journalism' were reclassified as 'Media'. Projects labelled 'Cinema', 'Film' and 'Audio Visual' were brought together under the lemma 'Audio-Visual'. Those classified as 'Performing Arts' and 'Theatre' were brought together under 'Theatre and performance'. Where projects were categorized under multiple disciplines, project information were used to define a main category. Some of the projects were truly multidisciplinary and thus classified as such.
[26] Interviews

Prince Claus Fund supported several editions of the annual Hargeysa International Book Fair,[27] including translations of books into English and Somali (among which poetry of the PCF Award winner of 2012, Hadraawi). The book fair has become an important element of the cultural sector in the region (e.g. through focusing on a different African country each year). The last edition hosted more than 10.000 visitors. Since its start in 2008, the fair is organised by the main cultural organisation in Somaliland, Red Sea Cultural Foundation, which became a PCF Network Partner in 2014 (see box 8).

Awards: Argentinian project Eloísa Cartonera
Eloísa Cartonera is a graphic arts and publishing co-operative that produces handmade books of recycled materials.[28] According to the jury report, Eloísa Cartonera '*transformed 'the book' from an unattainable object into a widely accessible source of pleasure, knowledge and self-development.*' The co-operative's social solidarity and the fact that it manages to create books of outstanding aesthetic and literary quality from waste material were considered especially commendable elements of the project. Its relevance was thought to be transnational, as the cartonera model was used by more than 60 cartonera publishers across Latin America. The Award winners are free to use the PCF Award prize as they wish and the prize for Eloísa Cartonera contributed to a kiosk from which the books can be sold.

2.3. PCF network

According to the subsidy proposal of PCF '*The Fund is anchored in a renowned international network of hundreds of artists, intellectuals, journalists, writers, policy makers and other people … These people have connected with the goals of the Fund ánd provide advice about the policy and programmes of PCF. The relations in the network are primarily content-based and founded on equality, trust and mutual support. The fund and the network are one.*'[29]

What exactly '*the fund and the network are one'* entails is not specified by PCF, though those closely involved (office, Board) do consider PCF to be a network organisation. In an interview the Board of the PCF referred to the theory of Manuel Castells when describing PCF as a network. According to Castells, "*a network society is a society where the key social structures and activities are organized around electronically processed information networks... It's about social networks which process and manage information and are using micro-electronic based technologies.*"[30] However, it is certainly not just about technology. Social, cultural, economic and political factors shape this network society. The strength of such a network depends on the quality of the relationships between different actors, who each contribute to a common goal and need no longer be managed by a central authority.[31]

PCF is indeed part of an international network as an internationally renowned actor in the global cultural scene. This is particularly so in the international arts scene. Those interviewed never found out

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[27] http://www.hargeysabookfair.com/hibf2015/
[28] http://www.eloisacartonera.com.ar/ENGversion.html
[29] Prins Claus Fonds, 2011, Subsidieaanvraag Prins Claus Fonds 2012-2016.
[30] http://globetrotter.berkeley.edu/people/Castells/castells-con4.html
[31] Castells, M., 2000, The rise of the network society. U.S.: Blackwell Publishing.

about PCF by chance but knew of its support to culture (e.g. the logo on promotion material of cultural events) or were referred to PCF by others (e.g. previous beneficiaries or other actors).

PCF has an extensive, impressive network. The PCF website lists 516 "people in our network", leading to short descriptions of some of the individuals and organisations closely involved with PCF (e.g. laureates, committees, project partners and the office). However, this is only a very small part of the network PCF draws on. PCF involves this network in the programming. For example, an international jury selects laureates for the Awards. Nominees for the Awards are solicited by asking about 250 people within the network of PCF (e.g. previous laureates, project partners…) for nominations. The selection procedure of CER includes second opinions from people in the PCF network with experience in the area of the proposal. The Network Partners (G&C) provide input for the thematic Calls for proposals and the selection of new members of this partnership.

This network is maintained and managed by those working in PCF, using an internal database in the office of PCF. PCF decides who is in the network, which grows along with the programmes' coverage. PCF programme managers have connected members of their network with each other, among others through speed date events, organised adjacent to the Awards ceremonies in the Netherlands. However, it is as yet not possible for members of the network to connect to each other (e.g. through references to websites of projects or people on the PCF website). PCF is currently exploring ways in which more of the network can be shared (e.g. tackling issues of confidentiality, selecting the best medium, improvements in the data system…), but during the evaluation period the database was mainly for use of PCF.

This cannot yet be considered a network organisation or '*fund and network being one*'. Apart from the Network Partners (part of G&C), none of those interviewed said they considered themselves to be part of a PCF network (e.g. beneficiaries, second opinions,…). Those interviewed suspected they were in the database of PCF, because they were contacted for advice and information (e.g. mailing list). None of them sought out to be part of a network based on shared goals (apart from applying for project funding). Several of those who provided advice to PCF complained about the communication being rather one-directional. For example, advisors did not always receive notice about whether or not and why the project was selected.[32]

As such, the network is considered to be PCF's network, with PCF determining when the network becomes active and PCF drawing on those in the network, rather than being a participative structure (e.g. whereby those in PCF's network can link up with each other without PCF as intermediary, as illustrated in figure 6).

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[32] In several countries Dutch embassies were not always informed of projects funded by PCF. Embassies did express an interest as PCF project partners are expected to offer a useful, alternative network for embassies. Moreover, PCF support is perceived abroad as originating from the same governmental source (thus Dutch embassies might be questioned about them). Interviews.

Figure 6. Traffic analysis of PCF network management
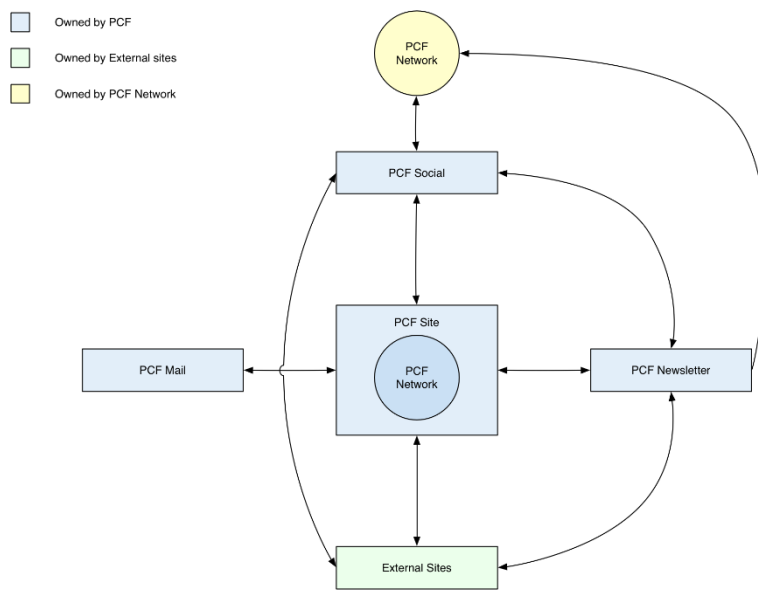
Box 2. Social media within the PCF network

As part of the evaluation of PCF as a network, a digital network analysis was conducted to assess how PCF deployed digital technology to further its networking goals.[33] Obviously, technology is but one part of PCF as a network. The way in which projects are selected and managed by PCF, with a lot of trust and communication, is another aspect of a network organisation that is described in more detail in the chapters here below.

The www.princeclausfund.org website is an incredibly rich source of information. However, the current website is 5 years old and is not up to date with mainstream web technology.[34] Especially the fact that the site does not cater to visitors with less than a high speed/broadband internet connection is a big loss when it comes to reaching the target audience in the so-called 'zones of silence'. With mobile browsing having become much more popular than desktop browsing, it's moreover important to quickly adapt the website for mobile use. Furthermore, while the site offers the option of four languages (English, Dutch, Spanish & French), English remains the default language, which does not facilitate worldwide access either.

The second main element on the home page is "meet the network", a composition of clickable, rotating portraits, inviting the visitor to connect with the people behind the portraits. Yet, when clicking on one of the portraits (only a small part of PCF's network), the information on people varies and lacks links to their work or even projects with PCF. There is no way to connect with people or organisations in the PCF network. According to PCF, the site deliberately does not have an active networking feature that enables direct contact with agents in its network (database). Instead PCF

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[33] S. Kolman, 2014, Prince Claus Fund. A digital network analysis, study conducted as part of the evaluation.
[34] Among others, the routing for applicants is not easy, an 'apply' button is missing so to say (and application is only possible through a download application form). Moreover, considerable improvements can be made by adding captivating visuals of the people and the activities of the PCF network and improving search results by implementing simple SEO techniques. Also, there is no fill document search option in order to find information on countries or projects within the publications of PCF.

aims to use external platforms to perform this function. However, there are no links to people in the network (e.g. sites), or even to PCF's social sites, on the PCF website.

PCF actively maintains Facebook, Twitter & YouTube accounts,[35] and does this seemingly quite successfully (not evaluated).[36] The Facebook site for example, is media rich, regularly updated and has a considerable following. The social media sites are used mainly to broadcast news, relevant content and events. The CER programme has been exploring the use of social media for damage assessments, but this is not yet linked to the current social media presence of PCF.[37]

2.4. Selection

The selection process and criteria are different for each of the three sub programmes and will therefore be elaborated on in the programme chapters here below. However, there are a few general observations to be made about the selection by PCF based on an extensive review of project documentation and interviews.

The selection processes are very elaborate. PCF received both spontaneous and solicited project applications, made use of its extensive network for retrieving second opinions on proposals (including Dutch Embassies), provided in certain instances feedback to applicants with which they could improve proposals, and involved an external CER Steering Committee and an international Awards jury.[38] The cross-cutting Research team supports programme managers with the collecting and synthesising all the information gathered from different sources. After such an elaborate selection process, PCF can subsequently allow significant trust in the relationship, e.g. relatively light monitoring and acceptance of changes in the project approach during the funding period. The evaluation of projects indicates that this is of benefit to the projects funded (e.g. proposals from applicants with lesser capacity for proposal writing are included nevertheless on the basis of recommendations from the PCF network and communications between PCF and the applicants).

PCF does not use strict selection criteria. The three sub programmes each pay attention to a set of issues, however these are not considered to be knock-out criteria but rather 'points of attention'.[39] Nor was there a fixed weighing of these components. Moreover, the selection criteria are often multi-interpretable and thus understood differently by different stakeholders (e.g. development relevance). The reputation of individual applicants seems to have carried a relatively strong weight in the assessment of project proposals (most so in the case of Awards). The exact interpretation of criteria such as 'quality', 'cultural value' or 'innovation' is not defined and varied among the individual experts involved in the selection process (e.g. PCF itself, external advisers, CER Steering Committee).

This flexibility and openness is appreciated by beneficiaries and external experts as it allows for explorative risk-taking and identification of innovative, extraordinary projects within the broad

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[35] http://twitter.com/princeclausfund http://www.facebook.com/pages/Prince-Claus-Fund http://www.youtube.com/princeclausfund
[36] A wiki page for Prince Clause Awards exists [https://en.wikipedia.org/wiki/Prince_Claus_Awards], but PCF does not have its own separate page that it maintains.
[37] Interviews
[38] Only for Awards is a portfolio review part of the selection process.
[39] Interviews. See sections 3.2, 4.2, 5.2 for more detail on the selection per programme.

category of 'Culture and Development'.[40] For example, analysis of the project documentations provides evidence that badly written proposals did indeed deserve the chance PCF gave them (by not selecting purely on the basis of written proposals).

At the same time, however, the decision making process is rather opaque, despite documented procedures and protocols.[41] The flexibility of the selection procedures and criteria is also seen to risk expanding the PCF's work beyond its niche and capacity and makes it difficult to communicate what PCF does (or not) and why.[42]

For example, the way in which external advice is solicited (e.g. who is asked for advice) and subsequently incorporated (or not) into the decision making process is unclear. Several external advisors also commented on the lack of clarity about the procedures for offering advice on projects. Box 3 offers some useful food for thought from external advisers.

Box 3. Feedback from second opinions

- What does PCF look for?
- What exactly are the selection procedures and criteria?
- What is the role of second opinions?
- Are these truly anonymous?
- How does PCF deal with conflict of interests (applicants who offer opinions)?
- What has been the final decision on the projects for which advice was given (and why?)?
- Couldn't second opinions also be used to evaluate projects for PCF (as several of the external advisers felt involved after offering advice)?

Local political and economic circumstances played a minimal and informal role in the selection process. Selection is based on case-by-case assessment of projects that originate from all over the world (or per region as is the case for G&C Geographic Calls) rather than being based on a country-wide context analysis. External advisers are not explicitly asked about the way in which projects, and the funding thereof by PCF, fit with local economic and political circumstances.

The previous evaluation of PCF (2011) recommended the use of context analyses and in response the Research Department of PCF has written basic country descriptions in preparation of the geographical Calls for Proposals. However, these research documents, based on internet search, are not sufficiently in-depth and analytical to address the granularity of the issues with which PCF projects and interventions engage. Such analysis would require more research on the role of PCF and the funded projects within the specific country-context. Network Partners and other experts within and outside the PCF network might have a role to play in this area.

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[40] Interviews

[41] For example, the stance PCF takes with regard to the increasingly globalised cultural sector is unclear. In general, PCF does not seem to question the impact of the applicant being outside of the country on a project's content or impact. However, in some instances PCF has rejected proposals from artists living in Europe.

[42] Interviews and document review

As box 4 illustrates, even in countries as large as Myanmar or the Somalian region, where a bias in the PCF support might not be noticed on first sight,[43] PCF should be sufficiently aware of its role as an external actor within the local context, in particularly because of the focus on conflict areas.[44]

Box 4. PCF in context

PCF funded more than five projects in Somaliland during the evaluation period. The evaluation of these G&C projects concludes that these projects have artistic value, are innovative and have a societal impact.

The country case study also points out however the risk of funding that many projects in Somaliland, without paying attention to other, less developed regions in the Horn area (e.g. Somalia, Puntland).[45] This was an accidental result of the G&C programme being demand-led and assessed per project, rather than per country or region. A better context analysis might have pointed out the sensitivity of this bias in funding and the need to perhaps solicit projects from areas that have lower capacity to submit proposals through the usual channels.

The same accidental bias happened in Myanmar, where CER supported the restoration of five pagoda's during the evaluation period,[46] in a country where religion is geographically diverse and plays a crucial and sometimes controversial role in the social and political development. Though according to PCF proposals were also solicited from other regions in the country,[47] this did not lead to a less biased portfolio in Myanmar.[48]

PCF's own recent experience with country-specific Calls for Proposals (Bangladesh, Vietnam) confirms the value of more in-depth awareness of the local context for the relevance and perhaps also effectiveness of the PCF programme.[49]

This is certainly not a call for more risk avoidance and increased bureaucracy at the expense of the trust PCF confides in project partners. A minimum requirement for PCF as a whole would be to determine at regular points in time (e.g. every two years) what the total portfolio of PCF has been in each country or region for a certain period and evaluate in what way this has positioned PCF within the local cultural, social, economic and political contexts. Another relatively small programme intervention would be to provide more attention to political factors in the selection process (e.g. expanding the network of advisors with political and/or development rather than cultural expertise).

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[43] Interviews

[44] One of the issues in this regard is provision of repeated funding by PCF (through both CER and G&C) to one cultural actor over a relatively short period of time. While this might be a very valid choice for a given project, on a country-level such decisions have been questioned as they were seen to favour one cultural actor over others in the country's cultural sector (often small and as much in conflict as the country as a whole).

[45] Country survey and interviews

[46] For example, in Egypt CER made a special effort (in close cooperation with the Rijkmuseum van Oudheden) to acquire a proposal from the Coptic community during the recent unrests in the country (no response to date).

[47] For example, in Nepal CER

[48] One of the G&C projects does explictly address the conflict in Myanmar: Turning Tables aims tob ring together youths through music production. The careful way in which this project has proceeded (e.g. with a lot of careful exploration and research of the context) illustrates the sensitive context within which PCF projects are executed in Myanmar.

[49] Interviews

There are several other ways in which context-sensitivity can be improved by taking heed of experiences from other organisations, that also operate internationally without a local presence.[50]

2.5. Activities and goals

The overall objectives of PCF, as formulated in PCF's strategic framework and the subsidy proposal for MFA, are summarised in figure 7.

Figure 7. Representation of the intervention logic of PCF 2012-2016 [51]

Vision	**Culture is a Basic Need**
Inputs	People + Funds + Network
Outputs	∗ Grants for cultural expression (projects by people and organisations) – G&C ∗ Creation of a network of funded partners - NWP ∗ Awards, including ceremonies (people and organisations) ∗ Grants for emergency response (people and organisations) - CER ∗ Collaborations (per programme, cross-cutting) ∗ Communication and outreach Concentrated in areas affected by poverty, war, conflict, natural disasters and where cultural expression is suppressed or difficult (Culture & Conflict)
Outcome	• Opportunities for culture and cultural expression • Stimulated culture where freedom of cultural expression is limited (zones of silence / beauty in context)[52]
Impact	1. Freedom of expression, mutual understanding and reconciliation 2. Strengthening of self-esteem and identity and shared human values 3. Broaching taboos, social injustice and violence 4. Processing and dealing with the repercussions of war, conflict and other disasters 5. Providing a voice to marginalised people 6. Contribute to maintaining cultural diversity

The objectives (outcome and impact) of PCF and the sub programmes are described in very general terms. It would be actually rather difficult to find activities that do not fit with the PCF objectives. On the one hand, this situation once again provided PCF with the flexibility to support people and projects that other actors, with a more confined remit, might not be able to reach. It allowed risk taking and an openness to unexpected outcomes that fits the work field of PCF. On the other hand, the objectives being very broadly defined makes it hard to assess the relevance and effectiveness of PCF, or describe what exactly PCF stands for. It also seems to create challenges for the management of the organisation, [53] e.g. lack of clear direction engendering uncertainty within the organisation, limiting learning opportunities as long as success is undefined, spreading thin the capacity of PCF due to broadening of

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[50] DOEN, for example, uses an interesting model of development of the cultural sector in order to assess the local relevance of the projects. As described in Fontes, 2010, The What and the How. Rethinking evaluation practices in art and development. Several other examples are described in Saferworld, 2004, Resource Pack: Conflict-sensitive approaches to development, humanitarian assistance and peacebuilding. Chapter 2.
[51] Representation based on PCF's strategic framework (only available in Dutch) and PCF, 2011, Subsidieaanvraag 2012-2016
[52] A description of these concepts can be found in PCF, 2010, Vision for the Future 2011-2015.
[53] Observations, interviews

the scope, and communication issues. This has been noted consistently in previous evaluations of PCF and was once again an issue that affected the current evaluation.[54]

For example, for many of those interviewed, '**Culture**' (as in 'Culture and development') has a connotation with the full anthropological definition of culture, which includes continuously changing social structures, language, law, politics, arts, religion, magic and technology.[55] In practice, however, PCF focused it activities during the evaluation period on established immovable cultural heritage and a variety of artistic disciplines (see figure 5 above), even though there have been some activities in other fields e.g. media, sports and language.[56] Such activities fit better with 'Culture as a basic need' as they can be considered to be deficient in certain circumstances and thus benefit from replenishment, unlike culture in an anthropological sense.[57] Similarly, '**Development**' has many meanings for PCF. In practice, it ranged from individual development to development of the cultural sector (for G&C, Awards), and to potential impact on social and even economic development (G&C, Awards and CER).[58] Nowhere is it specified whose development is targeted (i.e. the beneficiaries could be the actors supported as well as their audiences).

The objective of PCF is to 'create opportunities and stimulate culture' where freedom of (cultural) expression is limited, i.e. in zones of silence, or where 'beauty in context' is missing.[59] According to the subsidy proposal of the PCF, this implies that the programme would concentrate on (post)conflict areas. As illustrated in figure 3 above, PCF supports culture worldwide, including in countries that do not particularly fit a description as a zone of silence or as (post)conflict. However, all countries might still contain pockets within their fabrics that can be considered 'zones of silence' (e.g. regions, minority populations, specific themes, though not necessarily a lack of funding). PCF projects, in particular G&C and CER, are expected to be targeted towards those areas.

The ultimate goal of PCF is dual: culture is a basic need (vision)[60] and culture is expected to impact in six specific areas (e.g. freedom of expression…). This is in line with the generally accepted idea that culture is of both intrinsic and instrumental value, i.e. is both an end and a means.[61] Culture, including cultural heritage, has a constitutive role in people's identity and well-being, but can also have a positive secondary impact on economic, social and political development components.[62]

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[54] As noted in the previous evaluation, Ecorys, 2011, Evaluatie Prins Claus Fonds (2005-2009) as well as the evaluation before that in 2007, Rapport van de Commissie voor de mid-term evaluatie 2001-2005.

[55] See among others, Tylor, E. in Seymour-Smith, C. (1986) Macmillan Dictionary of Anthropology. The Macmillan Press LTD.

[56] E.g. Ticket of Atikonda Akuzike Mtenje, a Malawian linguist, to Cameroon for the 7th World Congress of African Linguistics.

[57] Prince Claus himself is said to have appreciated both interpretations of culture, whereby cultural projects (arts) were seen to play a crucial role within the broader interpretation of culture (i.e. for strengthening of own identity). Bieckman, 2004, De wereld volgens Prins Claus.

[58] PCF's Vision document distinquished between 'Development relevance' as '*enabling cultural expression and creative production where these are limited or suppressed'* and the ambitious 'Development impact', as '*making a difference in places where traumatic histories are decisive for social relations by supporting social cohesion through cultural initiatives and by retrieving histories and making them accessible'.* PCF, 2010, VIsion for the Future 2011-2015.

[59] There is a lot to criticize about the concept of 'beauty in context' (not in the least questioning who is to determine beauty). However, as this concept is not explicitly incorporated in the actual programming of the PCF (unlike 'zones of silence'), it will not be further explored in this evaluation.

[60] In this evaluation, PCF's vision 'Culture as a basic need' is taken as given, leaving aside questions such as to what extent a attributive proposition equals a vision that can be operationalised, linking to what PCF does (mission statement).

[61] Themanummer *Boekman Cahier* 77, 2008. Schrijvers, E., A.-G. Keizer, E. Godfried (red.), *Cultuur herwaarderen (*WRR-verkenning 30), 2015.

[62] See, among others, Cano, Guiomar, Alonso and Melika Caucino. 'The UNESCO Culture for Development Indicator Suite'. *Culture and Development.* No. 9 (2013): 46. The value of culture and development has been further dissected, e.g. Holden

However, while this dual role of culture is internationally well accepted, it appears to have become a sensitive issue for PCF itself.[63] Among other things, this sensitivity seems to originate from a perceived change in the strategic direction of PCF around the start of the past subsidy period and with a change in management of PCF (2011-2012).[64] Some key stakeholders feared an increased focus on development in PCF's work (Culture *for* Development), fuelled by a new director who was thought to have more affiliation with 'Development' rather than with 'Culture'. Moreover, in the changing relationship with the Dutch MFA (e.g. PCF had to write a subsidy proposal for the first time in 2011), there was a perceived risk that PCF would be explicitly used for the attainment of the policy objectives of the Ministry at the expensive of PCF's own perspective on Culture and Development.

From the very start of PCF in 1997, the aim of PCF (and its name giver, HRH Prince Claus) was to remain complementary to the work of the Dutch MFA and to not substitute the Ministry's own programme on Culture and Development (which has, however, since then been drastically reduced).[65] Similarly, in interviews for this evaluation several artists and intellectuals funded by PCF emphasised the risk of being used for pursuing specific developmental agenda's ('to be used as a tool to fight wars that aren't ours').[66] Moreover, as one of the interviewed artists remarked: 'it's like offering answers before asking the question'. Such a forced connection between culture and development is thought to hinder the creative potential of the artists and their work, which might well lead to very different, but equally valuable impacts (at different levels and time frames).[67]

All in all, the evaluation team has found sufficient evidence to conclude that the PCF programme 2012-2016 is relevant to both aspects of culture. As will be discussed below, PCF projects evaluated had intrinsic value (opportunities, simulating culture) as well as contributed to different aspects of development. When analysing the various actors in the field and evaluating the different projects within all three sub programmes, PCF seems to have had a unique niche and a greater capacity to promote culture through the support of artistic projects.[68] Other actors in the cultural field, such as the British Council and HIVOS (up to recently), seem to have been better equipped to operate directly in the field of development and link culture to existing activities in the field of economic and social development (e.g. programmes on employability of artists, marketing of traditional crafts, using cultural activities in development programmes…). Though PCF recently increased its expertise in this area (e.g. through the focused crafts projects in collaboration with the G-star foundation), during the evaluation period PCF's strength clearly laid in the ample experience, longstanding expertise and a broad network that is closly related to the intrinsically valued cultural activities in low and middle income countries.[69]

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and Baltà, 2012, The Public Value of Culture: a literature review (institutional value), or the work by Throsby (aesthetic, spiritual, historic, symbolical and authenticity value), e.g. Ginsburgh and Throsby, 2012, Handbook of the Economics of Art and Culture.

[63] Interviews

[64] Interviews

[65] Frans Bieckman, 2004, De wereld volgens Prins Claus. Interviews

[66] Report of the presentation by the Redsea Culture Foundation, Somaliland, at the NPP meeting

[67] Interviews

[68] Obviously, the CER programme requires a slightly different framework but can nevertheless fit within this remit.

[69] Interviews

3. Effectiveness Grants and Collaborations

Summary

The Grants and Collaborations (G&C) programme consists of three main programmes: grants through special calls and flexible funding; mobility fund for tickets, and the network partners programme.

The selection process for grants is elaborate, but less than 20% of proposals gets through the first, pre-research, selection phase. Tickets have a lighter procedure as fits with the relatively small amounts disbursed. The selection process for the Network Partner Programme explicitly involves current network partners to select and improve proposals for new members.

The G&C programme has already delivered most of the output targets of the subsidy agreement (more than 230 projects and 145 tickets). Some of these projects came forth from collaborations with other funding organisations.

Overall, the projects evaluated had artistic value (i.e. creative forms of expression) and were innovative (i.e. new within context). The developmental impact was mainly in personal development of the supported artists and intellectuals and development of the cultural sector (direct and indirect). In particular, the Network Partner Programme has strengthened cultural organisations through longer term funding and exchange within the group. In addition, there is also clear evidence of the societal impact of some of the G&C projects, in particular with regard to freedom of expression, mutual understanding and reconciliation (impact area no 1).

3.1. Goals

The Grants and Collaborations programme (called 'Agency' at the time) had as its goals[70]
1. supporting cultural initiatives and exchange in zones of silence and (post)conflict areas,
2. strengthening cultural organisations and their networks in zones of silence and (post)conflict areas
3. collaboration with local funds in support of culture in zones of silence and (post)conflict areas
4. strengthening of learning in PCF and dissemination of good practice[71]

This was to be achieved through:
1. Medium-sized grants for short-term cultural projects and publications (through Calls for Proposals and Flexible Funding, as well as collaborations with other funds);
2. Small-sized grants for individual travel tickets for upcoming artists and intellectuals to increase their artistic or intellectual capacity or network;
3. Network Partner Programme.

As the next figure illustrates, most of the G&C projects were tickets (46%), however, the largest part of the budget is allocated to the special Calls for Proposals (56%). Only a select number of organisations

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[70] PCF, 2011, Subsidieaanvraag 2012-2106
[71] The fellowship programme mentioned in the subsidy proposal has not taken place. Furthermore, the programme intends to promote successful activities of PCF beneficiaries in the region or in the Netherlands. As this is implemented as a cross-cutting activity in PCF, this will be discussed in more depth in chapter 6.

are selected into the Network Partnership programme (thus small percentage of projects), but they receive larger funding for three years, which takes up 14% of the G&C budget.

Figure 8. Components of G&C: % of budget and % of projects 2012-2014
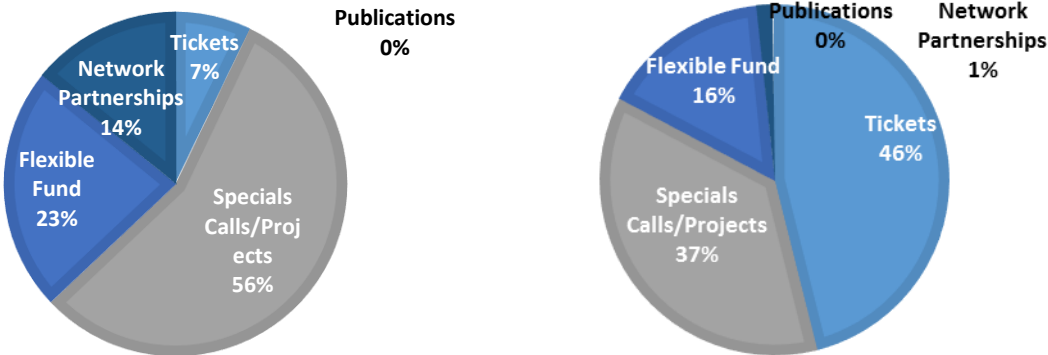
The Calls for Proposals each have a different focus (box 5), however, the common component is support to artists, organisations and projects in constrained circumstances. For example, the Africa call prioritised projects '*in contexts where support was particularly absent*'. The notification of the Culture in Defiance Call stated:[72]

> *Around the world, artists and creative actors play a critical role the transition to peace in times of conflict. They analyze the causes and effects, denounce abuses and offer a nonviolent voice in a violent situation. The Cultural Defiance Fund responds to the urgent need to support these artists and acts of culture expression in the difficult circumstances that come with war, occupation and conflict.*

Subsequently, each project sets individual objectives. These are evaluated through the final self-assessments that grantees submit to PCF.[73] The projects, and related objectives, are so heterogeneous that it is not possible, nor worthwhile, to try and summarise these outcomes. Moreover, projects often divert from the initial objectives, which might well be inherent to the nature of cultural and artistic projects.[74] In the projects evaluated, this flexibility has led to surprising unexpected results, which increased the value of certain projects,[75] as well as to failure to achieve the expected results due to circumstances.[76]

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[72] Such an explicit conflict-related title for a Call has proven to be sensitive.

[73] PCF evaluation of the grants programme does not match with its objectives. The standard criteria (overarching for all projects, rather than project-specific objectives) reported on in the self-assessments at the end of a project do not directly link with PCF's criteria for success (e.g. audience, media coverage).

[74] Interviews.

[75] For example, the Hood on Dance project was planned in Nigeria in 20xx, but subsequently transformed into an event in Vienna, Austria, in 20xx, after the project organiser had left Nigeria due to local circumstances.

[76] For example, the development of an alternative audio guide for the Egyptian museum in Cairo has never started and the First National Graffiti Festival in Afghanistan did not work out as planned, both due to political and individual circumstances. An example of a project that did not materialize according to the original proposal was the project Hood on Dance, a dance project planned to take place in Nigeria. Due to local circumstances, the main applicant had to flee the country. The project was postponed but eventually took place in modified form in Austria, where the applicant was then residing.

3.2. Selection

3.2.1. Selection process

Grants and tickets

Since 2013, the PCF sets out two calls for projects each year, one thematic and one geographic (see box 5). Before this system, introduced to better manage the number of grant applications, PCF worked with open calls that were ongoing throughout the year.[77] The themes for the calls are identified with the help of the PCF network, and in particular the Network Partners.[78]

Figure 9. Selection procedure Grants[79]

Identification of Call	Call for proposals	PCF first selection	Research phase	External advice	Possible adaptation / feedback	Selection
	712		43		39	

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[77] In several interviews with actors in the cultural sector, Thematic Calls were said to be a hindrance and lead to 'inventiveness with words'. However, the variety of projects within each Call seems to indicate that PCF has left the Calls sufficiently open and broad.

[78] Interviews

[79] Numbers on proposals received, selected first and final round from the 'Rethinking Public Space' Call for proposals

Calls for proposals are communicated through the website of PCF, Facebook, local organisations PCF has worked with, Dutch embassies, and through funds or organizations like the Goethe Institute and the British Council. Moreover, PCF worked with the Network Partners in the countries that were part of the Call, to improve the accessibility of the Calls by allowing for scouting by the local organisations and facilitating applications in local languages.[80]

After the closing date of the call, applications were first assessed using a criteria card to test whether applications meet the knock-out criteria. The number of applications for the Special Calls in 2013 and 2014 ranged between 112 and 712. Each call supported between 21 and 39 projects, so only a small number of applications (about 17%) made it through the selection and entered the research phase.[81] In this phase PCF (i.e. Research and G&C teams) sought external advice from 3 references and 3 external advisers, chosen from PCF's network based on the theme or geography of the call. At times PCF has asked the applicant to submit additional information or answer questions posed by the external advisers. Given that there first selection is the largest, there might seem to be opportunities to streamline selection procedures (e.g. less heavy research phase), unless the research phase has other implicit goals (e.g. capacity building). The G&C procedures are however not explicit about the reason for the current set up. The final decision on which projects to support was made by the G&C program manager and seconded by the director.

Flexible Fund

Apart from the Special Calls, projects could also be supported through the so-called Flexible Fund, which funded proposals throughout the year. These projects were solicited by PCF or considered to be excellent proposals in reaction to a Special Call but did not fit the absolute criteria for selection for those Calls.[82]

Tickets

Through a different application process, which runs practically throughout the year as an ongoing open call (since 2014), upcoming and promising artists and intellectuals could apply for a ticket grant to finance travel, both for South-South travels or South-North travels ('mobility fund'). The decisions for these tickets were made on an ad hoc basis, after basic assessment of the proposal, the people traveling and the events (based on internet research).

Network partners

Network partners are selected from former PCF project partners for longer term cooperation. A selection of potential partners is asked to take part in a closed call and submit a proposal. Proposals are researched, using referees and at least 5 external advisors. The existing Network Partners also discuss the proposals during the network meeting and provide feedback. The aim is to end up with what PCF calls 'joint projects', i.e. proposals developed by the potential Network Partners but benefiting from the expertise of existing Network Partners, PCF and external advisers. Each year 2 proposals are presented to the PCF Board for approval, after which a contract is signed for three year

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[80] The effect of using local organisations has not been evaluated.
[81] Africa Call VIEW, Vol. 1 (2014), the Geographical Issue, Rethinking Public Space VIEW, Vol. 2 (2014), the Thematic Issue, South East and Central Asia Call VIEW, Vol. 1 (2013), the Geographical Issue, Digital culture and new media VIEW, Vol. 2 (2013), the Thematic Issue
[82] Interviews

funding and another three year in the Network Partnership without funding (but support to attend the bi-annual Network Partner meetings).

Figure 10. Selection Network Partners
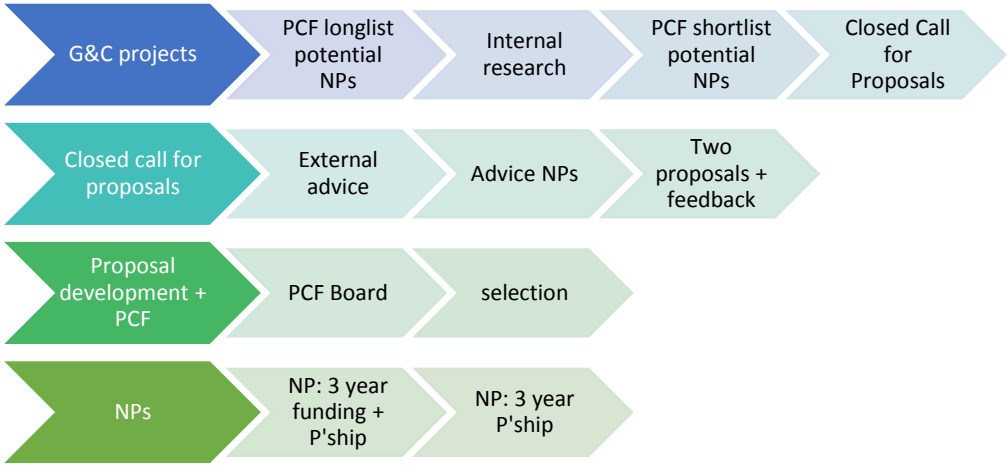
3.2.2. Selection criteria

Grants and tickets

The G&C selection criteria for grants are set out in table 3. Aside from these criteria, each project is expected to adhere to the geographical or thematic orientation of the call to which it applies. Furthermore, all projects have their own specific goals. For tickets, the assessment is much lighter though the application and assessment forms still contain a large number of points of attention.

Table 3. Points of attention for grants and tickets

Selection criteria G&C projects[83]	Selection criteria G&C tickets[84]
Quality	South-South or South-North exchange
Innovation	Quality of the applicant
Development relevance	Innovation
Cost Effectiveness	Current and/or local relevance
Cultural Boundaries	Trust and Respect
Trust and Respect	Perceive impact/outcome of the travel
Context	Motivation of the applicant
Adherence to Zone of Silence or (post)conflict area	Adherence to Zone of Silence or (post) conflict area

Artistic quality, cost effectiveness and development relevance have been named as 'leading' qualities in the selection process of grants.[85] Context is mentioned but does not necessarily refer to the political

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[83] South East and Central Asia Call VIEW, Vol. 1 (2013), Digital culture and new media VIEW, Vol. 2 (2013), the Thematic Issue, the Geographical Issue, Africa Call VIEW, Vol. 1 (2014), the Geographical Issue, Rethinking Public Space VIEW, Vol. 2 (2014), the Thematic Issue

[84] Interviews, Criteria Card TI.2012.04250, Criteria Card TI.2012.04158 and Decision document TI.2013.04652, Criteria Card TI.2012.04218, Decision document TI.2013.04785

[85] Interviews

and economic circumstances in the countries in which projects are to be implemented. Which of these selection criteria is 'absolute', i.e. leads to a definite rejection in case of absence is unclear.

Most of these criteria are relatively vague and remain undefined in the documentation of PCF, which is surprising given the sharp selection in the first round of the Calls for Proposals (as described above). Moreover, after the first round, the same criteria are researched in depth, but no longer lead to that many further rejections.

Network partners

The selection process of Network Partners is a multi-step process based on the criteria outlined in table 4. These selection criteria and the process of selection aim to match new partners with the current Network Partnerships to enhance collaboration and learning within the group. Consideration of the various disciplines and the complementary nature of the different NPs, as well as the outreach potential of each NP seem to serve the network well in terms of diversification and extension.

Table 4. Selection criteria NP

Regional distribution of partners
Cultural/Arts disciplines represented
Potential contribution to existing Network Partnership
Outreach potential and existing networks of the proposed partner
Development relevance within local context
Quality of the work and credibility of the organisation
Activities proposed for the partnership
Innovativeness of the proposed ideas

3.3. Outputs

The G&C programme, with the above described selection process, lead to a wide variety of projects in many different countries, as illustrated by the following figures. The focus of the portfolio is arts (including several projects that take an artistic approach to socio-economic themes).[86]

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[86] For example, the Social Realism project in Albania is an artistic exploration of the countries' communist past. Similarly, the Pattini/Kannaki explores identity in the post-conflict Sri Lanka in an innovative and artistic way. The Green Crafts programme in Egypt employed arts graduates to work with women from disadvantaged areas in Alexandria.

Figure 11. 10 countries with largest budget allocation within G&C
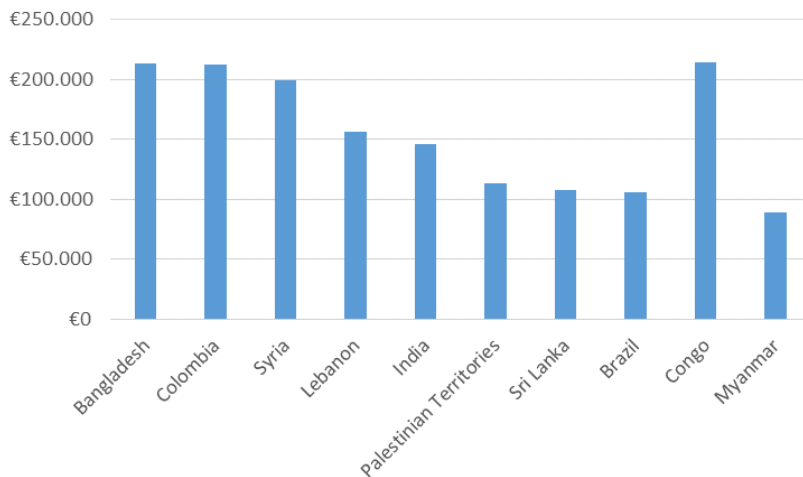
Distribution in G&C is mainly demand-led (i.e. driven by applications). There is some steer through geographic calls, but not with regard to the artistic disciplines (except for specific craft projects).[87]

Figure 12. % of total G&C budget per discipline
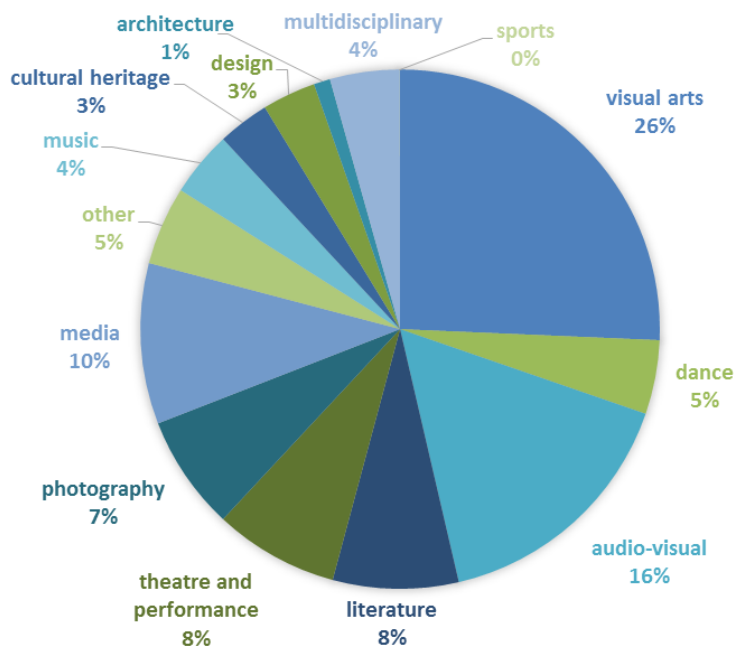
Financial support through grants and tickets supported cultural initiatives and exchange, in addition to the good reputation of the PCF that acts as a seal of approval in the cultural sector.[88] The fact that PCF funds individuals, even without being registered as a non-profit organisation, is often mentioned by beneficiaries as being a small but important gesture that fits well with the cultural sector and several of the countries in which PCF provides support.[89] Moreover, the trust that PCF gives to its beneficiaries,

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[87] Whether there is a bias in the network of PCF (e.g. channels through which Calls for Proposals are disseminated or external advice provided on projects) has not been evaluated.
[88] Interviews
[89] PCF has experience with the risks that applicants in countries like Egypt, Syria or Ethiopia take by individually accepting funding from foreign sources. Interviews.

e.g. relatively light monitoring and financial reporting procedures, can be considered part of PCF support.[90]

3.4. Results

The first section (3.4.1) assesses the extent to which PCF is on its way to achieving the output targets set in the subsidy proposal 2012-2016. Subsequently this chapter describes the evaluation findings with regard to the programme outcomes for the grants (3.4.2), tickets (3.4.3) and network Partner Programme (3.4.4).

3.4.1. Achievements compared to targets

The targets set in the subsidy proposal 2012-2016 focus on the outputs of the G&C programme. As table 5 illustrates on the basis of information provided by PCF, those targets have all been met or are on schedule to be met by 2016.[91] Output target 1.5, on local development organisations including cultural components in their activities, seems furthest from its target (mainly because there has not been a deliberate programme to address this target).

Table 5. Programme targets and achievements

Program goals	Output targets	Achievements
1. Supporting cultural initiatives and exchange **= Grants through Calls for Proposals / Flexible fund + Tickets**	1.1 By 2016 financial support for 125 short-term cultural projects	231 projects, among which 39 publications, funded through Calls for Proposals and Flexible Funding
	1.2. By 2016 financial support to 50 artists and intellectuals from zones of silence and (post)conflict areas	
	1.3 By 2016 20 artists, intellectuals and cultural organizations who completed successful short-term projects with the support of the Prince Claus Fund brought to the attention in their own region of in the Netherlands	32 tickets and presentations in the Netherlands
	1.4 By 2016 financial support for travel of 100 artists and intellectuals (tickets)	113 tickets provided for South-South exchanges
	1.5 By 2016 10 local development organizations included cultural components in their activities.	To date 3 development organizations (more than 9 projects) have worked with PCF to include cultural activities in their work (e.g. Minority Rights Group, BIRN in Bosnia, G-Star funded work on crafts in Bangladesh)[92]

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[90] Interviews
[91] PCF, September 7th 2015
[92] As these projects are not part of the programme funded by the MFA, these projects and collaborations fall outside the scope of this evaluation.

2. Strengthening of cultural organizations and their networks in zones of silence and (post) conflict areas. **= Network Partner Programme**	2.1 By 2016 the Prince Claus Fund has entered into collaborations with 10 emerging/established local cultural organizations	6 Network Partners
	2.3 By 2016 10 network meetings have been organized for cultural organizations with which the Fund is involved in long-term collaborations.	2 network meetings per year
3. Collaborating with local funds	3.1 By 2016 the Prince Claus Fund has developed 5 strategic alliances with local funds through which joint calls for proposals can distributed and through which knowledge of and experience with specific regions and disciplines can be shared (with possible participation of other Dutch funds).	Strategic alliances with AFAC, Al Qattan, British Council, Mimeta, Commonwealth Foundation, Magnum *(at different stages of implementation)* [93]
4. Fellowship programme was never started.		
5. Dissemination and Learning	2 conferences organized (with other organisations) and positively evaluated	Conference with Network Partners in Nepal (2014) and Colombia (2015)
	5 exhibitions to showcase supported projects in the area of 'culture and conflict'	= Outreach activities (e.g. with regard to Culture in Defiance Call, cooperation with ADPP…) [94]

3.4.2. Results Grant support for cultural projects

The evaluation of the grants programme of PCF is challenged by the lack of an explicit results framework with which to distinguish between more and less successful projects. In the absence of clear results indicators, this evaluation based its overall assessment of the grants programme on the main selection criteria for the grants:[95]

- artistic quality,
- innovation,
- developmental relevance.

Artistic value

All projects seem to have artistic value,[96] apart from those where the artistic value is not particularly relevant (no more than 3/25). For example, in Myanmar PCF supported setting up the local office of

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[93] As these projects are not part of the programme funded by the MFA, these projects and collaborations fall outside the scope of this evaluation.
[94] See chapter 6.5
[95] Cost effectiveness is another criteria, which will be discussed in chapter 6.
[96] As PCF does not define this criteria, artistic value was interpreted in this evaluation as a creative form of expression, using specific skills and style and leading to an experience for the producer and/or the audience (This is a practical interpretation

the independent news journal Irrawaddy (nevertheless, this journal does provide attention to local culture, e.g. through illustrations, articles, cartoons).

Innovation

Overall, projects are innovative, in particular within the context in which they take place.[97] For example, while a photography festival might in itself not be innovative, the project PCF funded in Bangladesh was a rare opportunity for young photographers to show their work and for the Bangladeshi audience to take note of the work of artists from Africa, Asia and South America. Similarly, projects that aim to train different groups within the cultural sector or community are rarely innovative in their pedagogical methods. However, the activity itself is often new in context.

Development relevance

Within this programme, development relevance is interpreted in many different ways:

Personal development: All projects analysed had at least an impact on the organising artists. PCF offers relatively flexible funding with a high level of trust, thus providing opportunities for artists and intellectuals to develop themselves through the organisation of projects. Moreover, PCF funded projects that directly support artists in their professional development (e.g. the KLA ART festival in Uganda included a section on professional development, and the Green Crafts project in Egypt aimed at improving the employability of art graduates).

Development of the cultural sector: By thus supporting a diverse range of cultural actors, the projects funded also contributed to the development of the cultural sector in the countries where they take place (though the extent to which this has a lasting impact is not evident). Several projects contributed indirectly to the cultural sector by for example providing resources with which artists can deepen their work (e.g. the Social Realism project in Albania unearthed the communist artistic work for contemporary reflection and the Revisiting Memory project in Egypt contributes to an amateur film archive with which different artists can subsequently work).

Societal impact: Though the development of individual artists and (thus) the cultural sector has been the main area of development to which PCF grants contributed, a lot of the projects seem to have had an impact beyond the cultural sector (about 14/25). This impact is most visible with regard to PCF's first impact area: freedom of expression, mutual understanding and reconciliation. Box 6 provides illustrations of the various ways in which G&C projects have a (potential) societal impact.

Box 6. Societal Impact G&C

One form of social impact is the **support of independent media.** In Myanmar, PCF supported the home-coming of the Irrawaddy Publishing Group (IPG), after years of exile in Thailand. The Irrawady is a media organization that sought to set up an independent media bureau and the creation of media products (website and journals in English and Birmese). Their aim was to promote democracy, human rights and freedom of political, artistic and cultural expression from within Myanmar. The Irrawady Magazine is a high quality and professional magazine that continually pushes the boundaries of media censorship in Myanmar.

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of Dutton's annotated cluster-criteria definition of art. See Dutton, 2009, The Art Instinct. Beauty, Pleasure and Human Evolution. London: Oxford University).

[97] As PCF does not define this criteria, innovative was interpreted in this evaluation as offering something new (in approach, output, ideas…) and for the first time within a certain context.

Several project supported exploration of **the boundaries of the freedom of expression**. For example, PCF supported the Book Café Jazz Festival in Zimbabwe. The Book Café was a renown but therefore also politically vulnerable platform for freedom of cultural expression in Zimbabwe. PCF support did not only financially support the Jazz Festival, a high profile and very visible activity of the Book Café, but also offered recognition and protection of the cause the Book Café stood for. Another example is the support of PCF for various arts festivals in Myanmar, among which the Beyond Pressure and Blue Wind Festivals for performance art and the Rendezvous Graffiti Festival, all of which were held in public space. Such festivals seized opportunities of the changing political circumstances and explored different ways of expanding the boundaries of the freedom of expression and cultural freedom in Myanmar (e.g. ways of involving government, protection of participants).

Social impact is also present in G&C projects that are **artistic explorations of themes that deal with local identity and conflict**. For example, the project Pattini/Kannaki – Sharing Devotion and Reconciliation, researched and documented the devotion of a shared deity by the Tamil Hindu and Sinhala Buddhist groups in Sri Lanka. The main focus of the project was on finding common grounds in the post conflict situation of Sri Lanka and through the project, explore concepts of justice, security, healing and reconciliation. The project resulted in an exhibition that was showed in various locations. Moreover, the website of th project is still in use and features dialogues and interactions of public users on this topic.

Several G&C projects are directly aimed at **small-scale community development, by working with children, youths and women.**[98] One example is the project Arab Digital Expression Camp in Egypt. Arab Digital Expression Camp is an annual residential summer camp that focusses on sustainable use of information and communication technologies for digital expression and artistic creation, aimed at children between the ages of 12 and 15. The aim is to give these young people the access and know how to use digital tools to participate in society on their own terms and to use these tools as means of self-expression. Another example is the Green crafts project of Agora in Alexandria, Egypt. Through this project art school graduates are linked to women from disadvantaged communities to jointly develop products from recycled materials. The projects aims to improve employability of the art graduates, raise awareness on environmental issues and provide employment opportunities for the participating women.

The field visits and project analysis lead to the conclusion that socio-economic community development does not seem to be the forte of the PCF. The project documentation indicates a lack of experience in the development field and thus insufficient use of best practice in these areas. The field visits and interviews with the project partners did, however, provide evidence that the project partners themselves had a better feel for what is required (by experience or research), even if this was not described in PCF project documentation.

For example, the crafts programme in Egypt did not address the marketing of the products that were made by women from disadvantaged communities together with artists (the British Council does now

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[98] Three out of the sample of 25 analysed for this evaluation.

provide support in this area). Also, the project documentation for the funding of a music project in Myanmar, which aims to reconcile youths from different groups, did not address whether bringing people together was actually the most suitable strategy given the current context. However, the project organisers have taken their time to explore this issue, and PCF allows them this extra time for such invaluable preparatory research.[99]

3.4.3. Results Tickets

Under the Grants & Collaboration programme PCF also funded travel costs (by plane, bus or train) for international exchanges of upcoming artists and cultural practitioners. Between 2012 and 2014, 113 people received funding for tickets for South-South exchanges. Moreover, 32 people received tickets support for travel to the Netherlands (often PCF project partners). On average these tickets costed € 1.367, all together they amounted to 7% of the G&C budget (however, 46% of all projects).

Examples of tickets are e.g. to the Netherlands to curate an exhibition (Oscar Roldán and Andrés Monzón-Aguirre), to Turkey to attend an Association for Women's Rights In Development Conference (Meem Group, a Lebanese LBTQ women group), to perform at the Backstreet Festival in Alexandria, Egypt (the El Funoun Dance Troupe), or to attend a conference on Music Archaeology in China (Arsenio Nicolas).

PCF has not formulated specific goals for the mobility fund apart from supporting cultural initiatives and exchange. Moreover, because of the relatively small amount of funding per ticket, PCF does not collect much information on the results of this type of grants (indeed, occasional reviews of the mobility fund would be more appropriate in this case).

Through the country case studies, different people were identified that received a ticket (e.g. Birmese writer Pascal Kooh Twe) or worked closely with people who did (e.g. choreographer and dancer Karima Mansoor, whose students benefited from tickets to the Netherlands for summer courses). According to them tickets contributed to (in particular for people without means to travel):
- Visible personal development through exchange and experience,
- Cross-culture/country dialogue and mutual learning on an equal level.

All of which has the potential to impact on the value of the beneficiaries work ('even a spark can fuel the fire').[100]

For example, curator Nadia ElSayed travelled from Cairo to Finland to attend the opening of an exhibition which she had co-curated. In her report back, ElSayed stated that the ticket grant gave her the opportunity to do much more than merely curate the exhibition, giving her the possibility by being there to organize additional events, meet new contacts aside from broadening her experience through travel.[101] Another example, of tickets for dancers, is provided in box 7.

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[99] Turning Tables, Myanmar
[100] Interviews
[101] Narrative report ticket

Box 7. Tickets for Dance

In 2012, 2013 and 2014, PCF provided funding for airplane tickets to the Netherlands of a group of in total 10 dancers from countries such as Libanon, Jordan, Egypt and Syria. With this support, and additional funding from other sources for living costs and participation fees, the dancers were able to attended the Henri Jurriëns Foundation Summer Intensive Course for modern dance in Amsterdam, a course closely linked to the cutting-edge modern dance Julidans festival.[102] The course aims to provide an opportunity for dancers who have limited possibilities in developing their dancing skills and performances due to local restrictions in their countries of origin.

The narrative reports of the dancers do indicate that the Summer Course did indeed lead to a valuable exchange, that added to the quality of their work. This was confirmed by the teacher of several of these students, interviewed for this evaluation.

3.4.4. Results Network Partner Programme

The aim of the Network Partner Programme (NPP) is '*strengthening of cultural organisations and their networks in zones of silence and (post)conflict areas*'. The expected outcomes are (see annex 6 for more detail):[103]
- Strengthening of capacity of local cultural organisations (Network Partners, NPs);
- Expansion of the network of these organisations;
- (Established) cultural organisations to fulfil a leadership role on the importance of culture in their country or region.

The programme consists of:
- Executing large scale, three year projects (project funding of on average €133.000 per year for three years,[104] after which the organisations remain in the programme for another 3 years without project funding, so-called '*silent partners*');
- Sharing of experiences & expertise with other NPs regarding arts, culture and social development as part of an international group of peers, among others through the bi-annual network meetings;
- Providing contextual insight and content feedback to PCF on its work globally (e.g. by providing second opinions on projects and selection of new organisations for the NPP).

Interviews with network partners in four countries (China, Syria, Albania and Somaliland), analysis of the files and other documentation[105] lead to the following observations.

Capacity

Providing longer-term funding, for three years, is said to have contributed to the strength of the NP organisations. It provides the organisations with an opportunity to plan longer term rather than jump from one project to another.[106] Moreover, the fact that the funding by PCF can be used for project

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[102] http://www.hjs.nl/summer2012.html
[103] This combines the objectives of two separate programmes in the subsidy proposal 2012-2016: partnerships with upcoming and with established organisations, which has been combined in one NPP.
[104] NPs are divided in two groups with a different allocation (Dox Box, ArchiAfrika/ADDP and San Art, Red Sea and Kibii)
[105] Video interviews with NPs on the Prince Claus Fund channel on YouTube, last updated 2015, 'Convention of PCF partners 2014' https://www.youtube.com/playlist?list=PL1NCVgctcf6gnrV7TMKR4MdA6WTjihfaK
[106] Interviews

activities as well as core institutional funding (e.g. salaries) enhances the impact the funding can have on the organisations.[107] NPs also mention how they learn from each other during the NPP meetings, a/o being strengthened by the realisation that cultural organisation throughout the world, in very different contexts, share common values and goals, as well as face similar challenges.[108]

As such, even though the capacity building component of the NPP is small compared to that of other organisations (e.g. DOEN, Hivos), it does have the potential to strengthen the NPs, at least for the period during which they receive support (financial and as part of the network). A useful concept in this respect is that of '**transferability**' rather than sustainability, which was introduced by one of the interviewees as being more appropriate for the cultural sector in the countries where PCF works. This implies a focus on transferring ideas and lessons learned from the funded one-off projects beyond those directly involved (rather than focusing on the continuance of organisations).[109]

However, it is unclear how this capacity is to be sustained after the funding by the PCF. For example, the programme does not contain any mechanisms to ensure the programme benefits are transferred to the associated organisations rather than being concentrated on the founders or current managers who are directly involved in the programme. As a result, even successful programmes funded through the NNP risk being discontinued after three years of with less personal involvement of the NPs.[110]

Network
The NPP certainly expanded the network of the individuals participating in the programme, even though all of them were already well connected internationally. There are examples of cooperation between NPs that emerged from the NNP (not yet funded by PCF though). For example, the director of the Albanian NP TICA will be curating an exhibition in the Colombian Museum of Antioquia, another NP. The representatives of the NPs meet each other and PCF at network meetings twice a year. One of the meetings is linked to the Awards Ceremony in Amsterdam, in which there are many more networking opportunities. The other meeting is hosted by one of the NPs and thus includes a well appreciated cultural learning component. The NPs interviewed are proud to be part of the network.[111]

The extent to which this network is transferred to the cultural organisations (and subsequently have relevance for the country's cultural sector as a whole) rather than being concentrated on the participating individuals (often the founders or managers of the organisations) varies.[112] This is related to the nature of the NPs, which often come from countries in which the cultural sector lacks basic infrastructure, including institutions such as cultural spaces, funding institutions and arts education. As a result, cultural organisations from those countries depend heavily on the individuals who found and run the organisations (who are moreover often artists rather than art managers). This inherent aspect of the NNP, and a potential risk to the effectiveness with regard to '*strengthening of cultural organisations*' (as distinct from project grants), seems insufficiently addressed in the programme (e.g. with regard to selection and content).

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[107] Interviews
[108] Interviews and PCF YouTube channel
[109] Interviews
[110] Interviews
[111] NP Archi Africa, from Ghana, is developing a website for the NPs in order to stay in touch and inform each other after the membership of the NP Partnership expires officially.
[112] All those interviewed (for the evaluation and by PCF itself on YouTube) mention the personal value of the exchange facilitated through the NNP rather than the organisation worth.

Leadership

It is unclear how the NPP would lead to the NPs '*to fulfil a leadership role on the importance of culture in their country or region*' (third outcome objective according to the subsidy proposal). However, the selected NPs certainly do or have the potential to exert such leadership. Often the NPs have been funded by the PCF several times before and have thus proven themselves before joining the programme. They are exemplary organisations, implementing interesting and valuable projects that have the potential to impact their country, or the cultural sector within, in different ways (see for an example box 8).

Box 8. RedSea Cultural Foundation

Staffed by a team of volunteers from Somaliland and the diaspora, the RedSea Foundation Cultural Foundation has as its aim '*promoting reading and creative writing in Somali speaking society with a particular focus on youth*'.[113] The organisation does so by organising the Hargeysa International Book Fair (HIBF) since 2008 (see box 1). The organisation also supports the London Somali Week Festival. Moreover, the organisation facilitates translating internationally renowned classical literature into the Somali language. At the same time, PCF worked with the RedSea Foundation to translate the work of award winning poet Hadraawi into English. Initially the RedSea Online Cultural Foundation,[114] the organisation has now a physical presence in Hargeysa through the establishment of a Cultural Centre (with support of PCF among others).

The added value of the NPP to the PCF's goals seems particularly large in lower-income and countries affected by conflict, where there is a low level of institutional organisation in the field of culture and little opportunities for support, development and international exchange. The opportunities provided by the NNP are less scarce in other contexts. While experiences from higher middle income countries with established cultural infrastructure might be beneficial for other NPs, there might well be other ways of drawing these into the programme, focusing PCF funding on where the added value is largest.

Insight for PCF

According to those interviewed, the 'joint' projects of the NPP imply that PCF benefits from the networks and knowledge of the NPs just as the NPs do themselves. For example, through the Albanian NP TICA, PCF is thought to have increased its visibility in the Balkan region.[115] Moreover, the NPs are consulted about project proposals in their country or region. They provide PCF with nominations for Awards. PCF also cooperates with NPs to improve the accessibility of the Calls for Proposals (e.g. Mimeta for the Africa Call, Arthub and others for the South East and Central Asia Call). NPs contribute to the selection of themes for the Calls for Proposals of the G&C programme and form part of the selection process for new NPs.

It is interesting to compare the experience of another network, Arts Collaboratory (co-initiated by DOEN and HIVOS) with the NNP of PCF, in particular with regard to the way in which the Arts Collaboratory is in the process of emancipating itself from the donors (box 9).

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[113] Application form for NNP
[114] http://www.redsea-online.com/index.php
[115] Interviews. Not verified in the other countries.

Box 9. The emancipation of a network: Arts Collaboratory

Arts Collaboratory is a platform of about 23 arts organisations from all over the world. [116] The aim of the platform is '*to promote collaborative, inventive and open visual arts practices that contribute to social innovation*'. The Arts Collaboratory responds to '*the need for new institutions that serve common interests, beyond those that are private or those of the state.*' The platform originates from a funding programme for visual arts organisations, co-initiated by DOEN and Hivos, two organisations supporting art and cultural practices based in the Netherlands.

While PCF's NNP is centred around PCF (as the funder and organiser of network meetings), Arts Collaboratory has to some extent emancipated itself from the initial Western funders. According to those funders who were interviewed for this evaluation, this is the result of longer term cooperation, a lot of communication[117] and active involvement of the group in the programming (e.g. the Arts Collaboratory jointly sets priorities for the platform and related funding, is involved in the selection process for grants and the network voted for the new logo).

The international members of Arts Collaboratory have recently drawn up a Vision Document on the future of the platform (to be published October 1th, 2015). The Vision Document contains interesting ideas and suggestions for a network that is no longer centred around the donors, and traditional North-South, donor-recipient relations, but truly reciprocal (e.g. valuing in kind contributions as well as financial contributions of members, replacing the traditional funder-grantee monitoring with a system of peer-to-peer critical conversations, counselling and care). It is expected that this Vision Document of Arts Collaboratory will provide useful input for other networks, including PCF's NNP.

3.4.5. Results other G&C collaborations

Under the Grants and Collaborations programme also falls the component 'collaborations', which covers other collaborations with local and international funds.[118] It was beyond the scope of this evaluation to assess this wide range of collaborations, with their specific purposes. For example, there is:

- Collaboration with other (international) funds for specific projects (e.g. A.M. Qattan Foundation),
- Collaboration with other organisations on specific programmes (e.g. G-star Foundation, Commonwealth Fund)

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[116] http://www.artscollaboratory.org/about/. Interviews
[117] In order to better facilitate the knowledge sharing and relation building process within the network, in 2012 a collaboration was started with Casco – Office for Art, Design and Theory, in the Netherlands
[118] In the subsidy proposal, these are called 'local organisations', which according to PCF is to be interpreted as organisations with a local presence in the countries where projects are funded, including internationally operating organisations.

According to the subsidy agreement, the overall purpose is to jointly support innovative cultural projects, and thus exchange knowledge and experience on financing in (post)conflict areas and zones of silence.

The collaboration between A.M. Qattan Foundation and PCF has been jointly reviewed.[119] It is thought to have led to valuable experiences for both and ends with a recommendation for continuation. The collaboration with the G-star Foundation has continued after a first project in Bangladesh to now also cover Vietnam (crafts programmes), so seems to have been a successful experience as well. The collaborating organisations seem to have complemented each other (e.g. adding specific regional or thematic expertise to PCF) and led to an increased number of jointly funded cultural projects (though not always different from other PCF grants).[120] The extent to which this has led to exchange of knowledge and experience *on financing* is unclear (no specific outputs shared).

However, there have also been less successful collaborations, e.g. the collaboration with the Commonwealth Fund has not yet materialised. Moreover, several potential PCF collaboration partners noted that PCF as an organisation (rather than programme managers) was seen to operate rather autonomous.[121]

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[119] A.M. Qattan Foundation and Prince Claus Fund, 2015, Round Table Evaluation Report. SELAT: Links through the Arts.
[120] Interviews and document review
[121] Interviews

4. Effectiveness Awards

Summary

The PCF Awards programme selected each year a mixed group of 11 people or organisations in different artistic disciplines and countries (though relatively little from low income countries during the evaluation period). The laureates are selected from a large amount of nominations solicited through the PCF network by an international jury (including PCF Board and programme manager). The unconditional prizes are accompanied by ceremonies in the Netherlands and country of origin of the laureates.

In general, the laureates' work seems to be of a high artistic quality and they all have the potential for societal impact through their work or related activities. The impact the PCF Awards had on the visibility of the awarded artists and intellectuals (e.g. through media attention, public events, ceremonies) has not been evaluated. However, it seems that the mix of people (from different disciplines, ages, regions, more and less renowned) has the potential to contribute to the impact of the Awards.

4.1. Goals

According to the subsidy proposal, the Awards programme has as objectives (see Annex 6 for full overview):

1. Increasing the visibility of and support[122] for artists and intellectuals who make an extraordinary contribution to culture and development through their artistically excellent activities;
2. Creating role models for artists and intellectuals in zones of silence and (post)conflict areas by selecting laureates who have a positive impact on their environment;
3. Promoting the value and the work of the laureates (through Awards Ceremony and related events).

To this end PCF awards 11 people and/or organisations each year, while one of them receive the Principal Prince Claus Award. The principal award amounts to € 100.000,-, the other awards are € 25.000 each. The awards have no strings attached, though often the laureates use the award in line with their work. The Awards are delivered during an high-profile ceremony at the Royal Palace in Amsterdam, in presence of the Dutch Royal Family. Since 2012, PCF also organises awards ceremonies in the country of origin of the award winners, often in close cooperation with the Dutch embassies and the laureates themselves.

4.2. Selection

4.2.1. Selection process

The annual PCF Awards are based on nominations from people in the PCF network, including the laureates from previous years, Network Partners, experts from specific disciplines in the international cultural sector. Each year about 200 to 250 people are asked to propose a nomination, accompanied by a short motivation letter. After the first round of solicited nominations, PCF reviews the list of

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[122] '*draagvlak*' in Dutch

nominees to see if there are any gaps in terms of thematic or geographical spread. If necessary, another round of nominations is used to try and fill these gaps.

As soon as there is a reasonably diverse list of 75 to 100 nominees, the PCF research team starts their research (July till December). In December, the international jury meet for the first time to make a first selection.[123] This would leave PCF with enough time to try another round of nominations in case the quality of the nominees was deemed too low.

Another round of research, which includes second opinions (and occasionally even an informal visit to the nominees), leads to a shortlist of around 40 nominations. For these nominees, the Dutch embassies act as an extra reference, which is considered an important part of the selection process. At the second jury meeting, the final list of 11 laureates is determined, which is subsequently presented to the PCF board for ratification.

Jury

PCF aims to have an international jury that represents various areas of expertise relevant to the Awards and represents different geographical origins.[124] This is evident from table 6: the Awards Committee members hailed from very different disciplines, covering film, literature, visual arts, theatre and anthropology between them. Moreover, they come from all over the world. The secretariat of the jury is held by the Awards programme manager and one of the PCF Board members is part of the international jury as well.

The members of the international jury are on average in the jury for two years, with the possibility of two extensions of one year each.[125] During the evaluation period, most jury members stayed on board for more than 2 years (as illustrated by table 6). However, a new policy to be implemented by the PCF will reduce this maximum four-year term as a member of the Awards Committee to a maximum period of two years.[126]

Table 6. Overview of the Awards Committee Members in the evaluation period

Name	Occupation and place of residence	Years on the Committee
Bregtje van der Haak (PCF Board)	Chairperson, Documentary filmmaker and journalist, the Netherlands	2012-2014
Kettly Mars	Writer, Haïti	2012-2014
José Roca	Curator, Colombia	2012-2013
Gabriela Saldago	Independent Curator, London/Buenos Aires	2012, 2014 – not in 2013
Ong Keng San	Theatre Producer and Artistic Director, Republic of Singapore	2012-2014
Salah Hassan	Professor of African Art History and Visual Culture, Sudan/ USA	2012-2014

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[123] The jury and the selection process is described in more detail by PCF on the website:
http://www.princeclausfund.org/nl/programmes/about-the-awards
[124] Interviews
[125] Annual report 2014 page 5, Annual report 2012, page 5, Interview FD
[126] Interview

| Rema Hammami | Cultural anthropologist, Palestine | 2012-2014 |
| Fariba Derakhshani | Coordinator Awards Programme and Secretary to the Awards Committee, the Netherlands | 2012-2014 |

4.2.2. Selection criteria

The website of PCF mentions that the Awards are presented to '*individuals or organisations whose cultural actions have a positive impact on the development of their societies*'.[127] The two key selection criteria among the many points of attention (listed in table 7) are said to be that laureates should have produced work of high artistic or intellectual quality and have a social impact (i.e. impact beyond the laureate him/herself).[128] While previous support by PCF is not necessary in favour or held against potential laureates, PCF's aim has been that the Awards remain an independent recognition of achievements. According to PCF, the gender balance in the selection of laureates is an implicit consideration, but is thought to be difficult to influence due to the system of nominations.

According to the subsidy proposal of 2011 the Awards programme is expected to result in the creation of role models for artists and intellectuals in zones of silence and (post)conflict areas. There is no mention of where the laureates should come from (unlike the other programmes of PCF which explicitly state that those supported should come from zones of silence or (post)conflict areas). In practice, however, PCF only selects laureates originating and/or working in low- and middle income countries.[129]

Table 7. Selection criteria Awards[130]

| Broad view of culture: All types of artistic and intellectual disciplines |
| Presented to artists, intellectuals and cultural activators |
| Excellent quality of work/ outstanding quality |
| Artistic and intellectual qualities |
| Significant impact on the development of society |
| Positive influence on cultural and social fields |
| Experimentation and innovation |
| Audacity and tenacity |
| Inspirational leadership |
| Enhancing the impact of cultural expression on societies |

4.3. Outputs

The PCF Laureates come from a wide range of countries and represent various disciplines, as illustrated by the following figures. As figure 4 above showed, Awards is the programme that was least active of

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[127] <http://www.princeclausfund.org/en/programmes/awards>
[128] Interviews
[129] Interviews and Results Framework Grant application MFA
[130] The assessment of the nominations for Awards is not based on a fixed set of criteria/issues as is the case with the other sub programmes. This list has been compiled from the reports from the Prince Claus Awards Committee 2012/2014 and 2015.

all in low-income countries during the evaluation period. During the evaluation period about half of the laureates came from upper-middle income countries, in particular Latin America (e.g. Brazil, Chili but also South Africa and Turkey). The remarkable amount of laureates in Latin America is an unintentional result of the Awards selection procedures (as described above).

Figure 13.Country of origin PCF laureates
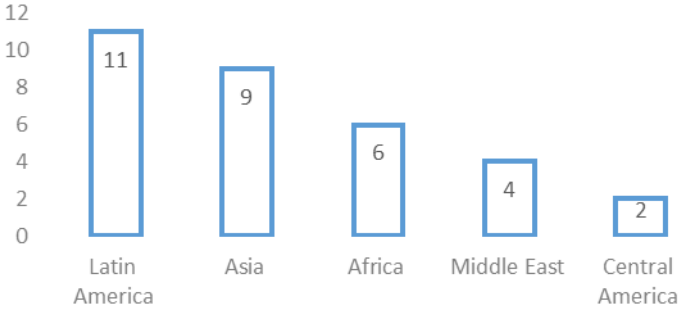
As shown in figure 14, the laureates come from very different disciplines, although the main category is again that of the visual arts. As this is still quite a broad category, these laureates are by no means similar in their undertakings and range from visual artists such as FX Harsono and Gülsün Karamustafa to curators like Rosina Cazali and Naiza Khan. Audio Visual is another large category, containing for example the organization SPARROW, Sound and Pictures Archive for Research on Women, situated in India. Literature is another main category, featuring various politically engaged authors and poets such as Maxamed Warsame and Ahmed Fouad Negm.

In terms of gender distribution, a review of the number of men and women that were selected as laureates in the period 2012-2014 shows that 9 of the laureates were female and 17 were male. The remaining 6 laureates were organizations. While PCF states that it does make an effort early on in the selection process to gain an equal gender distribution in the nominations, this seems to be insufficient to ensure a more equalized display of male and female laureates.

Figure 14. What disciplines do Laureates represent?
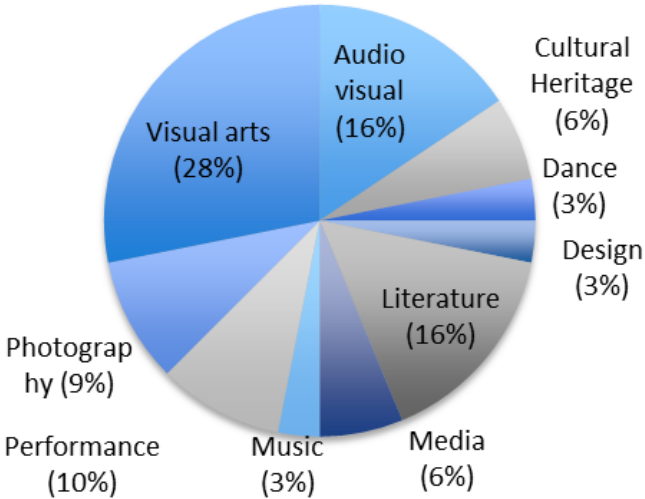
In several interviews a point was made about the size of the principal PCF Awards, which was considered to be relatively high, in particularly given the countries from which many of the Award winners originate. A quick comparison with other international and Dutch prizes indicates that the prize is indeed relatively high compared to Dutch prizes for literature and arts, but comparable to other international prizes (e.g. Hugo Boss, Abraaj Capital Art Prize). Moreover, there does not seem to be a strong objective reason why the size of an international Award, offered by a Dutch organisation, to people from all over the world, should be based on purchasing power of lower income countries.

4.4. Results

The first section (4.4.1) assesses the extent to which the Awards programme is on its way to achieve the output targets set in the subsidy proposal 2012-2016. Subsequently this chapter describes the evaluation findings with regard to the programme outcomes (4.4.2) and (4.4.3).

4.4.1. Achievements compared to targets

The targets set in the subsidy proposal 2012-2016 relate to both outputs and outcomes. As table 8 illustrates on the basis of information provided by PCF, the output targets have all been met or are on schedule to be met by 2016.[131] The outcome targets, which are quite specific (e.g. 80%-90% of laureates to state their fame and network has increased), have not yet been collated by PCF. While PCF has not evaluated the Awards programme, laureates are followed in the years following the nomination (e.g. through questionnaires, media scans and personal communications). The remainder of this chapter will describe the evaluation findings with regard to the outcomes of the programme based on an analysis of the work of the laureates, jury reports and interviews.[132]

Table 8. Programme output targets and achievements

Awards			
Program goals	**Output targets**	**Outcomes targets**	**Outputs realised**
1.Increased visibility and support for artists and intellectuals who made a special contribution to 'Culture and Development'	1.1. 55 Award winners	By 2016, 80-90% of laureates states that their national and international fame and network has increased	44 Award winner (11 for 2015 selected but not yet awarded)
	1.2. Annual ceremony in the Netherlands with 420 guests (5 by 2016) Per year, 10 ceremonies in countries of origin of laureates (50 by 2016)		Annual ceremony in the Netherlands x 3, with adjacent cultural activities for guests (e.g. speeddates) Ceremonies in countries of origin (e.g. Myanmar)
	1.3. By 2016 5 Awards books distributed among 20.000 individuals and organisations in international cultural scene		Annual Award Book published (x3) *Distribution unknown*

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[131] PCF, September 7th 2015
[132] Unfortunately no laureate was interviewed.

	1.4. By 2016 5 films on the laureates to be shown during the ceremony and elsewhere (e.g. website)		Films on laureates produced by Prince Claus Fund[133]
2.Creation of role models	2.1. 40 cultural activities	By 2016, evaluation provides evidence of positive impact of laureates on their environment	See outreach: varying activities through which the work of laureates are shown to audiences in the Netherlands and countries of origin
3. Promote the work and value of laureates	3.1. Annual symposium centered around the main laureate	By 2016, 5000 Dutch people visited the Awards Ceremony or related events	
	3.2. Annual exhibitions on the work of the laureates		
		Results for 2016 not yet evaluated by PCF	

4.4.2. Results: Artistic excellence and impact

The group of laureates is very diverse though focused on arts. The artistic quality of the laureates seems evident in almost all cases,[134] with the exception of one or two where other criteria overruled the artistic value (e.g. internet activist Sami Ben Gharbia).

The social impact of the laureates (through their work or other related activities) and thus their potential to be role models, is also generally present, though at time less pronounced and exemplary than the artistic quality.[135] As illustrated in box 10 with a few examples, laureates are usually quite active members of their societies (e.g. activists, working with disadvantaged groups, reporting injustice…).

Moreover, several award-winners, such as Ian Randle[136] and Christopher Cozier,[137] provide a link with some very interesting and fundamental discussions regarding canonicity, origins and hegemony in culture and development. Through such Awards, PCF is seen to play an active role in international cultural debates.

Whether these winners become role models for artists and intellectuals in zones of silence and (post)conflict areas, is a longer-term impact and will depend on the choice of award winners as well as the way in which they are promoted by PCF in those areas. This has not been evaluated. However, a first step for showcasing the winners in the focus areas of PCF ('zones of silence') would seem to require more targeted outreach activities into those focus areas (e.g. starting with better accessible website with links to the work of award winners).

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[133] Available on https://www.youtube.com/user/PrinceClausFund

[134] As earlier on, artistic value was interpreted in this evaluation as a creative form of expression, using specific skills and style and leading to an experience for the producer and/or the audience (This is a practical interpretation of Dutton's annotated cluster-criteria definition of art. See Dutton, 2009, The Art Instinct. Beauty, Pleasure and Human Evolution. London: Oxford University).

[135] As such, for the Awards programme development relevance implies societal impact (which does certainly not exclude laureates from having impacted on the cultural sector).

[136] Ian Randle has received an award for his work in developing a publishing platform for Caribbean books, moving away from the Anglophone dominance in the publishing world and creating a stage for 'subaltern' voices.

[137] Christopher Cozier fights hard against stereotypes of authenticity and origins, fighting the idea that a Caribbean artist should make Caribbean work.

> **Box 10. Examples of PCF Award winners**
>
> Award winners Fouad Negm, Zargenar and Lia Rodrigues are examples of what PCF achieves with the Awards: socially engaged artists, with a high artistic quality, who can still be introduced to new international audiences and originate from different parts of the world.
>
> **Ahmed Fouad Negm** (1929-2013) was well known for his outspoken and critical poetry (in colloquial Arabic) and much loved throughout the Arab world. He was jailed several times for his critical work. He was widely regarded as the voice of the oppressed lower class in Egypt. According to the jury report, he was honoured because of (among others) *'the aesthetic and political force of his work highlighting the basic need for culture and humour in harsh and difficult circumstances'*.[138] His family received his prize for him after his passing.
>
> **Maung Thura** (1961), aka **Zarganar** ('tweezers'), is a comedian and social activist who uses humour as a weapon against injustice in Myanmar. This also includes the use of *anyeint*, a traditional theatrical performance combining dance, music and comedy. Zarganar is renowned in the country, beloved by the people, but was also imprisoned several times by the regime. According to the jury, Zarganar was honoured among others *'for courageously employing cultural creativity to support social and political activism; and for nurturing a new generation of cultural activists'*.[139] Zarganar organised a massive open-air show of more than 5 hours in the People's Square in Yangon as part of the local PCF Awards ceremony, which was visited by an estimated 5000 people and broadcasted on national television.
>
> **Lia Rodrigues** (1956) is a dancer and choreographer as well as the founder of the Free Dance School of Maré, Brazil. After organizing a festival in Rio de Janeiro and being shocked by the social inequality that she came across, she moved her studio to one of the largest favelas of Rio. In this favela she founded the area's first cultural centre. Since 2011 she hosts the Free Dance School of Maré where the community can attend free classes in body awareness, contemporary dance and creative dance and even training in practical and administrative skills. As the jury report states, Rodrigues received the award among other things *'for revealing the favelas as places of learning, energy, cultural creativity and positive construction; for challenging limited notions of social and artistic responsibility; and for creating dialogue between high artistic form and ordinary human life that is breaking down social barriers and transforming norms in Brazilian society*.' After winning the PCF award, Lia Rodrigues performed Pindorama at the Stadsschouwburg Amsterdam.

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[138] Jury report 2013 Awards
[139] Jury report 2012 awards

4.4.3. Results: Promoting the laureates

The PCF Awards and the associated ceremonies in both the Netherlands and countries of origin of the laureates, as well as the communication activities to promote the Award winners in the Netherlands and internationally, all together aim to increase the visibility of the prize winners. The added value of the PCF Awards will depend on how famous the selected artists and intellectuals already are among the different audiences that PCF reaches.

The extent to which the Awards have raised the visibility of artists is hard to measure, at least within the scope of this evaluation. Analysis of the use of the Award by laureates in their communications (e.g. mentioning the Award on websites) does not lead to clear conclusions about the actual value of the Award for publicity.[140] The use of the Award in laureate's communications is arbitrary, with no clear difference between more and less known laureates.[141] PCF has not evaluated the impact of the different ways in which the Awards programme brings the laureates to the world's attention.

There are different moments in time in which the laureates are presented by PCF (table 9), in particular upon selection and around the Awards Ceremony in the Netherlands and in the winner's home-country. It seems to have been a good decision to have both a ceremony in the country of origin, often in close cooperation with the Dutch Embassy, and in the Netherlands, with high profile presence of the Royal Family. These different events enhance the visibility of the award-winners, by introducing them in different ways to different audiences. Those who attended these ceremonies, appreciated the recognition they provide to the award winners.

Table 9. Events and means of communication for the Awards

Event	Means of communication
Selection moment	Communication, NL and international press
Awards ceremony NL	Communication Press Ceremony with Royal family Network events (see outreach activities, chapter 6)
Awards ceremony in country	Communications Press Ceremony with Dutch Embassy
Activities in NL (by PCF and in cooperation with others) (see outreach activities, chapter 6)	Events Exhibitions Lectures

On the one hand, one would expect PCF's contribution to the visibility of the award winners to be smaller for the already more famous laureates. According to the analysis for this evaluation, based on internet search, at least one third of the winners between 2012-2014 can be considered relatively well

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[140] webanalysis
[141] A quick review of google search indicates that the PCF Awards are mentioned most in independent media for reporting on Rosina Cazali, who is relatively well-known, and Fouad Negm, less renowned in Europe.

known (definitely within their discipline).[142] However, on the other hand, according to PCF, combining renowned laureates with less known laureates enhances the impact of the Award, at least for those less known. Similarly, combining laureates from different disciplines is said to contribute to the visibility of the laureates, even of those most famous, because it introduces artists to audiences outside their own circles. For example, while those experienced in the visual arts scene might already know the award-winning artist (e.g. Oscar Munoz, Zanele Muholi, Teresa Margolles, all of which exhibited in major international spaces before the Award), they might well be a revelation for those interested in the performing arts scene.[143] Moreover, award winners might be recognized in their own region, but less so in Europe (e.g. FX Harsono, an Indonesian visual artist, or Habiba Djahine, an Algerian film maker). These strategies have, however, not been evaluated.

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[142] Well known is regarded in his context as being featured in either biennales, major museums or visible through other international platforms, such as journals or magazines, with a specialized but extensive audience. Moreover, these well-known laureates have also received other awards and prizes.

[143] Interviews PZ, FK

5. Effectiveness Cultural Emergency Response

Summary

PCF provided relatively fast and flexible funding as is appropriate for the circumstances in which the applicants work. The programme goals were also served by funding for training in emergency preparedness and first aid to cultural heritage.

Moreover, through community involvement in projects and by PCF organising and participating in cultural heritage conferences, PCF aimed to further raise awareness on the value of cultural emergency response. International awareness raising (a/o resulting in increased follow up funding) seems to require broadening this audience and increasing collaborations.

Most of CER projects responded to an emergency caused by man-made or natural disaster through both restoration and emergency measures, though some projects addressed longer term neglect of cultural heritage sites. The evaluation indicates that there are some reasons for concern about the impact of thus moving beyond CER's internationally recognised niche as a flexible and rapid responder to emergencies after disasters.

5.1. Goals

Established in 2003 after the plundering of the Museum of Bagdad, the CER programme aimed to provide 'first aid' to cultural heritage sites[144] that is damaged or destroyed by man-made or natural disasters. In short, PCF has done so by:[145]

- Preservation[146] and/or restoration of cultural heritage damaged or destroyed by man-made and natural disasters, by identifying opportunities (e.g. damage assessments) and by providing financial support for rapid response;
- Strengthening of local capacity to preserve and restore cultural heritage in regions affected by those disasters, through participation of local professionals and communities in CER projects, as well as providing support for training courses;
- Raising local and international awareness of the value of cultural heritage, and its potential in processes of reconstruction in areas affected by man-made or natural disasters.

Though on first sight the focus is on physical structures, PCF noted in an interview: "*What we do, we do for people. We are not per definition a heritage organisation*.".[147] As such, during the evaluation period CER aimed at addressing people's needs related to cultural heritage and has as a result also included damage assessment, evacuation, stabilisation, documentation and training, and also restoration and conservation.[148] The current work field of PCF can be described as contributing both

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[144] Of all possible interpretations of "heritage", PCF focuses on architectural heritage, immovable cultural property, particularly significant portion of the physical environment.
[145] Annex 6 provides an overview of the precise and more elaborate results framework for the CER programme according to the subsidy proposal. PCF, 2011, Subsidieaanvraag 2012-2016.
[146] '*behoud en herstel*'. PCF, 2011, Subsidieaanvraag 2012-2016
[147] Interviews and documentation review
[148] Document review, including among others, PCF, 2015, CER Review (forthcoming)

to fulfilling the conditions for local heritage preservation and disaster response, and to carrying out such efforts.

Originally, and as stated in the subsidy proposal, the aim of the programme was to offer 'first aid' to cultural heritage sites damaged or destroyed by man-made or natural disasters. In this respect, PCF has entered a niche that many parties, partners and observers have recognized as unique. Because of the above described flexibility, lack of bureaucracy and red tape, and PCF's ability to confer trust once a partner is deemed fit (whether that partner is an individual or institution), CER can operate in disaster areas where hardly any other cultural NGO is active and at times when larger, often multinational, bodies have difficulty to enter quickly. In addition, though an NGO supported by MFA, PCF is thought to be able to tackle issues and locations (e.g. North Korea, China) that would be no-go areas for official interventions.

Analysis of CER project documents and field visits of CER projects clearly show that emergency due to longer-term neglect of the cultural heritage sites has been part of the CER portfolio as well (example in box 11).[149] While those selecting projects (CER bureau, Steering Committee, PCF Board and director) seemingly went along with this interpretation,[150] its implications have to date not explicitly been addressed in the CER programme.[151] For example, CER procedures stat that projects *'can only be considered if they respond to man-made or natural disaster or a conflict situation'*. As a result, the evaluation of project proposals identified several occasions in which 'disaster' seemed exaggerated (or occasionally even invented).[152] Moreover, document review also indicates that among those selecting, e.g. the CER Steering Committee, there are sometimes quite different opinions about the extent to which a 'neglect' project should be part of CER.[153] Furthermore, the way in which the results of short term 'first aid' response. As will be discussed in section 5.4, the evaluation does conclude that this has affected the effectiveness of the CER programme.

Box 11. Disaster responsible for emergency situation[154]

April/May 2012

Albania experienced unusual precipitations during the months of January and February 2012, covering nearly half of Albania under a thick layer of snow. These weather conditions were not seen since 1985…In mid-February, snow accumulation in Voskopoja reached 2 meters, which caused the partial collapse of the roof over the narthex of the Church of Saint Nicholas.

May 2014

The Communist Regime in Albania, although 23 years out of power, left a confusing situation in its wake with regards to the ownership of these large houses that are so emblematic of Gjirokastra's World Heritage Status. As it is not known who owns the buildings, they have gradually fallen into disrepair and now stand on the verge of complete collapse.

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[149] Analysis of the CER projects since 2012, including review of documentation of CER Steering Committee decision making and motivations of the CER Bureau for funding.
[150] For example, PCF, 2013, 10 years CER
[151] PCF has noted that this extension is currently considered to be only a pilot (there is however no evidence provided that it has been set up as such).
[152] For example, the work on the Al Faqhani Mosque in Egypt; the awareness project in Kisii, Kenia, and the restoration of the Ryonwang Pavillion in North Korea.
[153] For example in the case of the Emergency Rehabilitation of the vernacular townhouses of Gjirokastra, Albania.
[154] Quotes from the CER Cover Notes.

5.2. Selection

5.2.1. Selection process

The selection process of CER is elaborate, which is appropriate given the large investments that are made through some projects (on average €20.000 but up ranging from €1000 to €100.000), the sensitivity of the contexts within which PCF works, and the potential role of cultural heritage within that context.

Figure 15 illustrates the selection process of the CER programme. Proposals come in either passively, through the network or website, or actively, through acquisition by the CER team ('CER bureau'). As part of the assessment of the proposals by the CER bureau, at least three second opinions are solicited from within the network of PCF. Most projects are assessed by experts in the field of architectural history or preservation. Sometimes this feedback is shared with the applicants, who can respond to the concerns being voiced. As discussed in chapter 2 for PCF as a whole, there is no clear strategy on the use of external advisors (e.g. when is external critique decisive and when not).

Subsequently, the assessment by the CER Bureau ('CER cover note') is shared, together with the project proposal and a selection from the second opinions, with the CER Steering Committee. This Committee comprises of 5 external advisors from the Netherlands with various backgrounds and expertise, not necessarily directly related to cultural heritage (e.g. international cooperation). The members of the Committee discuss the proposals, often through email (given a certain urgency to respond) but also in meetings (frequency varies). All members have received information on CER procedures and criteria, however, the notes of the Committee's discussions show how each member brings in specific expertise and related concerns to the assessment rather than it being organised systematically.[155] In some instances, the discussion by the Steering Committee leads to a request to the applicant for clarifications or adaptation of the project. For projects of less than € 35.000 the approval of the CER Steering Committee is sufficient for the project to receive funding. For projects of more than € 35.000, approval of the PCF Board is required.

Figure 15. CER selection process
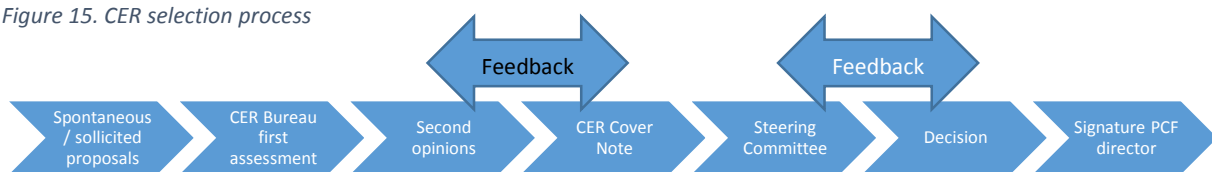
5.2.2. Criteria

There are no decisive selection criteria for CER projects. When assessing proposals, the CER bureau pays particular attention to the issues listed in table 10. However, according to PCF these should not be interpreted as strict selection criteria (i.e. go/no go), but rather as 'points of attention' (e.g. sustainability, urgency).[156] There is no fixed weighting of the various issues either. At different moments in the selection process and by different people involved, some were considered more

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[155] Interviews (and email correspondence new members)
[156] '*aandachtspunten*'.

important than others.[157] Such flexibility has advantages (e.g. accessibility, ability to grab opportunities and take risks) and disadvantages (e.g. lack of focus of the programme, difficulty to assess success).

Table 10. Points of attention CER projects[158]

Disaster
Affected heritage
Proposed measures and timeframe
Follow-up activities
Cultural value (architecture, history, artistic)
Significance for community
Urgency
Trust in partner/network
Sustainability
Development relevance for
Community
Appreciation of heritage
Socio-economic situation of area
Capacity building
Involvement of local communities/expertise/authorities

Analysing the selection process of the CER programme and confronting it with the projects on the ground, raises the question whether PCF pays sufficient attention to the social, political and cultural context of the projects funded during the selection period and in reviews. This is important as the context within which CER projects are carried out determines the significance of the activities in the light of PCF's own frame of reference (i.e. significance for people).

For example, CER funded the restoration (rather than stabilisation) of several Buddhist pagodas in central Myanmar, an area affected by disastrous floods. This led to a situation that is not entirely in sync with the context. For example, in this context it is considered dubious that a foreign NGO, without religious or political motives, engages in restoration activities that are such an inherent part of Buddhist individual's merit making, deserving him or her an enhanced level of being in the cycle of rebirth. [159] Not only is it hard to convince the community that the focus is on the value of cultural heritage rather than religious and political issues, but it is also more than likely that the local community (or at least members thereof) would have taken the responsibility upon themselves to restore the material centre of their civic and spiritual life in one way or the other. The difference between cultural emergency response and community philanthropy was thus blurred, reducing the relevance of the projects in the light of the PCF objectives.[160] The evaluation team missed reflection on such context factors in the project documents.

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[157] Interviews
[158] CER Cover Note
[159] Moreover, the modernist separation of culture from religion is doubtless less pronounced in Burmese communities.
[160] It is important to note that this assessment reflects on the CER programme as managed by PCF (intervention logic, selection process,…) and not on the implementation of the project by the local partner, which has happened as agreed with PCF and with due respect for the local context.

5.3. Outputs

The CER programme, with the above described selection process, funded a wide variety of projects in many different countries, as illustrated by the following figures.

Figure 16. Budget allocation to countries with more than 2 CER projects between 2012-2014?
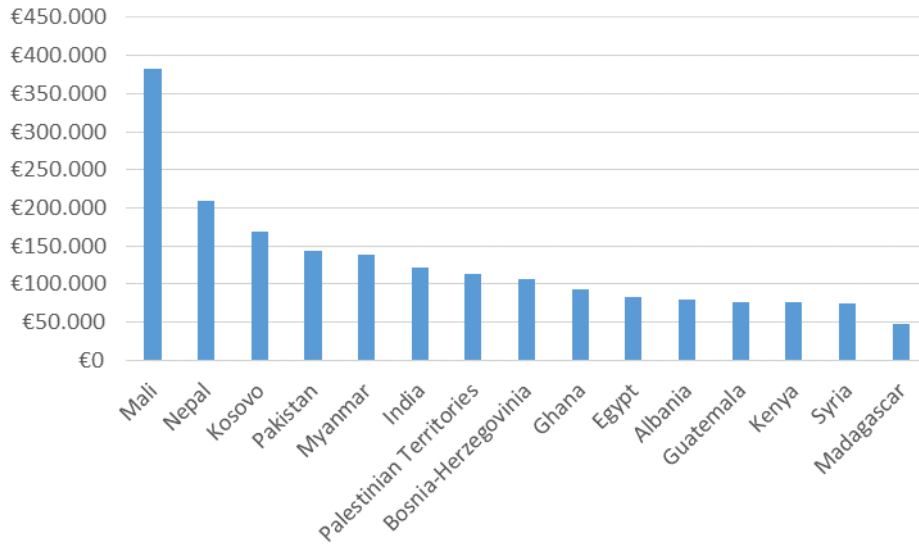
Figure 17. Budget allocation to CER programme categories[161]
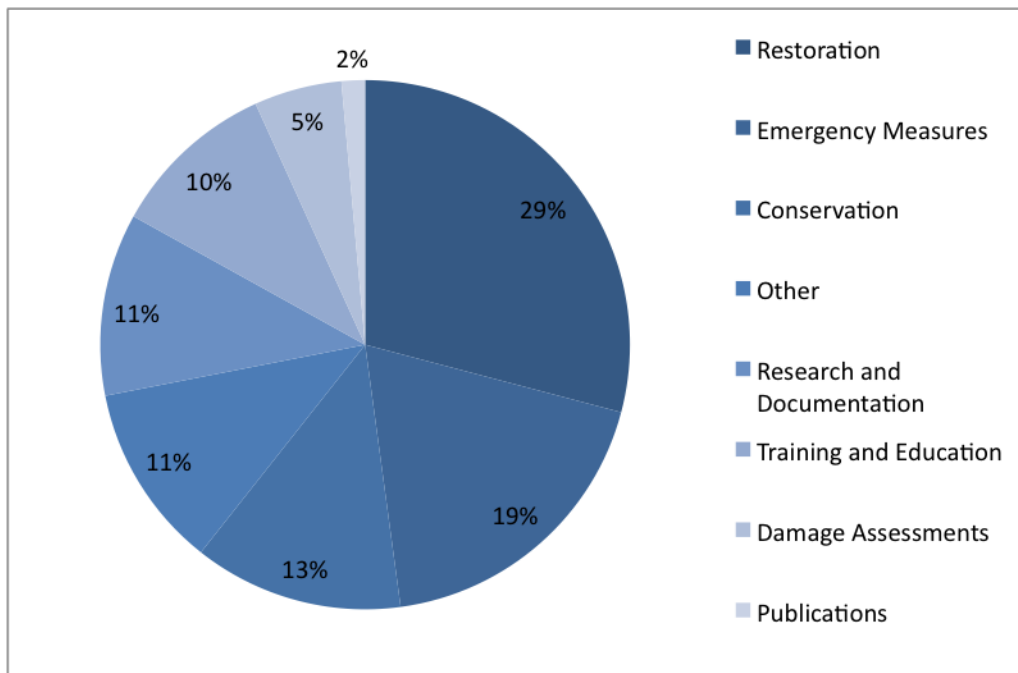
5.4. Results

The first section (5.4.1) assesses the extent to which the CER programme is on its way to achieve the output targets set in the subsidy proposal 2012-2016. Subsequently this chapter describes the evaluation findings with regard to the three main programme goals (5.4.2 – 5.4.4).

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[161] Based on project list PCF

5.4.1. Achievements compared to targets

Both the targets set in the subsidy proposal 2012-2016 for outputs and outcomes are actually activities and outputs (e.g. output 1.2 is the financial support for preservation, while the related outcome indicator is the resulting preservation). As table 11 illustrates on the basis of information provided by PCF, the targets have all been met or are on schedule to be met by 2016.[162] Only with regard to targets 4.2 and 4.3, the outputs are not exactly as planned: the conferences attended focused on cultural heritage sector rather than international development and humanitarian aid.

Table 11. Programme output targets and achievements

Programme goals	Output targets	Result targets	Results 2012-2014
1.Preservation of cultural heritage	1.1 By 2016 identification of 75 cultural emergencies	By 2016 preservation of 75 cultural heritage sites in at least 12 countries confronted with conflict and natural disaster	99 projects in more than 32 countries[163]
	1.2 by 2016 financial support for 75 cultural emergency response projects		
2.Strengthening of local capacity	2.1 By 2016 financial support to 25 actors for training of local professionals	By 2016 at least 500 local professionals improved capacity	At least 1288 locals professionals, craftsmen and workers involved (in CER projects and CER funded training programmes)
	2.2 By 2016 financial support for 75 actors for temporary recruitment of local professionals (linked to 1.1.)	By 2016 at least 750 local professionals obtained practical experience in CER project	
3.International and local awareness raising	3.1. Efforts to ensure follow up funding (or continuation of projects)	By 2016, at least 25 projects received follow up funding after PCF involvement.	At least 15 examples of (commitments for) follow up funding or additional support from other funders for CER projects Several collaborations for (in kind) co-funding (e.g. Global Heritage Fund, World Monuments Fund, Cultural heritage without Borders Kosovo)
4. Dissemination and learning	4.1. By 2016 5 publications and/or videos with lessons learned based on evaluation	By 2016 attendance of 250 actors in cultural heritage sector of activities and positively evaluated	4 publications[164] (2013/14/15)

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[162] PCF, September 7th 2015

[163] As discussed in section 5.4.2, this concerns cultural emergency response after disaster as well as neglect.

[164] Khishtri-Kopruk Hamman, Kholm, Afghanistan (2013), Review CER 2013, Reflections on Ten Years of Cultural Emergency Response (2014), Poetry in Wood and Stone, Pakistan (to be published 2015).

	4.2. By 2016 (co-) Organisation of 3 conferences/symposia or expert meetings	By 2016 PCF has brought the value of cultural emergency response to the attention of the key international development and humanitarian organisations	2 conferences organised (2013 in NL, 2014 in India, 2015 in Kenya) *Attendance not registered.*
	4.3. By 2016 attendance of 10 conferences on humanitarian aid and heritage		Participation of CER in 9 conferences/courses/meetings in the field of cultural heritage *Not related to development and humanitarian organisations*

The remainder of this chapter will describe the evaluation findings with regard to the main three outcomes of the programme (combining 3 and 4 from table 11). For these goals, success indicators were extracted with which to evaluate the CER projects (in the country case studies and through the document review):

1. First aid provided (5.4.2)
2. Strengthening of local capacity (5.4.3)
3. Raising local and international awareness (5.4.4)

5.4.2. Results: First aid provided

Identification of emergencies

As soon as a man-made or natural disaster happened,[165] PCF connected with organisations and people in its network to assess the damage and identify opportunities for financial support.[166] During the evaluation period this happened in countries such as Myanmar, Egypt, Nepal and Syria. The fact that by now PCF has worked with people in most countries all over the world, allows it to quickly respond to disasters through trusted local organisations (often, but not always, experienced in cultural heritage).

While initiating damage assessments and thus soliciting demand from the affected areas is probably necessary given the circumstances on the ground at that moment (not the best for spontaneous proposal writing), PCF needs to be aware of the incentives this system provides. For example, combining the assignment of damage assessment with the assignment to subsequently execute the project,[167] might lead to overenthusism in identifying emergencies and the related work to be done.[168] Inviting local actors to identify post-disaster or post-conflict cultural needs and priorities assumes an agreement about what constitutes heritage and culture, and which roles government, local communities and an external actor like PCF may take in a first-aid context. Assessment of several CER projects and interviews with key stakeholders indicates that PCF should be wary of replacing the efforts

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[165] Staff indicate PCF to be equipped to handle 2-3 globally relevant disasters per year.
[166] PCF calls this 'outreach'.
[167] Website PCF: *The damage assessment mission therefore has the aim to identify cultural needs and priorities and explores if the Prince Claus Fund, through CER, can assist in the safeguarding of affected heritage through a follow up cultural relief project.*
[168] As, for example, the evaluation of the selection of monuments to be restored in the CER programme in Myanmar suggests.

of others, in particular local communities and authorities, and focus on where it can truly add value as an external actor with the ability to act relatively quickly and flexibly.

Rapid response

Of the 18 projects evaluated, 12 clearly responded to a man-made or natural disaster: fires, bombings and other conflict-related damages, or floods, snowfall and storms. Most of these projects dealt with physical structures, though some indirectly supported other types of cultural heritage. For example, the damage assessment of the media tower in Gaza indirectly addressed audio-visual heritage. The reparation of the roof of the circus school in Cambodia aimed at supporting the cultural role of the school rather than the building.

PCF provided relatively fast and flexible funding, as is appropriate for the circumstances in which the applicants aim to work. As mentioned above, the ability to rapidly respond and PCF's flexibility (e.g. supporting individuals as well as organisations, open for changes in approach and outputs) are considered to be a major advantage of the CER programme.

Six of the 18 projects did not respond to man-made or natural disaster, but rather dealt with the results of long-term neglect by both communities and authorities (and not necessarily in conflict-affected areas).

The evaluation of CER projects[169] points out several issues with regard to the inclusion of the response to longer-term neglect in the CER programme. Not merely because of the limited relevance of such projects for the objectives of the CER programme (first aid ambulance), but also because of the signals the support of these projects send. What does CER stand for? The care for neglected heritage sites by CER might be valuable, and even lead to innovative ways of temporary interventions. It does not however necessarily showcase the value of (support to) cultural heritage in emergency situations, which several experts interviewed identified as being a clear niche for PCF.[170] The mere fact that an external actor solves a problem that occurred due to neglect by the local community and authorities, provides a signal that is pointedly different from one given when providing first aid in response to a man-made or natural disaster. In fact, expert interviews raised the point that it can be seen to pardon negligence by authorities of their own responsibility for local cultural heritage and divert resources away from the emergencies (including training to prevent and provide first aid). Moreover, a field visit to one of such CER projects illustrated the risk of PCF being implicated in the neglect through its involvement with such projects.

5.4.3. Results: Strengthening of local capacity

Local partners and communities

Analysis of the projects shows that PCF worked through local partners (i.e. local organisations, including local branches of international organisations and local organisation with international staff). Rarely are the selected local partners not experienced with cultural emergency response.[171] In most countries evaluated, PCF projects also involved local authorities in some way. At a minimum, to request permissions for the projects, but PCF also worked directly with government officials.

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[169] Based on an extensive review of project documentation, field visits and interviews with experts and project implementers

[170] Interviews and according to the PCF subsidy proposal 2012-2016.

[171] While working with non-professionals might in practice still lead to a successful project, it is considered a risky strategy and puts a lot of pressure on the project partner (interviews).

The implementing organisations often employed local labour and craftsmen from nearby communities. This might well have an effect on the local capacity and at least a temporary economic effect. For example, the way in which the retaining wall of the Baya Gyi pagoda was restored by the team funded by PCF was subsequently copied by the community for the restoration of another part of the wall. At the time of the evaluation's field visit, the craftsmen earlier employed for the restoration of the MaharLawKaMhanKu pagoda were now engaged by the monastery community for other building works at the monastery complex.

Table 12. Involvement of local professionals[172]

	Local people and professionals involved (at least)
2012	111
2013	402
2014	198 professionals (775 local people and professionals)

This effect depends on the way in which the employment and engagement of the community is organised. Some projects had strong community involvement from the start (e.g. where the community was co-applicant),[173] in others the projects included workshops and special events to draw the community in.[174] In another group of projects the community was merely involved as workmen or end users of the structures. The interviews with project partners provided interesting insights into the different opinions about the extent to which the community can be involved (e.g. who is to decide how the restorations should be executed, e.g. choice of materials, and subsequently used). This is probably context related and touches upon cultural participation questions that have recently been hotly debated (but are not easily visible within the CER programme).[175]

Capacity building

The CER programme also included support for training on cultural emergency response in conflict areas such as Lebanon and Egypt. PCF contributed to the International Course on First Aid to Cultural Heritage in Times of Crisis by ICCROM (The International Centre for the Study of the Preservation and Restoration of Cultural Property) by providing training as well as funding, including for projects of students.[176] PCF funded projects of former students who subsequently organised local training courses (training-of-trainers), e.g. in Lebanon and Egypt.

Such training courses have become an important part of CER and are closely linked to the rapid response. The most extreme example is the collusion of two projects in Egypt in early 2014, when midway the training of first aiders in Cairo, the Islamic museum was severely damaged by a bomb blast (see box 1). The trainees attended to the museum within half an hour (facilitated by participation of government officials in the training).

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172 PCF data management system, based on final reports.
173 For example, in the case of the restoration of Desa Linga Village, Indonesia, the community was a co-applicant and was actively involved with fundraising (e.g. through crafts projects).
174 For example, Uganda Emergency Preparedness Training and Equipment Wamala Tombs where the local community is being trained to handle emergencies regarding these tombs.
175 See for example the EU Lifelong Learning Programme, project TimeCase, Memory in Action 2012-2014, in *Participate! Toolkit for participatory practices*, Bucharest/Paris 2014.
176 An example of these trainings has recently been described in Almagro Vidal, Tandon and Eppich, 2015, First aid to cultural heritage. Training initiatives on rapid documentation. http://tinyurl.com/ICCROM-training

Without having evaluated the quality of the training supported by PCF, its value for the development of the cultural heritage sector in (post)conflict areas seems plausible.[177] Support to these kinds of training is seen to have raised awareness and expertise about the specificities of cultural emergency response among those involved with cultural heritage. The interviews in Egypt clearly indicated a recognition of the need for emergency response within the government following the support by PCF in this area. Moreover, the model with which volunteer groups throughout Egypt have been trained, is said to be now being copied by others in the region.

5.4.4. Results: Raising local and international awareness

Local

The extent to which the projects raised local awareness of the role of cultural heritage in areas affected by disaster, varies among the different projects. It was not an obligatory component of the projects selected.[178] Local awareness is closely linked to the above mentioned community involvement and cooperation with key actors in the field of cultural heritage in each country. It is also dependent on how the project fits with the local cultural and social context.

An example of a project that explicitly addressed awareness is the campaign for the conservation of rock art in Kisii, Kenya in response to potential damage by soapstone production.[179] The project's self-evaluation does not provide evidence of the extent to which awareness was raised, but the very short term nature of the intervention (three weeks) and the absence of alternatives offered to the community has limited the effectiveness of this project with regard to local awareness raising (as the final assessment highlights). On the other hand, the innovative work of PCF's partner, Cultural Heritage without Borders (CHWB),[180] in the world heritage site Gjirokastra in Albania, has subsequently been used to lobby and advocate with the Albanian government to increase its attention to emergency response. This has led to the development of a government strategy for addressing neglected cultural heritage sites in this area (still to be passed in Parliament).[181]

International

PCF has actively promoted the CER programme at international conferences in order to showcase cultural emergency response.[182] Moreover, with its project partners, PCF organised several conferences that emphasised the role of cultural heritage:

- Tibet Heritage Fund & Prince Claus Fund, May 2014, 'The importance of conserving Leh old Town'. An historical, architectural and community approach to preserving the last remaining Himalayan dwelling' in Leh, India;
- Prince Claus Fund, November 2013, 'Culture is a Basic Need, Revisited'. Reflections and future perspectives on Cultural Emergency Response in Conflict and Disaster', in Amsterdam, the Netherlands;

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[177] ICCROM has not evaluated the effectiveness of such courses.
[178] External advisers have at times noted the risks of awareness raising, if it leads to practices such as unsustainable exploitation and looting.
[179] TARA (http://africanrockart.org) has a two-year Memorandum of Understanding with PCF focusing on African rock art across the continent.
[180] http://chwb.org/albania/
[181] Interview + document review
[182] During the evaluation period, PCF has discussed its work in Mali at several different occasions (e.g. Tenth Islamic Manuscript Conference: Manuscripts and Conflict, at Magdalene College, University of Cambridge, UK from 31 August to 2 September 2014) but also attended expert meetings such as Expert meeting on integration of heritage a damage assessments into humanitarian structures and initiatives, organised by ICCROM, Rome, Italy, 18-20 October 2012.

- TARA (Trust for African Rock Art) & Prince Claus Fund, October 2015, 'African Rock Art at Risk. A workshop on Rock Art that is being threatened in Algeria, Angola, Central Africa Republic, Chad, Ethiopia, Kenya, Mali, Mauritania, Morocco, Niger, Nigeria, South Africa, Sudan, Tanzania, Tunisia, Uganda', in Kenya.

During the evaluation period all conferences attended and organised by PCF were targeted at those already involved with cultural heritage.[183] In order to avoid thus preaching to the converted, awareness raising by PCF requires more involvement of actors outside the PCF/CER network. Moreover, it has been remarked by several experts in the field of cultural heritage that there would be value in more inclusively sharing experiences, including discussing the challenges and dilemma's that are an inevitable part of CER, rather than raising awareness through conferences that only showcase CER success stories.[184]

Follow up funding

PCF has concrete evidence of follow up funding for at least 15 CER projects that ended in 2012/2013,[185] which was included as an indicator for increased awareness in the subsidy proposal 2012-2016. Projects have been continued by the project partners themselves (e.g. University of Ramallah and its students continued the excavation of Khirbet et-Tireh), and with funding from different sources (e.g. local government, other NGOs, UNESCO, Global Heritage Fund, Smithsonian Institute). Whether follow up funding is in part contributable to PCF could not be established. However, for several cases it is clear that PCF initiated the projects (e.g. manuscripts in Mali) and others did indeed move in afterwards.

Follow up of CER projects is an explicit part of the collaboration with the Global Heritage Fund (GHF).[186] PCF responds to an emergency, while GHF both prepares and follows up through longer term engagements (up to 7 years) and in depth research (master plans). Both parties consider this a complementary partnership, as it provides follow up for CER projects and allows GHF to quickly respond to an emergency. One such collaboration took place in Cambodia in 2013, when PCF stepped in to prevent further deterioration of a famous 800-year-old bas relief wall at Banteay Chhmar, which had collapsed due to a storm. The two organisations have also collaborated in Syria and Iraq.

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[183] Document review
[184] Interviews and document review
[185] PCF data system
[186] http://www.globalheritagefund.org/about_us

6. Efficiency [187]

Summary

During the evaluation period, PCF's total budget amounted to about € 5 million per year. The share of the subsidy of the MFA declined from 80.6% in 2011 to 65% in 2014 thanks to increased fundraising from private sources. Though fundraising could still be professionalised, it has thus been successful in reaching the targets as set in the subsidy agreement of 2012.

PCF has, moreover, improved its efficiency. The share of programme expenditure in overall expenditure has risen (due to a reduction in administrative costs) and more of the programme expenditure is disbursed to external parties through PCF grants and awards. Nevertheless, there is scope for efficiency gains by streamlining procedures (e.g. selection procedures and M&E).

Knowledge management has improved through the cross cutting Research Department and a more prominent position of M&E within the structure of the organisation. However, the M&E system needs to be improved to become more useful and less time consuming (and should obviously be closely linked to PCF's theory of change).

Communication in PCF consist of many different components, mainly focused on providing a platform to showcase the work of PCF beneficiaries in the Netherlands and abroad. The organisation could benefit from a more professional and integrated communication strategy, linking outreach, communication and marketing for fundraising.

6.1. Funding and human resources

6.1.1. Funding

PCF receives funding from several sources. Between 2010 and 2014 total annual funding was around € 5 million, as is shown in table 13. The largest source of the funding is the subsidy from the Dutch MFA, between 65 and 80 percent. For the period 2012-2016, a subsidy of € 17.5 million was awarded with an annual subsidy between € 4 million in 2012 and € 3 million in 2016, decreasing by 0.25 million per year.[188]

Table 13. Annual funding and composition of sources

Funding	**2010**	**2011**	**2012**	**2013**	**2014**
Total annual funding (million €)	*4,87*	*5,05*	*5,16*	*5,04*	*5,20*
Subsidy MFA (%)	76,8	80,6	77,5	71,8	65,1
Total fundraising (%)	22,7	19,7	21,4	27,5	34,4
- Structural donation NPL (%)	10,3	9,9	9,7	9,9	20,8
- Incidental donations (%)	12,5	9,8	11,7	17,6	13,6

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[187] The financial figures in this chapter are based on PCF's Annual Report 2010-2014 and Time Distribution Overviews 2010-2014, unless mentioned otherwise.

[188] In the period 2002-2011, PCF received € 34 million, which amounted to € 3.4 million per year. In 2010 and 2011, an additional 1 million per year was donated for CER, giving a total annual subsidy of € 4,4 million in 2010 and 2011.

Additionally, PCF raised funds from private sources (people and companies). Since 2001, PCF is one of the beneficiaries of the Postcode Lottery (*Nationale Postcode Loterij*, NPL) with a structural donation of € 500.000 per year. Moreover, PCF received incidental earmarked donations from NPL of € 200.000 for the CER-programme (2007-2011) and € 1,1 million for the Culture in Defiance G&C project (2014-2015). This amounts to an average share of the annual budget of 10 percent between 2010 and 2013 and 20 percent in 2014.

Besides the structural donation, between 10 and 18 percent of total annual budget consists of incidental donations. Some of these are in kind donations. Others are financial contributions to specific projects or programmes by private donors and companies and collaborating funds. For example, so-called torchbearers select projects for private (co-)funding. In 2013, private funding for projects and in-kind donations were higher than expected at 17,6 percent of total PCF funding.

6.1.2. Fundraising

Fundraising has become an increasingly important source of income for PCF as table 13 above shows. Over the period 2010-2014 the average amount gathered by fundraising was € 660.000, with higher amounts in the last two years (expenditure category 'incidental funding' in table 13). The operational cost to raise those funds were € 67.000 euros. So, with 1 euro in fundraising activities, 10 euros are 'produced'. As the government subsidy gradually declines, fundraising will become even more important in the near future.

During the evaluation period, fundraising activities encompassed four main types of activities:
- **Torchbearers**: persons who contribute at least 10,000 euros per year, which amounted to € 108.000 all together in 2014.
- **In kind sponsoring**, especially for the Awards ceremony, which includes hotel rooms, airline tickets and dinners. Legal services are also offered in kind.
- **Companies' funding** and collaboration on specific programmes, such as with the G-Star foundation (GSRD) in support of activities in the area of crafts in countries in which G-Star produces. TEFAF, the European Fine Arts Fair, supported the CER programme.
- **Semi-commercial activities**, such as the Prince Claus Fund PhotoBox (2014), which has an edition of 75 copies with signed photographs for € 4.500 per copy. 85% goes to a charitable cause related to photography in challenging contexts. The contributing photographers are all in some way connected to the fund (e.g. Award winner Zanele Muholi).[189]

Most recently, PCF has organised a fundraising dinner (October 2015) and has been planning to develop a 'Friends' facility for young sponsors.

According to those closely involved with fundraising during the evaluation period, this activity has not been without challenges. For example, it has not yet been possible to develop a professional fundraising strategy, one tied into a communication/marketing strategy and accepted by all involved

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[189] The Photobox had to be re-launched during the opening of the photography fair UNSEEN in Amsterdam (September 2015) after several unsuccessful attempts in the past two years (mainly due to lack of support for this activity within PCF itself and despite efforts by a selected group of people connected to PCF).

(from the staff up to the Board). Moreover, interviews for this evaluation indicate a need for a more active involvement of the PCF Board and management in fundraising.[190]

6.1.3. Human Resources

In 2012 personnel changes resulted in relatively more staff on programme management and less on administration (see figure 18).[191] Total personnel costs were relatively stable during the evaluation period at about € 1 million per year.

Figure 18. Distribution of FTEs by tasks
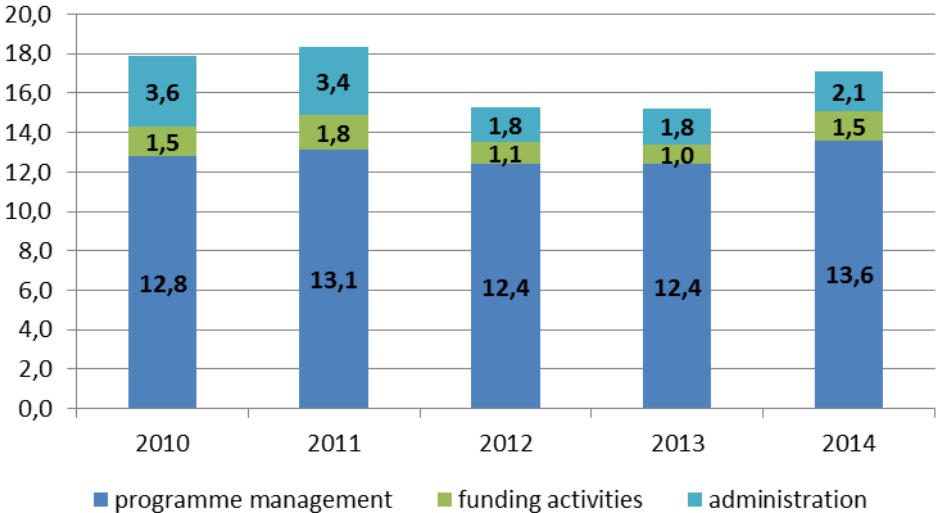
The G&C programme involved between 4 and 5.5 FTEs, CER and Awards around 3 FTEs, and M&E around 2 FTEs, both contracted staff and trainees.

Figure 19. FTEs per programme, 2010-2014
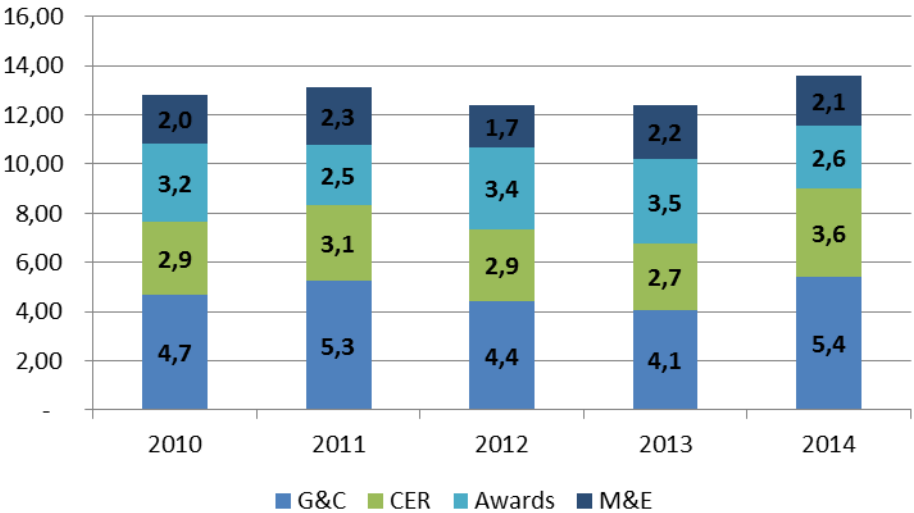
Detailed financial information makes it possible to distinguish between staff (director and seniors) and juniors. Whether the juniors are interns or employees is difficult to tell: some have a small contract of

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[190] Interviews
[191] Breakdowns of spending are made based on time registered by each staff member.

0.05 or 0.1 FTE, but their salary on a fulltime basis is more than what an intern would normally earn. The breakdown by rank is given in figure 20. If director and seniors are taken together as senior, the division between seniors and juniors is 40%-60%.

Figure 20. PCF staff
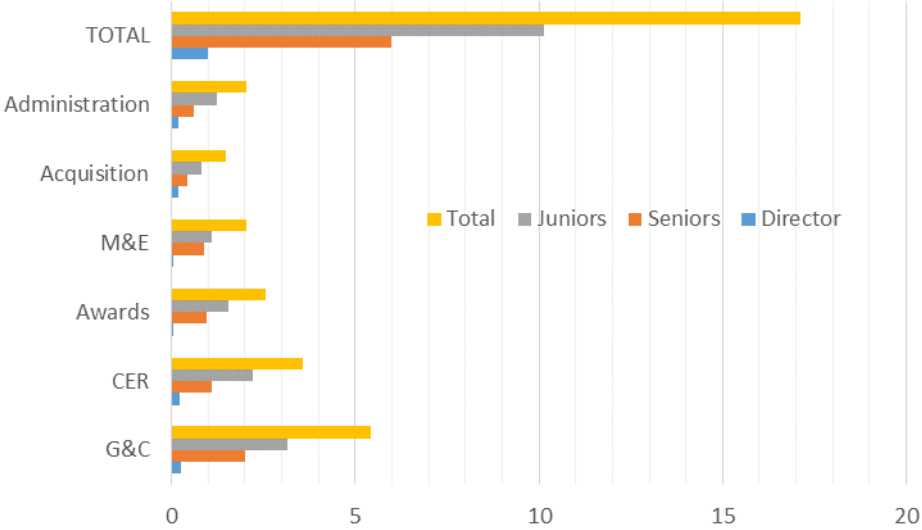
6.2. Expenditure

Over the period 2010-2014 PCF had a budget of around € 5 million per year as shown in Figure 21 and Table 13. In 2010, 2013 and 2014 total spending exceeded the budget by 3, 0.3 and 2 percent respectively.

Figure 21. Total annual expenditure, budgeted and realised, 2010-2014
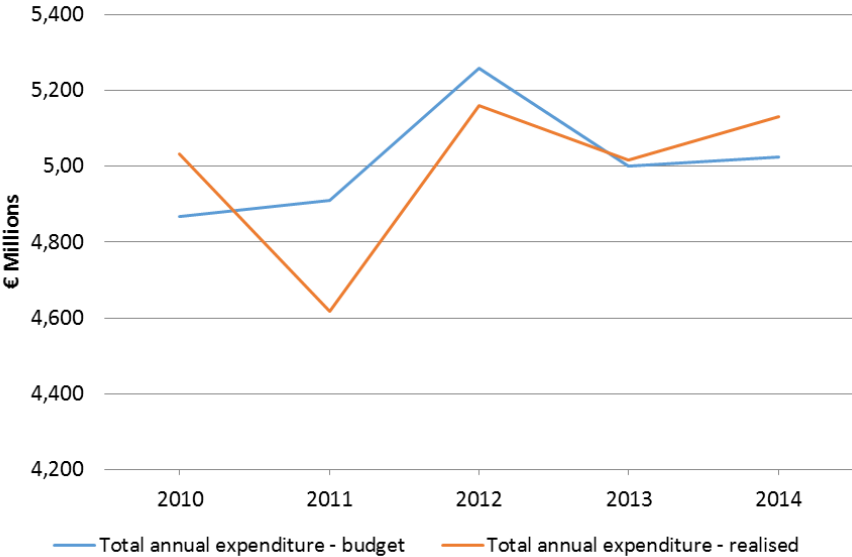
Total expenditure consists of PCF programmes and M&E (direct or programme expenditure), and fundraising activities, management and administration (indirect expenditure). According to the PCF administration, M&E (around 0,01-0,04% of total expenditure) is one of the programmes (rather than indirect costs). M&E expenditures included the publications costs of annual Reviews and costs of

materials, travel costs, conferences and evaluations by students. Fundraising expenditures included the costs of acquisition of new parties, managing annual grants by special donors (Postcode lottery and G-Star Foundation) and the annual subsidy by MFA.

As Table 14 shows, Grants and Collaborations programme[192] takes the largest share of total annual expenditure (45 % in 2014) followed by CER (25% in 2014) and Awards (21% in 2014).[193]

Table 14. Total annual expenditure and allocations 2010-2014

Expenditure	**2010**	**2011**	**2012**	**2013**	**2014**
Total annual expenditure (million €)					
- budget	4.87	4.91	5.26	5.00	5.03
- realized	5.03	4.62	5.16	5.02	5.13
Composition (% of total annual expenditure)					
- G & C	41.5	42.8	47.3	41.6	45.0
- CER	23.1	24.8	25.6	24.7	25.1
- Awards	21.7	21.8	20.4	23.2	21.7
- Knowledge Centre[194]	5.8	10.1	-	-	-
- M&E	-	-	4.0	4.5	4.4
- Fundraising	2.9	3.6	2.8	2.7	3.1
- Management and Administration	6.7	6.3	3.3	3.3	3.4
- Release	-1.6	-9.5	-3.5	0.0	-2.8

6.3. Efficiency indicators

6.3.1. Programme expenditure as percentage of total expenditure

Direct programme expenditure as a percentage of total expenditure increased in 2012 (figure 22). Total programme expenditure on PCFs goals ranged between € 3 million in 2011 and € 3.7 million in 2014 (i.e. expenditure on CER, G&C, Awards and M&E, excluding indirect costs such as admin and personnel).

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[192] From 2012 the Grants programme and Network Partners Programme were integrated into Grants and Collaborations
[193] The subsidy agreement with MFA (2011) did not include expediture planning for 2012-2016 (nor a rationale for the allocation of resources among the different programmes).
[194] In 2010 a knowledge centre was introduced as a platform for internal and external exchange of information (e.g. Prince Claus Funds library and publications). As part of the reorganization in 2012, the Knowledge Centre was discontinued.

Figure 22. Programme expenditure as % total expenditure
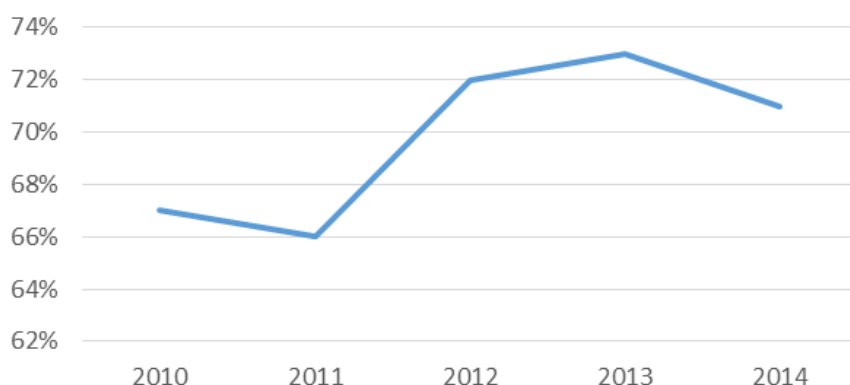
As table 15 shows, average direct expenditure on projects in the CER programme was between €33.000 in 2010 for 26 projects and €18.000 for 54 projects in 2014. Average direct expenditure on G&C projects range from €13.000 in 2010 to €15.000 in 2014. Network Partners that started collaboration with PCF in 2010 received on average €133.000 for their three-year collaboration period. In the period 2012-2014 this was on average between €68.000 and €87.000 per partner. So funded projects are relatively small, especially when compared to other organisations (see box 12). As such, the elaborate selection procedure risks translating into high operation costs per programme.

Table 15. Number of projects and average direct costs per project 2010-2014

	2010		2011		2012		2013		2014	
	#	Costs €	#	Costs €	#	Costs €	#	Costs €	#	Costs €
CER	26	33.671	38	18.269	45	21.566	33	29.028	54	18.199
Grants[195]	82	13.444	69	14.156	124	13.109	97	14.104	83	15.365
Collaborations [196]	3	132.623	3	93.848	3	87.464	4	67.568	7	73.036

6.3.2. Funds disbursed

According to PCF reporting, of the total expenditures 71% was disbursed to external parties, as grants or awards (figure 22 and 23). This part can be seen as the output of the fund in money terms. This percentage remained about the same in the past three years (2012-2014). In 2010 and 2011 this output was lower, around 67%, which indicates an increase in efficiency (i.e. less resources used to provide funds). Partly this is due to the sizeable decline in administration costs since 2011 (figure 18).

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[195] Includes expenditure on Activities, Exchanges and Publications for the years 2010 and 2011. Includes besides project grants through Flexible Funds and Special Calls, Outreach activities for 2012-2014
[196] According to PCF this includes network partners (4x) and collaboration partners (3x). These are costs per NP per year (whereby the total amount and timing of payments differs among NPs).

Figure 23. Total expenditures broken down by type and programme, 2014

Bar chart showing percentages for each programme (G&C, CER, awards, monitoring, fundraising, administration, total):

Programme	subsidies & contributions	personnel costs	other indirect costs
G&C	81%	13%	6%
CER	76%	17%	7%
awards	81%	13%	6%
monitoring	18%	58%	24%
fundraising	22%	54%	24%
administration	(70%)	70%	30%
total	71%	19%	9%

- subsidies & contributions
- personnel costs
- other indirect costs
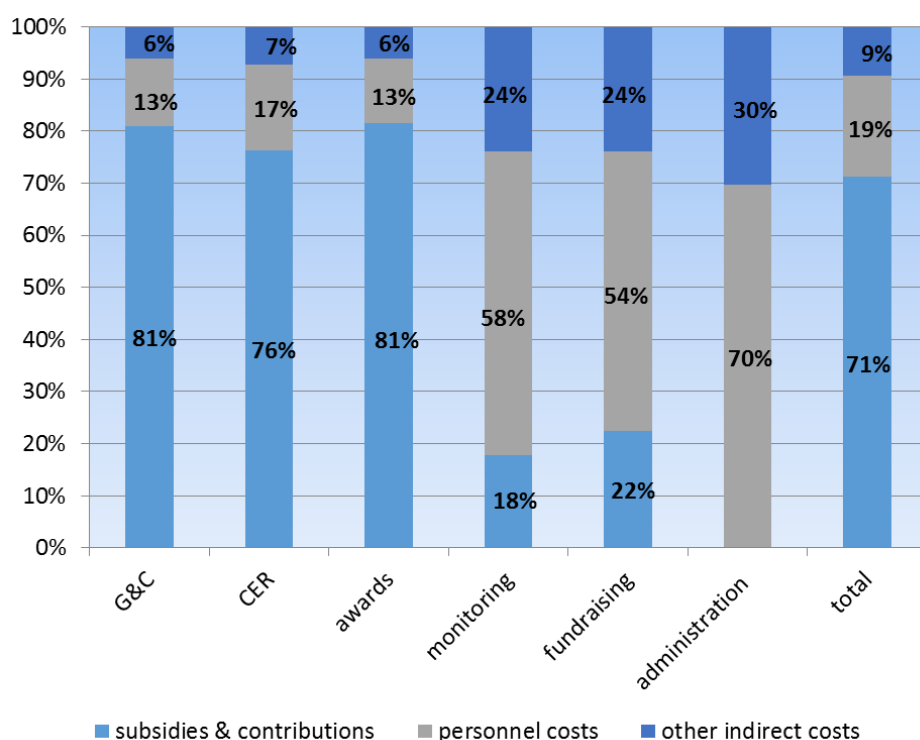
6.3.3. Programme expenditure per fte

Each FTE managed € 270.000 programme expenditure per year. This average amount differs between programmes and over the period 2010-2014, but not structurally. This amount can be seen as a productivity measure and can in principle be used for comparison with similar organisations (box 12).

Box 12. Not even a soft benchmark for efficiency

Efficiency should be measured through a benchmark, i.e. comparison of key financial indicators with those of other, comparable organisations. For PCF it is hard to find such benchmark, as other organisations in the field of Culture and Development have a different focus and organisational structures (e.g. are part of larger organisations for which Culture and Development is but one programme).

Nevertheless, as agreed with the reference group for this evaluation, an attempt was made to perform a 'soft' benchmark, focusing on subsets of organisations. Strong conclusions from this benchmark would, however, require a much more in-depth study of the financial information of all organisations, which is beyond the scope of this evaluation.

The table here below illustrates how different the 'benchmarks' are. For example, Mondriaan Fund is a much larger organisation than PCF, focusing on projects that originate from the Netherlands, and selecting much larger projects. As such, the expenditure per fte will by nature be larger (e.g. less research requirements for Dutch applicants). DOEN's well-funded international cultural programme (more than € 1,5 million) is managed with very little staff. In order to do so (but also to

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better grasp the local context), DOEN works deliberately through local funding organisations (e.g. the Arab Fund for Arts and Culture in Egypt).

	PCF		Mondriaan Fund		DOEN	
	2013	**2014**	**2013**	**2014**	**2013**	**2014**
Number of fte on (international) culture programme	21	17	30	31	2	2
Total annual expenditure per fte (€)	330.000	300.000	700.000	850.000	1.950.000	1.590.000
The number of projects per year *(in case of PCF only for CER and G&C)*	130	140	560	810	30	35 [197]
Average budget per project (€)	20.000	20.000	35.000	30.000	Between 8.000-450.000	

Though efficiency has improved, and PCF is thought to have professionalised since 2012,[198] there is still scope to streamline processes within PCF and the sub programmes. For example, though the selection procedures are elaborate for a reason (a/o to provide trust during implementation as discussed in chapter 3-5), they could benefit from focusing on key factors rather than collecting such an extensive amount of information before and after the project implementation. Small scale projects (e.g. tickets) do probably not require criteria cards and end reports, and would benefit more from an occasional evaluation of a sample of small projects. Furthermore, it would be useful to conduct an evaluation of PCF's collaborations with other organisations (including an assessment of potential collaboration partners) to determine whether there are opportunities to increase expenditure per fte through such collaborations (e.g. channelling more funds through local cultural funding agency).

It is, however, important to bear in mind that there might be trade-offs between the strength of PCF as a small scale, flexible organisation with labour intensive procedures (often considered 'personal touch' by project partners) and a more 'efficient' organisations that disburses more funds but in a more bureaucratic, hands-off way. These kinds of choices about PCF's way of working should be made dependent on PCF's vision for the future.

6.3.4. Efficiency criteria in project management
Analysis of a random sample of G&C and CER projects (annex 5) indicates that PCF did pay attention to the concept of efficiency, however, without clearly defining expectations in this area.[199]

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[197] Between 350 – 470 (approximately) applications per year
[198] Interviews
[199] This section illustrates findings with 10 of the reviewed projects, 5 for CER and 5 for G&C

In the selection phase of CER and G&C, PCF does assess the requested budgets and requests information about other funding sources:

- CER: *interventions proposed within time frame and budget*
- G&C: *costs (sensible, fit means of the fund, PCF makes a difference with funding)*

External advisers rarely comment on financial matters (e.g. height of requested budget). They are not explicitly asked to do so. It is unclear how the budgets are assessed (e.g. whether they are be *sensible*), apart from being based on experience of programme managers within PCF.

Contracting

Once a project has been selected, PCF independently determines its contribution to the budget. The tables here below provide examples of the discrepancy between the budget requested and the size of the grant for 5 G&C projects and 5 CER projects. There is no further assessment by PCF of the implications of the awarded financial support (compared to the requested support). Nor is this discussed with the project applicants (e.g. the consequences for the projects).

Table 16. Overview of efficiency indicators of five randomly selected G&C projects

G&C	Total budget	Requested budget	Awarded budget	Reason for difference	"Sensible support"	"Efficiency of means"
1	37.000	27.000	25.000	Not given		
2	38.000	14.950	14.950	--	"(…) costs were reasonable"	"the budget is clear (…)"
3	25.000	10.000	5.000 (rest by Hivos)	"best we can do"	"was necessary to make it happen"	"Good"
4	25.000	25.000	10.205	Covers only a selection of activities	Money is spent according to contract	"Overall the budget was spent efficiently"
5	33.416	33.416	20.000	Only budget items that support international exchange (tickets, per diems) were chosen		"The allocated budget has been spent according to what was previously agreed on in the contract. Further costs were covered by alternative sources."

Table 17. Overview of efficiency indicators of five randomly selected CER projects

CER	Total budget	Requested budget	Awarded budget	Reason for difference	"Efficiency of means"
1	70.298	?	28.668	?	No final assessment present

2	10.902	10.902	11.000	--	"Minor modifications or adjustments to the budget that have been deemed necessary during contract implementation and project execution. The remaining amount of the budget is actually dedicated to pay the personnel that worked in the project i.e. the project coordinator, project assistance and compensate the money spent for visibility activities."
3	11.155	11.155	11.155	--	"The partner overspent a small amount which will be covered by own means. Reporting is clear and straightforward."
4	15.865	15.865	16.000	--	"The applicant managed to organize the follow up workshop not included in the original proposal. They managed to do so by cutting on the costs of other (less crucial) activities: for example the production of hats was not carried out. "
5	9.909	9.909	5.000	Only items re. prevention of fires	"The PCF funds allocated were spent on the items listed in the budget in the contract; some items (such as the purchase of boots, helmets and gloves) were not mentioned specifically in the contract, but make sense in relation to the project's objectives and the activities described in the contract."

Financial monitoring

Once the projects have begun, the progress reports provide attention to expenditure so far and compared to the proposed schedule (financial schedule and changes thereof).[200] The final assessment is based on a standard template which does mention efficiency: CER: *financial efficiency,* G&C: *sensible costs, efficiency of means.*

There are no external audits, even for relatively large projects. According to PCF, fraud seldom happens. Overall, the portfolio review conducted for this evaluation gives the impression that PCF beneficiaries are able to organise a lot with relatively small contributions from PCF (though some training courses turned out to be rather expensive per student).

6.4. Knowledge management and M&E

As formulated in the results matrix of the subsidy proposal in response to the previous PCF evaluation, PCF had as one of its goals to increase its own learning capacity. This goal is cross-cutting for the whole of PCF but features in every sub-programme.[201] To this end, PCF has installed a crosscutting Research Team that works across all of the programmes. Also, in response to the previous evaluation of PCF,

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[200] PCF contracts prescribe that grants would be given in three instalments. PCF starts off with an advancement, provides a second tranche after receipt of a progress report and ends with a final instalment after a final assessment.
[201] This goals is formulated as 'Strengthening the learning capacity of the Fund and disseminate good practice'. The latter part, external communications, is described in the next section (6.6).

Monitoring and Evaluation (M&E) was also made to feature more prominently within the PCF programme.[202]

Research team

The Research Team is considered to be an improvement for PCF's knowledge sharing between the different programmes and consists of extra capacity that can be used by all sub programmes (e.g. during selection periods). Experiences of the Research Team in one programme (e.g. beneficiaries) can be taken aboard in another programme (e.g. as external advisor). In general, the Research Team will embody lessons learned during the selection processes of all programmes (e.g. about countries, organisations…). These lessons will be shared with the PCF team through joint PCF meetings and working groups. As discussed in chapter 2, the context analysis conducted by the Research Team are of insufficient depth to guide the programmes within the country contexts of their projects.

Monitoring and evaluation

M&E did indeed receive a more prominent position within the organisation and a lot of effort was invested at the start of the subsidy period to develop an M&E protocol, as this was a requirement for the subsidy.[203] The protocol was presented to the MFA in July 2012 and accepted.[204]

The M&E system contains several interesting elements. For example, the monitoring requirements are relatively light during the project's implementation (one progress report). There is no micro-management (e.g. requests for detailed financial information or invoices). Such elements fit with the trust PCF bestows on the project partners once selected (as discussed above). Moreover, the M&E system of PCF gives a lot of attention to changes in the implementation projects and the reasoning behind these modifications (e.g. progress reports ask about '*practical problems and solutions*' and final reports ask about '*new insights*' and '*what would you have preferred to do differently*'). Beneficiaries are allowed to set their own objectives and self-assess the final results. This befits the creative processes that PCF supports, which are hard to plan rigorously in advance.

During the evaluation period, M&E of PCF concentrated on the collection of monitoring data from the different sub programmes and cross-cutting activities. The results framework of the subsidy proposal was used as one of the frameworks for data collection. However, the monitoring also followed other results indicators, e.g. for the annual report and different indicators for each of the programmes. Despite this abundance of indicators, the system contains several indicators that are not used and don't do justice to the work of PCF (e.g. numbers of hours of practical experience by local staff for all CER projects, see table 18).

Table 18. Final report assessment criteria (collected since 2013)

Number of local cultural professionals involved
Number of hours of practical experience by local staff
Number of partners involved
Percentage (or number) of local community members involved
Number of new contacts
Media output

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[202] Interviews and Ecorys (2011)
[203] PCF, 2012, Monitoring and Evaluation Protocol
[204] It was accepted though not formally approved. It was considered as a '*work in progress*', i.e. requiring '*testing and optimisation*' by PCF itself (e.g. it was considered relatively heavy for the amounts disbursed per project, too internal and with insufficiently operationalised indicators). MFA, 20.07.2012, letter to PCF director.

The inefficiency thereof is illustrated by the use of different data systems alongside each other, without automatic linkages and thus requiring manual collection and synthesising (e.g. for the purpose of this evaluation). The main data management system is outdated. PCF is aware of this fact and has for a while been exploring ways in which the monitoring systems can be combined and improved (e.g. through an internal working group).[205]

As a result, a lot of information is gathered for M&E but there is no productive way of transforming all this information into any concrete input for internal learning.[206] Apart from technical solutions, it seems that the M&E system urgently needs to be redesigned. It needs to be synchronised with PCF and the sub programmes' intervention logic. The focus should be on a succinct set of indicators that fit the diversity of the projects supported through the main PCF programmes. Subsequently, the M&E system should include a way in which this wealth of information can be collated and fed back into programming and future projects, both for PCF but also its wider network.

Among others, the role of M&E in the knowledge management of PCF has been limited because of the focus on monitoring and the limited attention to evaluation. PCF staff occasionally visits projects, which is considered important to get a feel for the projects supported and determine their success. Furthermore, PCF has been evaluated twice on initiative of MFA, but by being considered as external evaluations, PCF missed several learning opportunities with these evaluations. PCF itself has commissioned several qualitative evaluations by students (in order to reduce costs). It is unclear, however, how these evaluations and the management thereof were linked to PCF learning and subsequently fed back into programming.[207]

For sure, it is a challenge to evaluate the projects that PCF supports (though some more so, e.g. a once-off manifestation of performance art, than others, e.g. training courses). In the cultural sector there is a general acknowledgement that quantitative measurements won't do justice to activities here. However, there are useful experiences with other ways of evaluating cultural activities, e.g. using the Culture for Development Indicator Suite (CDIS) developed by UNESCO[208], the Most Significant Change evaluation methodology used by DOEN,[209] 'Outcome Harvesting' used by HIVOS,[210] or the model of 'visitation' as used in the Netherlands as independent quality assurance for cultural organisations.[211] Moreover, with regard to internal evaluation and learning, PCF can make better use of its network and at the same time facilitate learning within this network (e.g. several external advisors suggested they could play a role in evaluating projects, and PCF Network Partners or other project partners could conduct peer reviews of other organisations).

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[205] Interviews
[206] This was also noted in the previous evaluation (Ecorys, 2011, p.66)
[207] The research conducted for this evaluation indicates that some of the potential lessons from the student evaluations have not yet been addressed.
[208] http://www.unesco.org/new/en/culture/themes/cultural-diversity/cultural-expressions/programmes/culture-for-development-indicators/
[209] Claudia Fontes, The What and the How. Rethinking evaluation practices in art and development. Chapter in Stupples and Teaiwa, 2015, Contemporary perspectives on Art and International Development. Programme in Central America (2007-2008).
[210] Outcome Harvesting is a similar methodology, based on stories, used to evaluate cultural activities. Wilson Grau, 2008, HIVOS Art and Culture
[211] See, for example, Bunnik en Putters, 2015, Discussiestuk. Het meten van kwaliteit in veranderende tijden.

In general, knowledge management and M&E in PCF are seen to suffer from the overall lack of a clear Theory of Change for PCF.[212] Any M&E system starts with a clear understanding of why the program exists, what the goals are, and how the goals will be achieved. It also requires clarity on the activities, outputs and outcomes. Only then is it possible to monitor a set of defined indicators that are clearly linked to the ambitions of the different programmes and PCF as a whole. And only then is it possible to evaluate whether what PCF does can be considered successful or not, and learn from those experiences. To complete the circle, only then will the M&E provide information that is of use for the organisation.

6.5. Communication and Outreach

Communication and Outreach are two other cross-cutting programmes of PCF, which cover all three independent programmes (CER, G&C and Awards).[213] Communications and Outreach are considered separate activities, with each their own staff. In practice the work does overlap at times, also with that of fundraising.[214]

According to the subsidy proposal of PCF (2011), communication and outreach of the PCF serves various purposes, focused on the projects supported rather than on PCF itself:
- disseminating good examples
- drawing attention to the value of cultural heritage in processes of reconstruction
- promoting projects and people supported by PCF in the Netherlands and internationally

There has been no systematic evaluation of the outreach and communications activities of PCF (apart from ad hoc evaluations of events by participants).[215] On the basis of document review and interviews, however, the following observations can be made:

PCF outreach focuses on presenting partners, projects and laureates to the Dutch general audience '*by letting them tell their story*' during activities organized either by PCF alone or in collaboration with other organizations.[216] PCF has worked with a large number of (cultural) organizations and foundations in the Netherlands, such as Stedelijk Museum, Foam, De Nieuwe Kerk, Movies That Matter, BAK, SMART Project Space, Tolhuistuin, MafB, Holland Festival, Poetry International Festival and the Dutch Performing Arts Fund (for the Get Lost / Ervaardaarhier Festival).[217] Outreach activities are very diverse, ranging from interviews with laureates, concerts, performances and screenings to seminars, debates, artist talks and fashion shows (see table 19).

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[212] This is a challenge for more organizations in the cultural sector (see for example, the report Sarah Lee, 2015, Bridging the Capacity Gap. Cultural Practitioners' Perspectives on Data. http://www.culturaldata.org/wp-content/uploads/bridging-the-capacity-gap.pdf)

[213] The expenditure from Outreach is part of the G&C programme.

[214] Interviews

[215] E.g. annual reports mention diverse and large audiences and media attention without providing more information.

[216] As such, this is a PCF-specific interpretation of 'outreach', which normal implies providing services/information to populations who would otherwise not have access by bringing services/information to where those in need are.

[217] Annual reports 2012-2014

Table 19. Examples of outreach activities

Description of the outreach activity	Type of activity
Launch of the book *My journey as a Witness* by project partner Shahidul Alam (Bangladesh) at Foam (2012)	Book launch
Hanneke Groenteman's interview with the 1999 Laureate Clause Roden (UK/Egypt) in collaboration with *De Nieuwe Kerk*[218](2012)	Interview
Special screening of the Oscar Winning documentary *Saving Face* along with a Q&A with the filmmakers Daniel Junge (USA) and Sharmeen Obaid-Chinoy (Pakistan) during Movies that Matter Festival (2012)	Special screening and Q & A session
The Inhabitants of Images, a lecture/performance by the 2011 Laureate Rabih Mroué (Lebanon) in collaboration with BAK and SMART project space (2012)	Lecture / performance
Discussion on the role of poetry in conflict areas with various poets, including Cynthia Marangwanda (Zimbabwe) at the Poetry International Festival (2012)	Discussion
The Civil Society Debates and the Arab Spring lecture by Sadik Al-Azm from Syria (2012)	Lecture
Cultural Speed Dates for international and Dutch cultural professionals as part of the Awards Week (2012-2014)	Cultural Speed Dates
Artist talk by visual artist and 2010 Prince Claus Laureate and network partner Dinh Q. Lê from Vietnam at the Stedelijk Museum (2013)[219]	Artist talk
Fashion shows and lectures related to the 150th anniversary of the abolition of slavery in the Bijlmer Parktheater (2013)	Fashion show & lectures
PCF Gallery exhibition of the work of photographer and PCF Laureate Zanele Muholi from South Africa (2013)[220]	PCF Exhibition
Five performances as part of the *Ervaar Daar Hier Theater* series (2013)	Performances
Concert of 2013 PCF Laureate Orquesta de Instrumentos Reciclados de Cateura (Paraguay) at the Bimhuis in Amsterdam (2014)	Concert

Partners in outreach are chosen on ad-hoc basis because they are part of the PCF network or have a specific fit with the proposed activity. This seems to work well, as it allows for flexible programming and visibility through many different channels. While the range of partners with which PCF collaborates on its outreach activities is impressive, it seems to be in general aimed at the same target audience (i.e. high level of education, internationally oriented, interested in arts, and already familiar with PCF). However, specific collaborations with organizations such as MafB, the Amsterdam Public Library and the Bijlmer Parktheater provided the necessary diversification.

The exhibition space ('PCF gallery') on the Herengracht in Amsterdam is an important tool for PCF Outreach and Communication as it offers an opportunity to present the work of PCF beneficiaries in house.[221] The gallery can be visited by the public on weekdays between 10:00 and 17:00. However,

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[218] Also Minka Nijhuis's interview with the PCF Laureate Zarganar (Myanmar) in 2012
[219] Also an artist talk by Tran Luong (Vietnam) at AKV St Joost in Den Bosch (2014)
[220] In 2014 also the exhibition *portrait(self)portrait* by the PCF Laureate Óscar Munos and *Mogaje Gujiu- Abel Rodriguez: El nombrador de plantas* by PCF Laureate Abel Rodriguez
[221] The management of the gallery falls officially under the Outreach programme.

PCF's strategy is to mainly use it for bigger events such as openings and presentations (the gallery is not consistently manned).[222]

Communication is concerned with all the different means of communication by PCF, including the newsletter and mailing list, invitations to events, press contacts and releases, and management of the website. While with Outreach PCF offers a platform for *partners*, PCF communication uses mass media to promote its work (e.g. interviews in TV show, newspaper and journal articles about the work of PCF). Aside from traditional mass media, PCF also uses its online presence, in particular Facebook and the website.[223] Local partners, Dutch embassies and the international newsletter are used to disseminate the work of PCF abroad.[224]

PCF publications remain another interesting communication tool (even since the abolishment of the PCF Library and book projects). For example, the G&C programme publishes Reviews of each Call for Proposals to highlight the best practices and contemporary thinking in the field of the Call. Each year the Awards programme publishes so-called Award books to promote the work of PCF laureates. All of the PCF publications are made with great care for both content (e.g. contributions of thinkers from around the world) and design (e.g. by the internationally renowned graphic designer Irma Boom). PCF considers this to be important because of the Funds' reputation for supporting high quality art and intellectual effort.[225] As these publications are best appreciated in hard cover, their impact remains within a relatively small audience even though care is taken to distribute the works abroad (e.g. through Dutch embassies).

PCF does not work on the basis of a strategy for communication and/or outreach to manage the different communication goals, channels and audiences. [226] Such strategy would also benefit from addressing the concern that several people interviewed voiced about PCF communicating about its successes (e.g. in conferences) without sufficiently sharing its experiences (e.g. including the challenges of their work). There seems to be considerable scope for the development of a consistent communication strategy, combining communication about the work of PCF in the Netherlands and abroad, increasing visibility of project partners and laureates in the Netherlands and target countries, and marketing for fundraising.

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[222] Interviews
[223] Twitter is used only sparingly and without a particular strategy.
[224] Interviews
[225] Interviews
[226] Interviews

Box 13. Follow up of recommendations of the 2011 evaluation

The terms of reference for this evaluation included the question of whether the recommendations of the previous evaluation (2011) regarding efficiency had been implemented (evaluation questions 10 and 11). At that time, the main recommendations were the following:[227]

- Focus the work of the Fund (e.g. less programmes and stricter, transparent selection criteria, geographical or thematic focus) in order to reduce the management burden and reflect on the costs of the different programmes in relation to the results
- Cooperate more with other national and international financers in the area of culture and development (for complementarity and coordination)
- Improve monitoring, evaluation and learning (including audits of a sample of projects and context analysis) and dissemination of best practices, including lessons learned from challenges in the programme implementation and better use of new media.
- Improve of the intervention logic, including operational goals and measurable indicators.

In the subsidy proposal for the 2012-2016 programme, PCF stated that these recommendations guided the proposal. As described elsewhere in this report of the latest evaluation, major steps have been made with regard to these recommendations, though some of them could be repeated once again:

- The work of PCF has been focused. Since 2013, PCF introduced thematic and geographical calls for proposals, which has indeed led to a better manageable selection process for grants and collaborations. Parts of the PCF programme were eliminated in 2012 (e.g. knowledge centre and publications) or combined (e.g. Grants and Collaborations to incorporate the network partner programme).[228] Nevertheless, the current evaluation does recommend PCF to focus on its unique niches (both for G&C and CER).
- PCF also started collaborations with mainly international organisations, e.g. Global Heritage Fund in the case of CER (see chapter 5) and country- or regional specific funders in the case of G&C (see chapter 3). Still, as discussed in this evaluation, several potential partners, in particularly in the Netherlands, do indicate that there is certainly more opportunity for cooperation and coordination, requiring a pro-active and cooperative attitude of PCF.
- Following the subsidy proposal PCF submitted a M&E protocol to the MFA. This was the first time PCF developed a results framework with indicators of success and an approach to M&E. PCF now uses different forms of new media in its communications (which do however still concentrate on showcasing rather than sharing experiences). However, as discussed in section 6.4, the M&E of PCF leaves ample room for improvement, in particular to become more efficient, more user-friendly and contribute to learning.[229]
- Finally, the subsidy proposal of 2012-2016 included a results framework in response to the recommendations of the Ecorys evaluation. However, as discussed in this evaluation in chapter 2, this results framework is not satisfactory as it has not been used to guide the programmes (e.g. selection criteria or M&E) and does not do justice to the actual work of PCF.

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[227] Summarised and translated from Ecorys, 2011, Evaluatie Prins Claus Fonds (2005-2009). Eindrapport.
[228] This reorganisation was not specifically based on a reflection on the added value of the different sub programmes or on the specific niche of PCF compared to other organisations.
[229] PCF still does not conduct audits of projects, even large ones.

7. Conclusions and Recommendations

Conclusions

1. **PCF is well on its way to achieve the (mainly output) targets as set in the subsidy agreement with the Dutch Ministry of Foreign Affairs for the PCF programme 2012-2016.** Project funding and awards granted by PCF were directed towards innovative cultural activities with artistic and intellectual value. PCF responded adequately to several cultural emergencies (due to man-made and natural disasters) and contributed to local capacity through support for First Aid training. PCF did so in so-called 'zones of silence', i.e. low and middle income countries that are (post)conflict or have contested pockets within their society (e.g. population groups, traditions, themes).

2. **Development relevance** of the activities funded by PCF ranged from beneficiaries' personal development to development of the cultural sector and beyond. Societal impact was found for instance in the areas of freedom of speech, mutual understanding and reconciliation (Awards, Grants and Collaborations), and in the communities surrounding the cultural heritage sites where PCF provided funding (CER).

3. PCF has an impressive **network**, which is one of the success factors of its programmes. The network was used for advice in the selection process of each of the programmes. The current Network Partners consider themselves to be a network and are engaged in sharing of information and knowledge, including with PCF. However, PCF as a whole has during the evaluation period not yet evolved into the network organisation it aspired to be.

4. **The way in which PCF worked fits the type and context of the activities supported**. An elaborate selection process enabled PCF to subsequently confide significant trust in beneficiaries and manage the relationship in a flexible way (e.g. openness to changes during the project implementation, combination of different kinds of funding). The broadly interpreted selection criteria facilitated accessibility of PCF funding and allowed for a certain degree of risk taking, which seems to benefit the projects supported.

5. In the selection process, **PCF pays insufficient attention to the often conflictive context** of the projects it supports. The programmes (CER and G&C) were mainly demand-led (assessed per project proposal) and relied on local applicants to be sufficiently aware of the local context. The political and economic country context is not an explicit part of the selection process. The evaluation points out some risks for PCF if the context is insufficiently taken into account (e.g. perceived bias in funding at country level).

6. **PCF has improved its efficiency during the evaluation period** (e.g. the share of programme funding, and disbursements, increased). Fundraising targets (25%) were reached even though the fundraising has not yet been professionally implemented. Though knowledge management has improved through the cross-cutting Research Department, knowledge management and M&E in PCF can be made much more effective (e.g. limited role of evaluations in learning, inefficient M&E system).

7. **Finally, this evaluation was challenged by the lack of a clear theory of change and of a related results framework for the PCF programme since 2012**. This was already noted by all previous evaluations, but PCF still has difficulties formulating what it does and why. This might have provided PCF with quite some flexibility to support a lot of very different projects. On the other hand, the vagueness resulting from the lack of a clear intervention logic also seems to have affected the organisation (e.g. strategic management, communications). Most importantly, it risks diverting PCF programmes from their unique niches. For example, CER is seen to also respond to longer-term neglect by local actors and to engage in restoring cultural heritage sites (rather than responding to disasters with a so-called 'ambulance' function), without sufficiently addressing the implications thereof in the programme's strategy (e.g. selection criteria, added value compared to other actors).

Recommendations

1. **First of all, PCF needs a fundamental renewal of its theory of change for the next period.** The lack of a clear intervention logic and of operational goals has already been noted in all previous evaluations (2007, 2011). The results framework accepted by MFA as part of the subsidy proposal for the PCF programme 2012-2016 is inadequate to guide the programme in the future (e.g. next subsidy period).

   In all evaluations and policy documents quotes can be found by HRH Prince Claus himself as an indication of the way in which the Fund should develop. However, though such often insightful quotes should be cherished, it might now be much more useful to determine, together with the inspiring contemporary artists and intellectuals in PCF's international network and building on PCF's experience over the past years, what Prince Claus would have thought of culture and its value in this day and age. What is PCF's role within the world of today and tomorrow? Where can PCF through its different sub programmes add value and what should it not do? How well-equipped is PCF for this role? And what are the subsequent implications for the organisation and sub programmes (e.g. human resources, ways of working, evaluation, collaborations, communication…). This is the challenge for the next subsidy agreement with MFA.

2. **PCF should explicitly address the desired balance between artistic projects (intrinsic value) and those that aim to have a developmental impact (beyond the cultural sector)** as part of the articulation of PCF and the theories of change underlying its programmes. This balance has implications for the further development of the programmes (e.g. selection, success indicators, in-house capacity and collaborations). In the case of the CER programme, there is moreover a need to decide on the CER responses to longer-term neglect alongside to man-made or natural disaster. A clear choice needs to made whether or not (and why) neglect would fall within the CER remit, and if so, how this affects the programme (e.g. selection and success criteria). Being clear about these issues should also lead to a better understanding among interested parties and stakeholders of the role of PCF within the international cultural (heritage) sector.

3. **It would be useful to pay more attention to the by PCF supported projects' relevance within regional and country contexts** (once PCF has redefined its future role). This evaluation indicates that the added value of PCF support is expected to be higher in low income countries, with limited cultural infrastructure or access to funding and less attention to artists and intellectuals.[230] This might require more pro-active selection of projects and attention to accessibility of programmes (starting with the website) than PCF currently provides.

   Moreover, it requires a better methodology to have (and display) context awareness. The meaning and value of the projects, awards and cultural emergency response depends crucially on the contexts they are perceived in. Moreover, PCF works in environments where conflict sensitivity is important. This is certainly not a call for risk avoidance and increased bureaucracy at the expense of the trust PCF confides in project partners. It is rather a recommendation for PCF to be more aware of its position as an external funder and not consider itself to be a neutral actor within the often conflictive contexts in which it operates.[231] At the least, the selection procedures for all sub programmes should include explicit considerations of the political context within which the projects take place (e.g. soliciting political expertise). Moreover, the evaluation shows that it is useful to occasionally assess the overall PCF portfolio within a particular country or region.

4. **The evaluation points out the crucial role of PCF's network for the success of its programmes.** Therefore, the people in the network need to be cherished (e.g. providing feedback to external advisors, not only soliciting advice but also sharing experiences). There are also for all programmes opportunities to collaborate with other organisations, strategically sharing expertise and capacity (e.g. with development-oriented organisations for G&C,[232] with cultural heritage organisations with longer-term engagements for CER,[233] with international cultural organisations in the Netherlands). By focusing on PCF's unique niches (as part of an improved theory of change), complementarities can be sought out in such collaborations.

   Moreover, if PCF indeed aspires to be more than that and to operate closer to an international cultural network organisation, a less centralised and more open, approach to the network is required. Increased visibility of the network does not have to infringe on the need to also protect those within the network (e.g. for political reasons). The evaluation report (and accompanying digital analysis) provides several easy options for improving the network function of PCF, ranging from providing the opportunity to access the work of PCF partners through the PCF website to allowing people in the network to link with each other independently of PCF.

5. **Efficiency has improved during the evaluation period (e.g. share of direct programme expenditure increased). Nevertheless** there remains room for improvement:

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[230] This is for example an issue in the Awards, which during the evaluation period, were biased towards middle-income countries, whereas the impact of the Awards is likely to be larger for people and organisations in lower income countries.
[231] This includes awareness of the signals PCF funding sends. For example, in the case of CER, damage assessments and soliciting demand from disaster-affected areas should be separated from actual implementation of follow up projects in order to be able to independently assess the urgency of interventions.
[232] For example, to increase PCF's societal impact (where relevant), share conflict analysis for specific countries and regions, cooperate in capacity building efforts (e.g. network partners, emergency response).
[233] As is already happens in the case of the collaboration with Global Heritage Fund.

- **Procedures**: PCF has elaborate selection procedures, which to some extent seem necessary for PCF's way of working, e.g. allowing PCF to subsequently provide trust in the relationships with project partners and refrain from micro-management. Nevertheless, focusing the procedures (e.g. less in quantity but more valid and transparent selection criteria), might lead to some efficiency gains.[234] More substantial adaptations, e.g. channelling larger amounts of project funding through local funding agencies, could lead to a higher project expenditure per fte but might also change the nature of PCF's funding. As such, adaptations of PCF's way of working need to fit with PCF's theory of change, which needs to be redefined first to provide strategic guidance to the organisation.
- **Monitoring and evaluation**: The M&E system set up at the start of the evaluation period requires significant improvements. The system now focuses on monitoring, using a plethora of indicators, cross-cutting and per programme, that fit neither with the programmes' intentions nor with the information needs of the organisation. By setting up one coherent M&E system, in sync with the organisation's theory of change, by reducing and improving the set of indicators in it and by providing more attention to evaluation and learning, PCF's M&E can be made more efficient (even when working with the outdated data management systems).[235]
- **Communication, Outreach and Fundraising**: Though in practice, programme managers of Communication, Outreach and Fundraising work together, PCF misses a professional strategy that guides the organisation's communications and marketing/fundraising. Communication and outreach should include, in addition to promoting and showcasing the work of PCF and its project partners, also sharing with colleague organisations of all kinds of their experiences and challenges. Moreover, fundraising requires a more active role of the PCF Board than has been the case during the evaluation period.

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[234] For example, the fact that for G&C only a few proposals exit in the elaborate research phase after the first selection round, provides an indication that the selection process could be streamlined.

[235] There are useful experiences, in the Netherlands and abroad, with M&E and learning for cultural organisations that PCF can draw on (e.g. use of Most Significant Change or visitations as an evaluation method for the cultural sector, experiences of Dutch NGOs with Theory of Change for less tangible development processes such as advocacy). Moreover, PCF project partners are for sure able to provide useful input into a tailor-made M&E system that facilitates learning within and outside the organisation.

Annex 1. Interviews Netherlands

Name	Organization and position
Gita Luiten	Prins Claus Fonds, interim director (also member of the reference group)
Christa Meindersma	Prins Claus Fonds, previous director
Caro Mendez	Prins Claus Fonds, coordinator Monitoring and Evaluation
Mette Gratama-van Andel	Prins Claus Fonds, coordinator Research
Bertan Selim	Prins Claus Fonds, coordinator Grants and Collaboration
Deborah Stolk	Prins Claus Fonds, coordinator CER
Fariba Derakhshani	Prins Claus Fonds, coordinator Awards
Marije Fokkema	Prins Claus Fonds, coordinator Marketing
Dilara Jaring-Kanik	Prins Claus Fonds, coordinator Outreach
Sarah Smith	Prins Claus Fonds, Communications Officer
Evert Meiling	Member, CER Steering Committee
Henk Pröper	Chair, PCF Board, director Bezige Bij
Charlotte Huygens	Chair, CER Steering Committee, Curator Arts of the Islamic World, Rijksmuseum van Oudheden
Bregtje van der Haak	Member, PCF Board, Documentary maker and journalist
Valerie Sluijter	Member, CER Steering Committee
Rema Hammami	Member, Jury PCF Awards, Associate professor of Anthropology at Birzeit University
Tanja van Klaveren	Jac's den Boer & Vink, accountant PCF
Marjan Otter	Former President, Blue Shield
Angela Dellebeke	Secretary General, Blue Shield
Ida de Kat-van Meurs	Ministry of Foreign Affairs, Dutch Embassy Moscow
Flora van Regteren Altena	Senior Policy Advisor at Ministry Education, Culture and Science (OCW)
Cees de Graaff	Director DutchCulture

Haco de Ridder	Senior Communications Officer Mondriaan Fonds
Sofie Leferink	Program Development Manager – Freedom of Expression HIVOS
Piet Zeeman	Programme director, Dutch Performing Arts
Getrude Flentge	Program Manager Stichting Doen
Annette Schmidt	Curator Africa, Nationaal Museum voor Wereldcultuur
Özkan Gölpinar	Member Raad van Cultuur, Leiden University Center for the Arts in Society
Zohra Moosa	Director of Programmes Mama Cash
Eltje Bos	Professor, Lector Hogeschool van Amsterdam, evaluator PCF 2011
Andrea Imhof	Acting General Secretary UNESCO Commission the Netherlands
Expert group (September 7th, 2015)	
Henri Jorritsma	cultural antropologist and former deputy director Evaluation Department (IOB), MFA
Thea Hilhorst	Professor of humanitarian aid and reconstruction, University of Wageningen and Institute for Social Studies (ISS)
Max Meijer	Consultant and partner TiMe Amsterdam, advisory bureau for cultural and cultural heritage sector
Josien Pieterse	Initiator and co-founder of Framer Framed, http://framerframed.nl/en/ organisation and exhibition space for development of knowledge and expertise on intercultural processes in contemporary art (also director Netwerk Democratie)
Lejo Schenk	Former director Tropenmuseum, http://tropenmuseum.nl/en, currently advisor in cultural sector
Reference group	
Reinilde Steeghs	Ambassador for Cultural Co-operation (ICB), MFA
Corien Sips	Policy coordinator, International Cultural Affairs (ICB), MFA
Jisse Kramer	Evaluator, Evaluation Department (IOB), MFA
Susan Legêne	Professor political history, Free University Amsterdam (also attended the expert group)

Annex 2. Interviews Myanmar

PCF project partners blue

Name	Organization	URL
Aye Ko	Artist, Founder New Zero Art Space	www.ayekoart.com
Hayman Oo	Curator New Zero Art Space	http://www.newzeroartspace.com.mm/
Carola Baller	Country representative Ministry of Foreign Affairs	http://thailand.nlembassy.org/organization/netherlands-economic-mission-in-myanmar
Pyu Mon	Artist Blue Wind Art Multimedia Festival	http://www.bluewindart.com/
Pascal Kooh Thwe	Writer	www.wikipedia.org/wiki/Pascal_Khoo_Thwe
Nyein Lwin	Deputy Director Archaeology Bagan	
Khin Zaw Latt	Artist and gallery owner	http://kzlartgallerymyanmar.com/
Kyaw Zwa Moe	Editor The Irrawaddy	http://www.irrawaddy.org/
Htein Lin	Artist	www.hteinlin.com
Min Htin Ko Ko Gyi	Director Human Rights Dignity International Festival	http://www.hrhdiff.org/about-us/
Mon Mon Myat	Executive Director Human Rights Dignity International Festival	http://www.hrhdiff.org/about-us/
Kyi Kyi Pyone	Programme Manager British Council	http://www.britishcouncil.org.mm/programmes/arts
Kyaw Myo Ko	Director Myanmar Upper Land Culture and Travel	https://www.linkedin.com/in/kyawmyoko
Marita Schimpl	Researcher Myanmar Survey Research	https://www.esomar.org/about-esomar/representatives/details.php?representative=678934
Si Thu Than Naing (Moe Satt)	Beyond Pressure Festival	http://beyondpressure.org/Moe%20Satt.html
Thu Myat	Rendezvous Graffiti Festival	https://www.facebook.com/thu.myat.71
Thet Oo Maung , Nora, Ronald Aug	Turning Tables	https://www.facebook.com/turningtablesmyanmar/info/?tab=overview

Annex 3. Interviews Egypt

PCF project partners blue

AMERICAN UNIVERSITY IN CAIRO

Name	Organization	URL
Anja van de Put	Policy manager Cultural Projects Dutch Embassy in Cairo	http://egypt.nlembassy.org/
Dina Bakhoum	Specialist in Cultural Heritage Management and Conservation, American University Cairo	https://www.linkedin.com/pub/dina-bakhoum/5/b29/892
Karima Mansour	Founder and director CCDC and MAAT DANCE M.E.C.A	www.cairocontemporarydancecenter.com
May Al-Ibrashy	Co-Founder Megawra	http://megawra.com/about/
Abdel Hamid Sayed Ahmed	Trainer and heritage expert	
Agnieszka Dobrowolska	Founder Archinos architecture	http://www.archinos.com/#!our-founder/c1wj2
Team of Experts Al-Fakahani Mosque		
Hamada Sadek Ramadan Kotb	Archaeologist Sakkara Restoration and Conservation Department	http://www.fayoum.edu.eg/english/ Archaeology/Restoration/MrHamada.aspx
Moustafa Ahmed	Archaeologist Sakkara Restoration and Conservation Department	
Ashraf Ewis	Archaeologist Sakkara Restoration and Conservation Department	
Sarah Rifky	Artist, writer and founder art space Beirut	https://www.facebook.com/BeirutCairo/timeline
Dalia Soleiman	Managing Director CIC	http://www.ciccairo.com/contact.html
Andrea Thal	Artistic director CIC	http://www.ciccairo.com/contact.html

Hana Al Bayaty	Co-founder Cimatheque	https://www.facebook.com/cimathe/timeline
Yasmin Desouky	Archival Researcher Cimatheque	https://www.facebook.com/cimathe/timeline
Cathy Costain	Head of Programmes British Council	http://www.britishcouncil.org.eg/en/programmes/arts
Mahmoud Refat	Founder 100 copies	http://100copies.com/mahmoud-refat
Alaa Khaled	Founder new journalism magazine Amkenah	https://www.facebook.com/Alaa-Khaled-160485197915/timeline/
Reem Kassem	Founder Agora	https://www.facebook.com/rekassem?fref=ts
Rudolf de Jong	Director Nederlands Vlaams Instituut	http://www.instituten.leidenuniv.nl/nvic/
Shahira Mehrez	Expert Islamic Art and Egyptian crafts	http://portal.unesco.org/culture/es/files/30157/11413827369egypt_feb06.pdf/egypt_feb06.pdf
Reem Hatem	Deputy executive director of Darb 1718	http://www.designindaba.com/videos/interviews/darb-1718-place-exchange-egypt%E2%80%99s-artists

Annex 4. Country surveys and other international interviews

PCF project partners are coloured blue.

Name	Organization	URL
Albania		
Edi Muka	Co-founder and curator of Network partner: TICA Tirana Institute of Contemporary Arts	http://tica-albania.org/
Lejla Hadžić	Regional Coordinator Cultural Heritage without Borders	http://chwb.org/albania/
Vincent van Gerven Oei	Founder and curator Department of Eagles	http://departmentofeagles.org/tag/vincent-w-j-van-gerven-oei
Stefano Romano	Artist and Curator Museum of Arts in Public Space (MAPS)	http://www.the-maps.org/index.php/en/
Somaliland		
Jama Musse Jama	Founder of Network partner: Red Sea Cultural Foundation, Hargeysa International Book Fair (G&C)	http://www.redsea-online.com/index.php
Ebony Iman Dallas	Founder, Artist Afrikanation Artists Organisation (G&C)	http://afrikanationartists.org/international_art_exchange_project.php
Sahro Koshin	Puntland Women Writers Association (Puntland)	https://www.facebook.com/Puntland-Women-Writers-Association-271873706326131/timeline/?ref=hl
Syria		
Orwa Nyrabia	Co-Founder of Network partner: Dox Box (also Proaction Film)	http://dox-box.org/?lang=en
Malu Halasa	Editor, writer and curator In/Out Syria project (G&C)	http://www.mediamatic.net/20896/en/malu-halasa
Tammam Azzam	Artist	https://www.facebook.com/Tammam-Azzam-218202171577341/timeline/
China		
Davide Quadrio	Founder Bizart Art Centre / Arthub Asia	http://arthubasia.org/about
Elva Ma	Senior Officer Cultural Affairs & Public Diplomacy, Dutch Embassy Shanghai	http://china.nlembassy.org/
Other international interviews		
Florence Lamy-Joly	Endowment Fund Coordinator ICCROM	https://it.linkedin.com/in/flamyjoly
Lucy Hannah	Program manager Commonwealth Foundation	http://www.commonwealthfoundation.com/staff-profiles/lucy-hannah
Nada Rafih Hosking	Programs and Partnerships manager Global Heritage Fund	http://www.globalheritagefund.org/about_us/ghf_team/staff/rafih_hosking_nada

Annex 5. Projects analysed

Random selection CER	Random Selection G&C
1. CER.2009.03331 Building Capacity and restoring Desa Lingga Village Indonesia	2. FF.2012.04156 (flexible fund) Sada Iraq Summer Arts Intensive Iraq
3. CER.2012.04082 Thar Hut Yan Aung Monstry Myanmar	4. FF.2012.04252 Children Culture in Rural Areas Palestine Territories
5. CER.2012.04165 Capacity Building for cultural heritage protection in Lebanon Lebanon	6. FF.2012.04527 Book Café Jazz Festival Zimbabwe
7. CER.2012.04176 Phare Ponleu Selpak Cambodia	8. FF.2014.05094 KLA ART 014 Uganda
9. CER.2012.04253 The restoration and preservation of Ryongwang Pavilion North Korea	10. SC1.2012.04188 Chobi Mela VII Bangladesh
11. CER.2014.05020 Emergency restoration materials for bomb-blasted Islamic Museum Egypt	12. SC1.2013.04698 DFA Workshop Series Ethiopia
13. CER.2014.05167 Emergency preparedness training and equipment Wamala tombs Uganda	14. SC2.2012.04363 Pattini/Kannaki. Sharing Devotion and Reconcilliation Sri Lanka
15. CER.2014.05363 Damage assessment mission filmmaking studio Gaza	16. SC.2012.04447 Loop en Vivo Colombia
17. CER.2012.04171 The roof of the Church of Saint Nicholas Albania	18. TI.2012.04250 Ngongo, Botalata and Bawele to Congo Congo
19. CER.2012.04253 Awareness on ancient rock art Kisii Kenya	20. TI.2012.04281 Atikonda Akuzike Mtenje to Cameroon Cameroon

Tops and Flops
21. CER.2014.05458 Clearing archaeological site Djenne Djeno and Kaniama Mali
22. CER.2012.04486 Archaeological site Kaniana and Tonomba Mali
23. FF. 2014.05087 Hood on Dance Nigeria
24. SC.2013.04837 Re-activating the Commons Palestinian Territories
25. SC.2013.04867 First National Graffiti Festival Afghanistan

Rejected projects CER
26. CER.2012.04539 Amir Beshtak Hamam Egypt
27. CER.2012.04560 DAMAR Egypt
28. CER.2012.04171 The roof of the Church of Saint Nicholas Albania
29. CER.2013.04848 Repository in Saqqara Egypt
30. CER.2014.05007 Al-Fakhani Mosque Egypt
31. CER.2014.05069 Fatimid and Ayyubid Walls of Cairo Egypt
32. CER.2014.05075 Repository in Saqqara Egypt

Country Study Myanmar	
33. Award Aung Zaw (Irrawady) Myanmar	34. SC.2012.04197 Changing the Silent Zone Myanmar
35. Award Maung Thura (Zarganar) Myanmar	36. SC1.2012.04276 Blue Wind Mountain Multimedia Art Festival Myanmar
37. CER.2012.04109 Rehabilitation of the retaining wall of Baya Gyi Myanmar	38. SC1.2014.05138 Beyond Pressure Public Art Festival Myanmar
39. CER.2012.04616 Damage Assessment Mission Earthquake Myanmar	40. SC1.2014.05199 Rhythm and Peace Youth Social Cohesion Project Myanmar
41. CER.2013.04768 The rehabilitation of the Shwe Yat Taw Pagoda Myanmar	42. SC2.2013.04852 Human Rights Film Festival Myanmar Myanmar
43. SC1.2012.04185 2nd Rendezvous Sea Urban Art Festival Myanmar	44. TI.2013.04785 Eliza Vitri Handayani, Pascal Koo Thwe and Bernice Chauly to Bangkok Myanmar
45. SC1.2012.04196 2012 Beyond Pressure Festival of Contemporary Art Myanmar	46. SC1.2012.04197 2012 Changing the silent zone (Irrawady) Media Journalism Myanmar

Country Study Egypt	
47. Award Fouad Negm Egypt	48. CER.2014.05020 Emergency restoration materials for bomb blasted Islamic Museum Egypt
49. CER.2012.04554 Al-Fakahani Mosque Egypt	50. FF.2013.04642 Green Crafts project Egypt
51. CER.2013.004585 (CER top) Workshops and awareness on heritage conservation Egypt	52. SC.2012.04381 Audio guide to the Egyptian Museum Egypt
53. SC.2012.04462 Arab Digital Expression Camp Egypt	54. SC2.2013.04840 Revisiting Memory Egypt
55. TI.2012.04158 Noura Hassanein, Ahmed Azmy, Mohammed Saleh, Alaa Samman, and Bassam Bou Diab	56. TI.2013.04801 Abeer Soliman and Asmaa Azaiseh to Amsterdam

Egypt	Egypt
57. TI.2012.04218 Sondos Shabayek to Hay Festival Beirut Egypt	58. TI.2014.05060 Chaabi Quartet to the Netherlands Egypt
59. SC2.2013.04859 The Arena of Change Egypt	60. TI.2014.05247 Marihan Samy to the Netherlands Egypt
61. TI.2012.04243 Khalid Gueddar and Mohammed Shennawy to the Netherlands Egypt	62. TI.2014.05306 Mohammed Elmasry to Haiti Egypt
63. TI.013.04652 Mounir Saeed to Amsterdam Egypt	64. TI.2015.0555 Nadia ElSayed to Finland Egypt
65. TI.2013.04793 Hussein Khaddour, Saba Nazi Enjileh, Amany Atef Taha Ibrahim and Shady Abdelr Egypt	

Country Survey – Somaliland	Country Survey – Albania
66. N.2014.05077 Redsea Online Cultural Foundation Somaliland	67. N.2011.03898 TICA – Tirana Institute of Contemporary Art Albania
68. SC.2012.04364 Afrikanation International Art Exchange Somaliland	69. FF.2014.05080 Socialist Realism (Again) Albania
70. FF.2012.04503 Hadraawi Publication Somaliland	71. no code – Vernacular Tower Houses of Gjirokastra Albania

Country Survey – Syria	Country Survey – China
72. N.2012.04333 Dox Box Syria	73. N.2007.02505 BizArt China
74. FF.2013.04640 In/Out Syria – reclaiming culture and identity Syria	

Annex 6. Translated results frameworks

Grants and Collaborations

Program goals Grants and Collaboration	Outputs/activities	Results
1. Supporting cultural initiatives and exchange in zones of silence and (post) conflict areas	1.2 In 2016 the Prince Claus Fund has financially supported 125 short-term cultural projects and publications in zones of silence and (post) conflict areas	Short-term cultural projects and publications were realized in zones of silence and in (post) conflict areas.These activities were effective (according to the goals that are defined in the project proposal) and were received in positively In the target groups (as defined in the project proposal) General: - Artistic value - Innovativity - Social relevance (including intrinsic social relevance) - Cost-effective
	1.2. In 2016 50 emerging artists and intellectuals from zones of silence and (post)conflict areas have received financial support to enlarge their artistic or intellectual capacity or network.	Enlargement of artistic or intellectual capacity or network of the artist or intellectual
	1.3 In 2016 20 artists, intellectuals and cultural organizations who completed successful short-term projects with the support of the Prince Claus Fund have been brought to the attention in their own region of in the Netherlands (i.e. activities such as the gallery, speed dates…)	Artists who received support (through G&C) are brought to the attention In their own region or in the Netherlands
	1.4 In 2016 100 artists and intellectuals from zones of silence and (post)conflict areas have received financial aid to support an exchange or travels to visit colleagues in the region or other continents in the South ('mobility fund')	
	1.5 In 2016 10 local development organizations have included cultural components in their activities.	

Network Partner Programme

Program goals Network Partner Programme (Collaborations)	Outputs/activities	Results
2. Strengthening of cultural organizations and their networks in zones of silence and (post) conflict areas.	2.1 In 2016 the Prince Claus Fund has entered into collaborations with 5 emerging local cultural organizations in zones of silence or (post)conflict areas for a period of 1 to 2 years. 2.2 In 2016 the Prince Claus fund has entered into collaborations with 5 established cultural organizations from (post) conflict areas for a period of 4 years.	Demonstrable strengthening of the capacity of local, emerging cultural organizations who have received support by the Fund. Established cultural organizations have expanded their network and are pioneers in advocating the importance of culture in their country or region
	2.3 In 2016 10 network meetings have been organized (twice a year, of which once in the Netherlands) for cultural organizations from (post) conflict areas and zones of silence with which the Fund is involved in long-term collaborations.	Cultural organizations from (post)conflict areas are using the new contacts they have met during the network meetings and in other circumstances
3. Collaborating with local funds (i.e. funds present at the location, not excluding Western donors) with the aim to support culture in zones of silence and (post)conflict areas.	3.1 In 2016 the Prince Claus Fund has developed 5 strategic alliances with local funds in zones of silence or (post) conflict areas through which joint calls for proposals can distributed and through which knowledge of and experience with specific regions and disciplines can be shared (with possible participation of other Dutch funds).	Exchange of knowledge and experience between the Prince Claus Fund and 5 local funds about the financing and realization of innovative cultural projects in (post)conflict areas and zones of silence. The funds will have also jointly supported a number of projects.

Cultural Emergency Response

Program goals CER	Outputs/activities		Results
1 The preservation and/or restoration of cultural heritage that is meaningful to the local communities* which has been damaged or destroyed through man made or natural disaster

* "not a heritage organization, we act for the community"

Unique niche: where others are not (yet) able to intervene | 1.1 In 2016 75 cultural emergency situations are identified in response to conflict and/or disaster.

1.2 In 2016 a total of 75 local cultural acts have received financial support to ~~restore~~ preserve monuments, collections, libraries, archives (or other physical cultural heritage, or physical components of cultural heritage) in countries struck by war and/or natural disaster. | Ambulance function is performed against a current threat

And/ or

Preconditions are created for the protection (with tools such as evacuation, stabilization, damage assessment, documentation…) | In 2016 the preservation (appropriate to the 'ambulance function' of CER) of 75 monuments, collections, libraries, archives (or other physical cultural heritage, or physical components of cultural heritage) is secured in at least 12 countries that are confronted with conflict and or natural disaster. |
2 The strengthening of the local capacity for the preservation of cultural heritage and/or its restoration in regions that are confronted with man-made or natural disasters.	2.1 In 2016 a total of 25 cultural actors have received financial support for the training of local professionals in methods of preservation and restoration for cultural heritage after war and/or natural disaster.		In 2016 at least 500 local professionals have expanded and strengthened their skills in the areas of preservation and restoration of cultural heritage in the context of the executed restoration projects.
	2.2 In 2016 a total of 75 cultural actors have received financial support for the temporary engagement of local professionals to collaboration of the restoration of cultural heritage that has been damaged by war and/or natural disaster (as part of the projects mentioned in 1.2).		In 2016 at least 750 local professionals have gained practical experience in the restoration of cultural heritage during a cultural emergency aid project.
(Original) 3. The strengthening of the local and international awareness of the value of cultural heritage in areas that are confronted with disasters that are	3.1. The fund makes an effort to realize follow-up funding for the continuation of the restoration. Combination of the activities (1+2+4): Network, Collaboration, Training, Engagement of local community, Outreach ….		In 2016 at least 25 projects have received necessary follow-up funding after the initial repairs/restoration that are funded by the Prince Claus Fund. This contributes to the sustainability of the emergency activities.

man-made or natural and the potential of this in processes of reconstruction	(though not necessarily direst efforts for follow-up funding)	The strengthened awareness of the value of cultural heritage is expressed in the continued funding by others than the PCF (25) for projects that were initially supported by the PCF.

Awards

Program goals AWARDS	Outputs/activities	Results
1. The enlargement of the visibility and support of artists and intellectuals who through activities of high artistic quality have made a special contribution to culture and development.	1.1 In 2016 55 artists and intellectuals who have attained excellent accomplishments in the areas of culture and development have received the Prince Claus Award (unconditionally).	~~In 2016 80 90% of the laureates of the Prince Claus Fund Award have reported that their national and international fame and network have increased~~ (to 3) In 2016 the evaluation has shown that the laureates have a positive impact on their environment (in various ways).
	1.2 In 2016 the ~~main~~ laureates of the Prince Claus Award (5 main laureates and 50 laureates) have participated in the ceremony in the Netherlands in the presence of 420 national and international guests. Moreover, the ~~other~~ laureates (50+) have participated in a ceremony in their own country at the Dutch embassy in the presence of the Dutch ambassador-representative and a leading representative of the local cultural scene.	
	1.3 In 2016 5 award books are published and distributed to 20.000 individuals and organizations in the international cultural scene.	
	1.4 In 2016 5 films are made with portraits of the laureates, shown during the ceremonies and distributed through the website and vimeo.	

3 (+2) The dissemination of the work and the importance of the laureates To create role models for artists and intellectuals in zones of silence and (post)conflict areas.	3.1 Annual lecture/ symposium focusing on the work of the main laureate	In 2016 80-90% of the laureates of the Prince Claus Award report that their national and international fame (in their own sector, in other cultural sectors and outside of this) and their network have increased.
	In 2016 5000 Dutch nationals have visited the Awards ceremony or a side program of the Prince Claus Fund	
	3.2 Annual exhibitions in which the work of the laureates is showcased	

Annex 7. Evaluation team

Phil Compernolle studied Economics at the University of Amsterdam and at the London School of Economics. Overall, she has over ten years of experience with policy evaluation in the area of international cooperation. In 1999 she was one of the first researchers to use a macro-economic study to review the impact of aids on the South-African economy, after which she worked at the Department for International Development (DFID) as an evaluator. More recently, she worked as an inspector at the evaluation department at the Ministry of Foreign Affairs, IOB, where she was responsible for the policy review of *basic education* and the evaluation of economic diplomacy. At this time, Phil was also member of the Art Commission of the Ministry. She is currently working as an independent evaluator with a number M&E instruments at her command, both qualitative and quantitative. Her extensive experience in different countries (i.e. Colombia, Egypt, Ethiopia, as well as in conflict areas such as Yemen), positions and organisations make Phil a successful team leader with a large international network. Her honest interest in people and the corresponding communicative skills that accompany this interest play an important part in this.

Riemer Knoop formally trained as a classical scholar and archaeologist. Since 1998 he owns a cultural consultancy firm with which he serves a broad range of clients in the areas of policy and innovation in the cultural sector. From the outset, Riemer Knoop has been internationally active in various areas, including the digitalization of heritage, protection of archaeological heritage (Council of Europe) and advising on heritage policies in Eastern Europe in pre-accession processes. In his capacity as professor of cultural heritage at the Reinwardt Academy he researches non-western conceptions of heritage and culture (China, Thailand, Surinam) for which he frequently travels abroad as a visiting professor. Since 2000, Riemer has been a member of various advisory committees that focus on the development of quality assessments for a large number of cultural institutions and programmes. Therefore, with his well-developed powers of cultural judgement and experience with interventions in the Netherlands and abroad, as well as a solid understanding and knowledge of the diversity of heritage and cultural practices across the globe, Riemer Knoop delivers a valuable contribution to the PCF-evaluation.

Philip de Jong is partner/director at APE, a consultancy firm with ample experience in the field of policy-based research and the economics of the public sector. Education, art and culture are one of the areas in which APE is specialized. Philip de Jong studied econometrics at the University of Amsterdam, attained his PhD in 1990 and has been endowed professor Economics of Social Security since 1992, at the Erasmus University in Rotterdam until 1999 and afterwards at the University of Amsterdam. De Jong has written a large number of national and international publications. As a consultant he has worked for both international organisations, such as OESO and the World Bank, and for national public and private organisations. He coordinated various evaluation studies, such as the baseline study for the evaluation of food security in Bangladesh for IOB, as well as various studies in the cultural sector, such as studies on the economic developments in the cultural sector and on artist fees.

Anne van Dam is an art historical researcher and project manager. She studied Cultural Sciences (cum laude) at the University of Amsterdam and World Art Studies at Leiden University, graduating with a specialization intercultural art and art history. Working for the Cobra Museum, the National Museum for Ethnography in Leiden and Framer Framed, she has acquired experience as a researcher and in

working on exhibitions and side programs with an international focus. Among other things, she has worked on the exhibition series Crisis of History about ideological conflicts and contemporary art in the Middle East. Due to this experience, as well as through international conferences, her education and travel experience (mainly in Asia) she has an excellent overview of the relationship between the Dutch and international cultural sector. In her various places of work, she has been engaged with the evaluation of exhibitions, educational programmes and other activities based on previously defined parameters in grants proposals and project plans.

Zaw Lynn holds a M.A. Degree in Myanmar Linguistics and a Diploma in Archaeology from the University, Myanmar. He had a Fellowship of Peace Studies at Bradford University, United Kingdom. As part of his study of Archaeology, he conducted archaeological excavations at ancient sites, especially in Bagan, Myanmar, and worked on preservation of mural paintings. Since 1997 he has been working as a tour guide for wide range of international visitors. Zaw Lynn has a great interest and knowledge of the cultural sector in Myanmar. Through his studies, he is well aware of the state of the cultural heritage of the country. He is well connected with different actors from the cultural sector through his active involvement in this sector, among which through his extensive private library, which is used by many key cultural actors in Myanmar. This knowledge and experience combined with his excellent command of the English language, makes Mr. Zaw Lynn an invaluable member of the evaluation team (e.g. providing the necessary context analysis for the assessment of the relevance and effectiveness of activities of the Prince Claus Fund).

Abla elBahrawy is an architect and researcher from Cairo, Egypt. She holds an MFA from Sandberg Institute in Amsterdam. She was a teaching assistant of architecture and urban design at the German University in Cairo. She also worked as an architect at the German Archaeological Institute in Cairo. Since 2010, Abla has been conducting a project that investigates excavation houses in Luxor. Her work includes historical research, architectural survey and documentation, and extends to broader questions about criticalities related to the practices of archaeology and historiography as a whole. Her operation at the intersection of art, cultural heritage and the built environment allows for her various connections and expertise in those fields, particularly in Egypt.