

# ANNUAL REPORT 2016



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# 1 MANAGEMENT ACTIVITIES

## 1.1 ORGANISATION 1 JANUARY TO 31 DECEMBER 2016

### FOUNDATION BOARD

Mirjam Eglin, President  
Ursula Frauchiger, Vicepresident  
Lorenz Indermühle / Roland Kobel /  
Walter Rumpf / Beat Wismer /  
Kaspar Zehnder / Kathrin Hunziker,  
Honorary member

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Mirjam Eglin / Ursula Frauchiger

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Beate Engel, Programme Manager Culture  
Myriam Vetsch, Backoffice Manager  
Susanne Bachmann, Backoffice  
Trixi Vogl, Temporary Assistant

### CULTURE

Ursula Frauchiger / Beat Wismer  
Kaspar Zehnder

### CONFLICT AND VIOLENCE

Lorenz Indermühle

### MEDICAL RESEARCH

Mirjam Eglin

### EDUCATION AND SCHOOL PROJECTS

Walter Rumpf

### Education Committee

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Kathrin Hunziker / Samuel Hunziker /  
Hanspeter Rohr

### PROPERTIES AND INVESTMENTS

Roland Kobel

### Investments & Assets Committee

Mirjam Eglin / Roland Kobel / Daniel Caflisch /  
Peter Spinnler

### Properties Committee

Ursula Frauchiger (until May 2016) /  
Roland Kobel / Herbert Mössinger /  
Andreas Lauterburg (until May 2016) /  
Michael Högger (developers' representative)

### AUDITORS

BDO AG, Burgdorf

### ACCOUNTANCY AND TRUSTEES

Treuhand Brand AG, Bern

1.2 PRESIDENT'S REPORT  
2016

*Unsere Sicherheiten dürfen nichts Starres werden,  
sonst brechen sie*

Robert Walser

*In the spring of 2016 the Stanley Thomas Johnson Foundation launched the pilot project "2<sup>nd</sup> Chance for a 1<sup>st</sup> Education" in collaboration with the Department of Public Education of the Canton of Bern and the career advice centres BIZ. We were also able to secure the participation of the atDta Foundation. The goal of the project is to offer a people over the age of 25 a fresh opportunity to complete a vocational qualification, thus enabling their integration into the job market. The participants in the project went through a challenging selection process and are currently applying for apprenticeships. They are well qualified and highly motivated to make the best of this opportunity. Our foundation supports the participants financially and provides them with a coach for support during the whole process.*

Although the educational sector is relatively new to our foundation, in cooperation with experts in the field we have been able to identify and analyse gaps in the current education system and implement measures to address these. With the pilot project "2<sup>nd</sup> Chance for a 1<sup>st</sup> Education" the foundation has developed a first initiative of its own, with the goal of achieving the greatest possible impact in a carefully selected area.

Focused partnerships with knowledgeable, specialised partner organisations (both public institutions and private businesses) enable the foundation to actively initiate processes of change and set new impulses. This proven approach also applies to our focus on promoting research in the medical sciences. Since 2014 the Foundation has been involved in the research programme "Palliative Care" at the Swiss Academy of Medical Sciences. The programme supports the expansion of research in palliative care in Switzerland. In collaboration with the Gottfried and Julia Bangerter-Rhyner Foundation, the Stanley Thomas Johnson Foundation provides fund-

ing of about 1 Million Swiss Francs a year. Three years into the project we can report that research in palliative care has been advanced significantly in terms of results and methods and is now more solidly established in medical faculties. The number of high quality research proposals is growing and there are healthy signs of competition for financial resources.

The Swiss Foundation Code recommends that foundations increasingly conceive themselves as "impact units". This includes the principles of asset management. Ideally, asset management should not conflict with the foundation's stated mission. The foundation board therefore intensively engaged with this question in 2016 and commissioned the investment committee to examine alternatives to the current investment strategies. From summer 2017, the foundation will consistently shape its investment policy according to criteria of sustainability. The foundation board thus ensures that the foundation's mission is realized not just in the individual support sectors but also in the management of its assets, achieving the greatest possible unified impact through the entirety of its activities.

I would like to thank the members of the board and all our staff and committee members for their dedication and commitment.

Dr. Mirjam Eglin

## 2 FUNDING ACTIVITIES

### 2.1 FOCUS: “CULTURE AS A SOCIAL SPHERE OF ACTION”

*Social relevance is an important criterion for the evaluation of submissions to the Stanley Thomas Johnson Foundation in the sector of culture. The thematic focus of this year's annual report provides a look at socially and politically engaged cultural initiatives. Selected examples from different fields demonstrate how cultural projects can be directly involved in issues such as migration, peace buildings and environmental protection.*

From September 2016 to January 2017 the classical façade of the Renaissance Strozzi Palace in Florence was redecorated in a perfidious, bold yet simple way by Chinese artist Ai Weiwei. His window framing made of pink rubber dinghies did not just match the façade's pattern perfectly, but also suggested the inhumane plight of the refugees who are currently landing in rubber boats on the shores of Europe.

80 Somalian immigrants took the artist, who has become famous for his commitment to human rights, at his word. On 12 January, they stormed the palace that hosted Ai Weiwei's installation “Reframe” and demanded shelter in the building. The city council then responded, at last, by organizing temporary accommodation for the refugees. The artist welcomed the palace chargers as “heroes of our time” and postulated that contemporary art should be about “sharpening awareness and stimulating intellectual debates”. There is nothing new about artists using their work to draw attention to social grievances. In the face of current turbulence in the world, however, cultural initiatives increasingly go beyond the purely discursive or symbolic level and seek to contribute actively to social change. Our foundation thus receives increasing numbers of applications for such projects, with long-term, interdisciplinary orientations that require commitment beyond the usual production contributions.

#### ART AND PEACE

But how can artistic approaches align with the goals of peace building, development, environmental policy, or integration work? In her essay about the role of “Art in initiatives for peace-building and development” Dagmar Reichert suggests that it is precisely the intrinsic artistic aspects of the unexpected and experimental that can have a significant impact in peace building. Dagmar Reichert is the director of Artas, a Swiss Foundation that initiates art projects in regions undergoing reconstruction following armed conflict, supported by private and public funding. One focus project is the Tskaltubo Arts Festival in Georgia, which seeks to integrate Abchasian refugees and took place for the fourth time in 2016 with the participation of artists from Switzerland. The construction and administration of the festival was supported in 2014–2016 by the Stanley Thomas Johnson Foundation with funds from both the sectors Culture and Conflict and Violence. The Tskaltubo Arts Festival in Georgia is a successful example of a project of cultural exchange providing a framework that enables artistic self-determination, aesthetic ambitions and social impact on different levels.

The organisation of the Festival's next edition will be handed over to local organisations in the coming months, since they have taken on increasing responsibilities in recent years. In 2017, the first higher education course in “Arts and International Cooperation” will launch at the Zurich University of the Arts with the involvement of the Artas Foundation. This allows for a transfer of know-how on both sides: the practical experience gained by Swiss organisers in Georgia while working with partner organisations in the country will be passed on and reflected on.

The British organisation Culture and Conflict also combines practice and theory in the field of artistic research in areas of conflict. Culture and Conflict gives university scholarships in London to individual artist from regions affected by armed violence. The scholarship programme is linked to a research environment in which artists and researchers from various disciplines engage with the causes and consequences of international conflicts and examine the applications and impact of artistic practice in this field. The Johnson Foundation funded the first year of an MA course for Afghan artist Orna Kazimi at Saint Martin's College at the University of the Arts London. Her interview with director of Culture and Conflict, Jemima Montague, demonstrates the many obstacles faced by a talented young artist to be able to study in London, and how her experiences with social injustice and violence influence her art.

#### ART AND ENVIRONMENT

Brazilian Photographer Marizilda Cruppe's recent work focuses on topics related to human rights and social injustices in Brazil. In 2016, she won the Greenpeace Audience Award for her project of profiling a group of female activists who are fighting for environmental protection on the Brazilian Rainforest. It is literally a fight for life and death between investors, landowners, and traditional inhabitants who depend on the rainforest for survival. Cruppe's series of photographs is an homage to the courageous mothers, workers, local politicians and activists who resist this exploitation of nature. The photographs published in this annual report give a first look at the photographer's ongoing research.

The Greenpeace Photo Award was launched in 2012 and was supported by the Johnson Foundation in 2014 and 2016. The goal of the photography competition is to promote photo journalism

with artistic or conceptual approaches to environmental themes and to raise public awareness. Particularly interesting about this project is that it goes beyond the usual art world tools of jury competitions and exhibitions to explore new channels to access and engage its public. Besides two jury awards, there is an audience award selected by public online voting, which went to Marizilda Cruppe and in which 19'000 virtual visitors participated. The photo projects will be exhibited at the Coalmine Gallery in Winterthur and in GEO Magazine via a media partnership.

Art cannot save the world and is not a panacea for social ills. But initiatives such as the Greenpeace Photo Award, the scholarships awarded by Culture and Conflict or the Tskaltubo Festival exemplify that art projects can open new possibilities of action and reflection in volatile social situations.

Beate Engel

## 2.2 ART IN INITIATIVES FOR PEACE-BUILDING: A MATTER OF INSTRUMENTALISATION?

*The Swiss artasfoundation initiates art projects in regions of reconstruction following armed conflict. In collaboration with local partner organisations the foundation organises workshops, performances and manages art spaces. So far, they are particularly active in the southern Caucasus. With the support of the Stanley Thomas Johnson Foundation – a total of CHF 80'000 from 2014 to 2016 – the artasfoundation established an annual arts festival in Tskaltubo, Georgia. Goal of the festival is the local integration of refugees from the war of secession in Abkhazia. The contributions of the Stanley Thomas Johnson Foundation were mainly used for preparatory workshops with Swiss groups in the fields of theatre, dance, visual arts and music. With every edition of the festival, increasing responsibility shifted to the local NGO, supported by capacity building in cultural management. In the future, the Tskaltubo Art Festival will be placed completely in the hands of our partners in Georgia. Dagmar Reichert is the managing director of the artasfoundation and lecturer for art theory at the Zurich University of the Arts. She has managed several art projects in Georgia and other conflict regions (see [www.artasfoundation.ch](http://www.artasfoundation.ch)).*

In the last decade, the international peace-building community became increasingly aware of the catalysing role of artists in protests against state repression. Scholars and donors then also began to look at activities that had long interested practitioners in this field, namely artistic responses to post-conflict situations and reconciliation processes. In development cooperation, a parallel rise of interest in art-based approaches, particularly for working in fragile contexts, could be observed.

In these discussions the term “art” has often been misleadingly conflated with “culture”. Thus, within the present, general concern about “con-

flicts between cultures” or about “strategically harnessing cultural differences in struggles for power” the contours of this evolving, more specific concern with art (or “culture” in a narrow sense) have sometimes been blurred.

In this context, I propose to describe the meaning of “art” (be it music, visual arts, poetry or dance) as an invitation to look at the world in a special way. In everyday life, we often act based on a functional attitude. We strive to use resources, in particular our own time, efficiently and to act providently. Only in special moments do we allow ourselves a space for the assumption of plenitude, where foresight can be put aside and we can allow ourselves to experiment with possibilities. It is the space of laughter, of hospitality, of experiencing beauty. Perhaps it is the space one must enter for change to happen – including the changes needed for peace-building. This space unfolds when we shift to relating to the world in a different way, a way that philosophy describes as an aesthetic relationship. In the context of peace building and development, then, what I propose to call “art” are actions or artefacts that invite us to shift to such an aesthetic perspective; actions or artefacts that sometimes cannot make sense unless we view them aesthetically.

### POTENTIALS AND CHALLENGES OF ART INITIATIVES

Reflecting on the potentials of art initiatives in fragile regions one might differentiate according to conflict phases, as demonstrated below. Still, while pointing to the wide scope of art initiatives, such a division of the potentials of art according to conflict phases remains very rough, as is any description of a heterogeneous society by means of a phase-model.



Tskaltubo Art Festival 2016, photographer: Frank Ellenberger

### THE POTENTIALS OF ART IN DIFFERENT PHASES OF CONFLICT

When conflict is latent or emergent, art initiatives can

- ask “hot questions” and make conflicts visible
- bring people together for discussion and contribute to the activation of a public sphere
- connect people to act together (in constructive or destructive ways!)
- create new links to isolated population groups or countries
- give a voice or visibility to ignored minorities
- open a space for experimenting with new conceptions of self and other
- offer a realm for (self-)expression, (self-)respect and dignity where economic perspectives are lacking
- ...

When conflict is escalating, i.e. during direct violence, art initiatives can

- maintain and provide a space of “civilisation” and discussion
- provide a frame for expressing emotions in a safe way

- invite the “sovereignty of laughter” (relativizing the situation)
- ...

In post-conflict reconstruction, reconciliation, and long term peace building art initiatives can

- demonstrate that life is returning in the direction of “normality”
- create an occasion for diversion and joy
- offer rituals for mourning
- provide a space to share/hear different and conflicting (hi-)stories
- give an impulse to leave a “victim” status behind and to take initiative
- initiate group-cooperation and reduce isolation
- offer an occasion to collaborate for members of (formerly) opposing sides
- provide form for expressing traumatic experiences (art therapy)
- lead to potential sources of small income
- ...

From the potentials of art, it is only a small step to its challenges. Those reach much further than the – one is tempted to say “usual” – challenges people from privileged countries face, when they are confronted with the human cost of global inequalities while working in the global south.

But first one remark: As capacities, potentials of art need not automatically lead in a “positive” (i.e. constructive or peaceful) direction. Positive directions are quite likely for some of them. But for others, such as art’s capacity to incite discussion and to connect people, one needs to differentiate: Shared aesthetic tastes, or – on a more physical level – shared rhythms have a strong binding capacity, which can easily be used by people in power (be it with “good” or “bad” intentions). From their controlling position (over the microphone, or through marketing and media) they can charge this binding force with quality: with a “warm” sense of belonging, which enables inner differences and openness towards others, or with pressure towards unification and strict in-group vs. out-group boundaries, which may ultimately lead to violence. Thus, it should be part of every conflict analysis for art initiatives in fragile regions to clarify whether a newly forming group has a chance to be led by “connectors” committed to peaceful co-existence.

An even more fundamental challenge for art initiatives in fragile regions is related to what I’d like to call, “the question of intentionality”. It is of central importance for art, and via art initiatives it could also move into the focus of the general discourse on peace-building and development cooperation. I use the term “intentional” to characterise a process that starts from a defined state and is oriented towards a pre-given objective. It is a way of proceeding from a clearly identified place,

towards a result which can be described beforehand and does not first need to arise out of the process itself. (The source of this definition of original state and objective is of secondary importance.)

In striving for precision and often also in proceeding quite systematically, artistic work is similar to such intentional work according to a given plan. But it differs fundamentally in its logic. Let’s take a proto-typical example of an artistic process: It is organised in a way that can lead to an outcome one did not know and could not foresee. As such, it is like other forms of research. But unlike research processes, which use creativity for problem solving, artistic creativity does not start out with a given problem. It rather begins from an observation or irritation, which attracts the personal interest of an artist, who then follows its different aspects or threads to see where they might lead. The infinity of possible paths is greatly reduced by the respective personalities of the artists and by certain frames or procedural rules they deliberately set for themselves. These frames, however, cannot be equated to the goal of a plan. When working according to a plan, the goal provides the direction. In artistic work, by contrast, the compass is a physical sensation, which stimulates the intellect. It is a feeling (not an emotion) of coherence and richness, and of excitement (which art theory takes as the criterion for “aesthetic judgement”), a very subjective criterion, which we nevertheless might be able to share.

#### INTENTIONALITY AND INSTRUMENTALISATION

How can this specific logic of artistic processes fit into the intentional processes of peace building or development work, which put much effort into describing the problematic of a present situation



Tskaltubo Art Festival 2015, photographer: Natela Grigalashvili

and elaborating what better situations should be aimed at? Who even formulate a “theory of change” to explicate why a certain strategy could be useful for leading from a problematic present to a better future?

When considering the potentials of art it is easy to imagine that an art project might be successful in contributing to conflict resolution or development, even if (or as long as!) such ends have not been intended by the artists who conducted it. Let’s take theatre as an example: artists may, in some theatre production in a post-war situation, simply wish to perform again and may be interested in a certain play, perhaps even a norm-provoking one. Still, or perhaps because of this, they may evoke amongst the spectators the feeling that “life is returning in the direction of normality”.

But asking the other way: can art unfold its potentials for peace-building or social transformation if their realisation via an art project is actually intended? My provisional answer is this:

Even though artistic processes cannot work according to a logic of intention, the aim of peace-building or social transformation can be built into the above mentioned “frame”, within which the artistic process can unfold. Such a frame might be given by the setting in which an art project takes place (e.g. a war-affected village) and/or by the personality and previous experience of an artist. In art projects initiated by our foundation, I try to separate the role of the artist from my frame-setting role as a curator. It is the task of the curator to have a plan, to identify the war-affected context, analyse it, invite “appropriate” artists based on their previous work, and give them some basic orientation. The curator then only interferes in the artistic process if the artists wish a partner for discussion, and otherwise maintains the tension between the curatorial intentions that were involved in setting the frame and the art process itself. In this way, they create scope for unexpected, context specific possibilities.



Tskaltubo Art Festival 2016, photographer: Fenja Läser



Tskaltubo Art Festival 2016, photographer: Frank Ellenberger

An example from a project initiated by the *artasfoundation* in Georgia: during several weeks of shared creative work with displaced people, artists were able to see different aspects of these people than the representatives of state aid organisations who initially suggested the site of the project and introduced the participants to the situation. To them, the people appeared in their role as victims. The artists on the other hand experienced the same people's gift for improvisation and inventiveness (partly born from adversity) when in the course of the project there was a need to set up communal meeting spaces with limited funds available to do so. Busy, improvised workshops appeared in back rooms and a variety of manual skills came to light: potential for shared creative solutions that was unexpected – perhaps even for the participants themselves – and possible starting points for new initiatives.

in a field where there are no easy recipes and models cannot easily be transferred from one context to another, the logic of art projects might be helpful for context specific decisions. It would mean limiting intentionality to the most general framework for action and retaining – in spite of institutions' and donors' needs to plan and control – a safe space for experimenting and for following even seemingly irrelevant observations, to see where they might lead: perhaps to peaceful social relations that previously seemed unimaginable.

Dagmar Reichert

Scope for unexpected, context specific possibilities may be needed for peace building or social transformation in general. Of course, these require clear goals and long-term strategies, but





Orna Kazimi, *Untitled*, 2016  
mixed media on paper, reproduced by permission

### 2.3 INTERVIEW WITH ARTIST ORNA KAZIMI BY JEMIMA MONTAGU, “CULTURE AND CONFLICT”, LONDON

*“You hide your nationality,  
like a crime...”*

*Orna Kazimi is an Afghan artist currently in the first year of a Masters in Fine Art at Central Saint Martins, University of the Arts, London. Her scholarship part of the Culture & Conflict Visiting Artist Programme 2015 – 2017, which the Stanley Thomas Johnson Foundation supported with 50'000 GBP. Culture & Conflict is a UK non-profit which supports and promotes artists from conflict and post-conflict areas around the world, who bring their specific experiences to their artistic research.*

*Jemima Montagu is co-director of Culture & Conflict.*

*Jemima Montagu: You are from Afghanistan, but you were born in Iran. Please can you explain your story?*

*Orna Kazimi: I was born in Masshad, in Northern Iran, in an Afghan refugee community. My parents had fled Afghanistan before the revolution in 1989 and had settled, along with many other Afghan refugees, in a suburban area of Masshad called Golshahr. It's a normal suburb, not a refugee camp, where most Afghan refugees live. Hardly any Iranians live there and we were always treated as second-class citizens.*

*So although you grew up in Iran, it did not feel like your own country?*

*No, Iranians did not treat Afghans very well. We were always treated like the lowest class and forbidden to travel in certain areas of the country. We had refugee cards that had to be extended every six months. We were always outsiders. My older brother went to university, but when it came to my turn, the government changed their policy and said I was not eligible because I am Afghan. Racism is acceptable because it comes from the government.*

*What did you want to study, and how did you manage to finish your studies?*

*I always wanted to study painting but studying art costs a lot and my family could not afford it. So I decided to study Natural Resources Engineering. However, that year the authorities said Afghans were not allowed to sit the entrance test to university. My friends and I protested in the streets. Some were even arrested as a warning. I decided to try my luck and take the test, even though the university said they did not know if I would get a result. Not even the authorities really knew what was happening. But I was lucky – they admitted me to university, and I was the first girl to go to university in my family.*

*When did you first realize you wanted to become an artist?*

*My older sister was a self-taught painter and as a young child, I grew up familiar with art and music. My other sister played guitar. There was a creative atmosphere. I was always making drawings in different notebooks, but studying art was not possible because it was too expensive. I needed to get a proper education and earn money.*

*When did you first have the opportunity to study art?*

*I started taking external courses in drawing and painting while I was at university. My teacher was Ustad Hussein Wahed and he taught me the power of line, of being free and creative in my work. I was desperate to drop out of university – it was very tiring and my study of natural resources gave me an allergy to nature! But my parents convinced me to stay and were, of course, very proud when I graduated.*



Portrait Orna Kazimi, 2017, reproduced by permission

*When did you first go to Afghanistan, and did it feel like 'coming home'?*

After graduating, I got a job at IOM (International Organization for Migration) in Kabul, and this was my first visit to Afghanistan. Then I had no connection to Afghanistan, not even any family left, and I needed a job to go there. When I got to Kabul, I could not speak proper Dari [the main language of Afghanistan]. I spoke Dari with a Persian accent, and my ethnicity was another problem: I was a Hazara speaking Dari with a Persian accent [Orna is from the Hazara ethnic minority]. I was still an outsider.

Later, I made friends and I started to feel like 'one of them'. It was much better than being in Iran. Afghans in Iran have much lower self-esteem: you hide your nationality, like a crime.

*In Afghanistan you began to meet other artists and build an artist community. What was the turning point that made you decide to pursue a career as an artist?*

In 2013 I won a place in a competition for the Afghan Contemporary Art Prize. It was really exciting and I took holiday from my job so that I could attend the two-week workshop. This was the first time I able to devote my whole day, morning to evening, to making and developing my art practice. We had a really good group with different teachers and subjects everyday. We learned to make sculpture with plaster or to make art from music – and all our expenses were covered. This was the first step – I really felt that I was doing what I wanted for the first time, without being worried about other work and responsibilities. Art wasn't marginal any more, it was the most important thing in my life.

*Can you describe your artwork at this time, and how it changed when you went to Afghanistan?*

In Iran I spent a lot of time sitting alone in my room, on a chair, making drawings and paintings. I was very isolated, and my work became preoccupied with the body and the chair. Unconsciously my bodies and chairs were dissolving into each

*This is why 'home' is a very complex idea for me – I have never really experienced being 'at home'.*

other. I think this relates to the isolation of that specific time. What was the difference between the chair as an object, and my body as an object? They were both decorative, solid. You cannot tell where the figure ends and the object begins.

When I went to Afghanistan, my work became influenced by the one-legged people I saw on the street. You see a lot of them on the streets of Kabul as a result of brutal accidents, bombings. I started to make paintings of one-legged people running away into the darkness. There is a lot of red and black. I connect this to an experience in my childhood, when I was 4 or 5 years old. Our house in Golshah caught fire, and my leg got badly burned. For a long time I couldn't walk properly and I developed a kind of phobia about losing my leg. When I went to Afghanistan it was like seeing my nightmare turned into a reality. I felt very sensitive towards these one-legged people, and I somehow connected them with trees, grass, nature. Their leg is like a stalk or trunk, growing from the ground.

*Please can you describe the work you made for the final exhibition of the Afghan Contemporary Art Prize?*

During the Art Prize there were many different workshops, and so I tried to visualize the one-legged figure in a different way. I learned how to make sculpture out of plaster, and for this exhibition I made a plaster figure leaning against a wall, fading away into a wall. It looks like a skeleton, but it is not, it's about space, not really about the body. It's about both being and nothing.

I was affected by the terrible situation in Afghanistan, and I was feeling quite nihilistic. I was thinking about how easily human beings can be killed, destroyed like insects, and I was learning how to visualise these different feelings of emptiness, sadness.

*You returned to Iran after Afghanistan, determined to study Fine Arts. You tried to enter the Academy of Fine Arts in Tehran, but after two weeks you were told you could no longer attend because you had not studied a BA in Fine Arts. Can you describe this time?*

This was a really difficult time for me. I wanted to study Fine Art in Iran to be close to my mother, but I was not allowed. The official reason was that 'I was not qualified' but I had been accepted originally on the basis of my portfolio. I think it was in some part racism, on account of my nationality, because the painting department had never had an Afghan student before.

My visa for Iran was about to expire and without enrolling in a new course, I would not be able to stay there. My student passport said I was Afghan, and there was no official record that I had grown up in Iran. I had these contradictory feelings. My mother is in Iran but I have no documents to stay there. This is why 'home' is a very complex idea for me – I have never really experienced being 'at home'. I don't know what it means.

Then a friend told me about the scholarship in London. I felt I had no alternative: I had to get the scholarship. It was really a dream to study in London, at a good university, and on a fully-funded scholarship.

*Can you describe some of the challenges you faced in getting the scholarship and the process of getting a visa to the UK as an Afghan passport holder?*

It was a really tight time schedule. I started studying English for nine hours a day because I had only a few months to prepare for the language test. When I got the email with the offer – I just cried! My family were very happy for my future. I am the first one in the family to do a Masters. But after receiving the offer from the university and for the Caspian Arts Foundation

*I have been among those people who are prevented from crossing borders, kept behind walls; and now I am on the other side.*

scholarship, I had to apply for the UK visa. This was very stressful.

*You cannot apply for the UK visa in Afghanistan, so you had to travel alone to India to make your application. First you had to get an Indian visa and travel to Delhi, then wait while the UK visa was processed, not knowing if you would be successful. This must have been very difficult. How did you manage?*

I had sold a painting in Afghanistan and saved some money to pay for my English classes, and then all the travel and visa expenses. It cost a lot of money, and I did not know if I would get the visa. The day before my final interview with the British Embassy in Delhi, I was thinking: "Tomorrow I'll either be going to London or back to Afghanistan." The Embassy did not tell me straightaway, they just gave me a package of documents. I was so nervous I could hardly open the package. I looked at the visa but I couldn't believe it, and had to go back and ask the staff two times to check that it was real. Two days later I was on a flight to London. For the first month I had no feelings at all; I was in shock. The most important thing was getting the visa, and after that everything became blurry.

*You have now been studying at Central Saint Martins for 3 months. Has your work changed since coming to the UK? What are you working on now?*

I think all those experiences – of being a refugee – are coming out in my work. I have been on both sides: I have been among those people who are prevented from crossing borders, kept behind walls; and now I am on the other side. I know what those people – Afghans, Syrians – are struggling for. There are lots of people like me out there, who just didn't get a chance. In the UK I read news about how governments are trying to

protect their people – they are building walls in the name of protecting people. From who – people like me? This is very sad.

One of my recent works is called *The Wall*, and another work is about the situation of refugees. At first they look optimistic and happy – they are very bright and colourful. But when you look closer, there is darkness, sadness.

I am trying to find my own way with materials, and my own way of telling these stories. Recently I have been struggling with materials, and trying to get beyond 2-dimensionality. I was interested by the [Robert] Rauschenberg exhibition that was in London, and I am now working with collage and assemblage, using everyday objects. I start with a real situation, a coffee shop, a kitchen, and then abstract it. I'm interested in illusion and reality.

I'm now going back to the theme of the figure and the chair, where one thing extends into the next. I don't like to say exactly what something is – I like the feeling of confusion. Everything is between things, shadows, in a state of becoming.

*Like you?*

Yes, of course my work is a part of me.

*What do you want to do next? What are your hopes for the future?*

I need to keep studying. I would like to do a practice-base PhD, and I have started to explore scholarships and practical support for this.

I don't know about the future. I can't think too far ahead. There is too much ambiguity in my future.



Orna Kazimi, *Untitled*, 2013  
gipsum, bandages, 46 x 133 cm, reproduced by permission



Loggers buy land inside the reservation illegally and are responsible for the deforestation in these areas. Local environmental activists fight against and report such infractions.



On 24 May 2011 the environmental activists José Cláudio and Maria were shot and killed in an ambush by armed men on the road that crosses the reservation Praia Alta Piranha. The mastermind behind the attack was sentenced to five years in jail, but he is still on the run. A cross was erected as a memorial at the scene of the crime.

## 2.4 AT THE INTERSECTION OF ART AND ENVIRONMENT: THE GREENPEACE PHOTO AWARD 2016

### MARIZILDA CRUPPE: “LIVING AND DYING FOR THE RAINFOREST”

*The goal of the Greenpeace Photo Award is to support high quality reportage photography with artistic and conceptual approaches to environmental themes and to raise public awareness. The Greenpeace Photo Award team works with experts (e.g. Peter Pfrunder, the director of the Swiss Photography Foundation) to compose a list of photographic artists (since 2016 from six continents) who are invited to submit a yet unrealized photo project focused on the environment. The Stanley Thomas Johnson Foundation supported the 2<sup>nd</sup> edition of the Greenpeace Photo Awards in 2014 with a contribution of 20'000 CHF and the 3<sup>rd</sup> edition in 2016 with a contribution of 15'000 CHF.*

The winners of the two jury awards and one audience award are selected from 12 nominations. The prize money of 10'000 Euros is used by the artists to execute their projects and present them to a wider public. The photo projects are published in GEO Magazine and Greenpeace Magazine. The finished projects are also presented to the public as an exhibition, for which there has so far been an excellent partnership with Coalmine, a specialist photography gallery in Winterthur.

The Greenpeace Photo Award is about reaching new audiences and engaging people's curiosity by visualizing complex environmental topics for a broad public, e.g. by enabling online public voting for the audience award. The Brazilian photo artist Marizilda Cruppe won the public voting award 2016 with her project “Living and Dying for the Rainforest”.

The Amazon basin is home to the largest rainforest on the planet, two thirds of which are in northern Brazil. In the past 40 years, almost 20 percent of the Amazon rainforest has been destroyed. The lion's share of this was in Brazil, to

make way for large-scale cattle farming. The land in the Amazon is therefore increasingly contested: investors, landowners and the government wish to use it commercially, while the traditional inhabitants rely on the rainforest for their livelihoods. In the past three years, 92 environmental activists have been murdered in Brazil; many others regularly receive death threats.

Marizilda Cruppe's project follows women who are fighting for the conservation of the rainforest with her camera over a long period of time. Women in Brazil often suffer most from the land disputes. Their environment is characterized by machismo and the role of women in communities is systematically weakened. Nevertheless, environmental activists from indigenous groups and communities who live along the Amazon river are tirelessly fighting for their rights. Cruppe is planning a multi-media project, consisting of photographs, videos, sound recording and texts. These elements will combine to weave a narrative about the everyday life of the activists who persevere in their struggle to preserve our natural resources in the face of violence and aggression.

Marizilda Cruppe, born in São Paulo, Brazil in 1968 was for many years employed as a staff photographer at the newspaper O Globo in Rio de Janeiro. She currently works as a freelance photographer focused on social injustice. Her photos have been published by The New York Times, The Guardian and the BBC among others.



Láisa moves only with difficulty in the forest area where she lives. She had a stroke after her sister and brother in law were murdered. She does not feel safe, but she wants to remain in the forest reservation where she planted many trees

with her husband and children. "I feel repelled by the city; here in my own surroundings I can dream."  
Photographs: Marizilda Cruppe, 2017.

## 2.5 DANCE PARTNERSHIPS

*From 2013 to 2016 the Stanley Thomas Johnson Foundation supported two dance companies from Bern in the form of three-year partnerships that went beyond mere production grants. The supported projects were T42 Dance Projects with a total of 150'000 CHF and BewegGrund with a contribution of 90'000 CHF, for development, networking, educational outreach and training opportunities.*

*Below, impressions of the activities of BewegGrund by artistic director Susanne Schneider and dancer Esther Kunz:*

### AT TIPPING POINT – EXPERIENCES OF THE DANCE COMPANY BEWEGGRUND'S INCLUSIVE APPROACH

The non-profit association BewegGrund promotes an inclusive approach to dance, i.e. people with and without disabilities dancing together. Since its founding in 1998, the association regularly holds courses and workshops with local and international choreographers, works with schools and hosts a biennial festival. The company develops professional stage performances that tour internationally.

The different aspects of our activity – from grassroots work with amateurs of all ages to professional performances and the festival – shape our work and our goals. Our roots in community activism are important to us, and so are our artistic and professional standards.

In the three years of partnership with the Stanley Thomas Johnson Foundation, we had the opportunity of examining and partially redefining our goals. We could intensify national and international co-operations for training and networking, and various BewegGrund dancers took advantage of the training opportunities enabled by the foundation's support.

### AMONG THEM IS ESTHER KUNZ

Esther participated in a stage production by BewegGrund for the first time in 2012. Today she is 31-years old, trained in home economics, writes stories, paints in her time off from her part-time job and loves nature. And Esther is now also a much-noted dancer.

Esther was born with a metabolic disorder that comes with certain physical and cognitive limitations. She did not have any previous dance experience when she first attended one of our workshops, but immediately caught everyone's attention with her strong presence and beautiful quality of movement.

With careful guidance and support and a few adaptations to the rehearsals, Esther was able to participate in a first stage project despite her cognitive limitations. Through the training opportunities enabled by the support of the foundation, Esther could attend several national and international workshops and take a weekly dance class at studio Akar in Bern.

She has significantly developed her dancing skills and participated in her third stage production with BewegGrund in December. In the play *Kippunkt* (Tipping Point, choreography by Günther Grollitsch) she is one of five dancers and compels with a strong, expressive performance.

Susanne Schneider  
Artistic director, BewegGrund

### ESTHER KUNZ WRITES ABOUT HER EXPERIENCES WITH *KIPPPUNKT* AND BEWEGGRUND:

Dancing with BewegGrund has expanded my body's tipping point. Things that I used to find difficult have become better because of all the movement and the belly and back exercises I do now. People around me who know me very well have noticed these changes.

It is very exciting for me to work with other dancers. I like watching them and from their experience I've learned to do everything my own way. Sometimes it is a bit much for me, to always be around people. I balance that by going to my favourite tree, sitting down and just relaxing.

At the premiere in the Dampfzentrale in Bern I was very nervous. I fidgeted behind the curtain. The content of the production *Kippunkt* pushed my limits from the very beginning. I had to walk across wooden boards, which is hard for me because of my balance problems. During rehearsal, I sometimes fell over. Slowly I got back up and tried again. This time I succeeded: I had overcome my own tipping point.



Co. BewegGrund, left to right: Jenny Ecke, Kilian Haselbeck, Oskar Spatz, Esther Kunz  
photographer: Roman Brunner, 2016

### 3 NEWS FROM THE SUPPORT SECTORS

#### MEDICAL RESEARCH

##### RESEARCH IN PALLIATIVE CARE – PARTNERSHIP WITH THE SAMW

With this research development programme the Swiss Academy of Medical Sciences, in cooperation with the Stanley Thomas Johnson Foundation and the Gottfried and Julia Bangerter-Rhyner Foundation, seeks to contribute to expanding and improving research on palliative care in Switzerland. For this purpose, the two foundations combined are providing 1 Million Swiss Francs a year of research funding for the period 2014–2017. In 2016, the Stanley Thomas Johnson Foundation supported the project with 600'000 CHF.

The designation “Research in Palliative Care” covers a large field of research questions, including symptom control (breathing difficulties, neuropsychiatric symptoms, gastrointestinal symptoms, pain), psychosocial and spiritual guidance (quality of life, meaning of life, relatives and dependents), ethical questions (vulnerable populations, end of life decisions, autonomy, euthanasia) and questions around in-patient and out-patient infrastructures.

In 2016, the following research projects were supported in the context of this partnership:

- Prof. Gian Domenico Borasio, Lausanne, Service des soins palliatifs, CHUV: Validation d'un outil d'identification des patients nécessitant des soins palliatifs généraux ou spécialisés
- Prof. Georg Bosshard, Zürich, Klinik für Geriatrie, UniversitätsSpital Zürich: Palliative sedation in Switzerland – medical routine or specialized care?
- Prof. Valerie Fleming, Winterthur, Departement Gesundheit, ZHAW: Where new life meets death: a research based best practice model for palliative and bereavement care
- Prof. Ralf Jox, Lausanne, Chaire de soins palliatifs gériatriques, CHUV: Alzheimer's Disease-specific Intervention of Advance care planning (ADIA)
- Prof. Andrea Koppitz, Winterthur, Departement Gesundheit, ZHAW: Dementia-pall-intervention against symptom burden in Swiss nursing homes based on POS-DemA (DEM-POS)
- Prof. Sophie Pautex, Genève, Unité de gériatrie et de soins palliatifs communautaires, HUG: Comparing the effectiveness of palliative care for elderly people in long term care facilities in Europe and Switzerland part I
- Dr. Gudrun Theile, Zürich, Kompetenzzentrum Palliative Care, Universitätsspital Zürich: Mobile health technologies for palliative care patients at the interface of in-patient to out-patient care: A feasibility study to predict deterioration of patient's health status and aiming to prevent unplanned hospital re-admissions
- Dr. Monika Theresa Wicki, Zürich, Departement Weiterbildung und Forschung, Interkantonale Hochschule für Heilpädagogik: Gesundheit und Entscheidungen am Lebensende von Menschen mit Behinderung – eine Längsschnittstudie

#### CONFLICT AND VIOLENCE

##### ALONG THE REFUGEE ROUTES

In 2016, a large part of the grants in the field of Conflict and Violence went to projects related to the present crisis in Syria and the resulting movements of refugees. Support followed the routes taken by refugees and thus included projects at the source of conflict in Syria, in refugee camps in Lebanon and in Europe, and at support centres in Switzerland. 100'000 CHF were used to continue the work of the Medair emergency aid programme “Life saving humanitarian assistance and increased resilience for crisis affected populations in Syria”. The project secures basic humanitarian needs such as healthcare and nutrition. A contribution of 150'000 CHF for Solidar Suisse was used to support 520 Syrian refugees in camps in Lebanon and 100 destitute Lebanese families with winter fuel and direct payments. The Lebanese population was included to promote mutual understanding.

The pilot project “Football for peaceful co-existence and conflict resolution in Greater Beirut” by the Swiss organization “Right to Play” seeks to contribute to conflict resolution and prevention for at least 500 children through shared football games in the greater Beirut area. The programme brings together groups from refugee camps and local communities, with an emphasis on the equal representation of girls and boys. The initiative, which the Stanley Thomas Johnson Foundation supported with 98'000 CHF, also included professional training for 20 young coaches to ensure a sustainable future for the project.

The initiative “Improving humanitarian response to the refugee crisis in Europe” by the British organization RedR takes an innovative approach to the training and support of small volunteer-based aid organisations that formed in response to the current crisis. Our grant of 52'680

GBP funded training sessions where specific skills and knowledge were exchanged between different charities. As a result, the work in refugee camps in Calais, Greece and Serbia is becoming more efficient and goal-oriented, indirectly benefiting about 12'000 refugees.

Refugees who have arrived in Switzerland often require legal advice and psychosocial support in problematic circumstances. The BAS advice centre (Beratungsstelle für Asylsuchende in der Region Basel) does valuable work advising asylum seekers, from their entering the country to remaining definitively or returning to their country of origin. The project was supported with 50'000 CHF since it makes a significant contribution to the integration and support of asylum seekers.



## EDUCATION AND SCHOOL PROJECTS

### PILOT PROJECT “2<sup>ND</sup> CHANCE FOR A 1<sup>ST</sup> EDUCATION” – PARTNERSHIP WITH THE EDUCATION DEPARTMENT OF THE CANTON OF BERN AND THE ATDTA FOUNDATION “HELP TO SELFHELP”

In spring 2016, the Stanley Thomas Johnson Foundation – in collaboration with the Vocational Training Administration, the Middle School Administration as well as the job- and career advice centres BIZ run by the Department of Education – launched the pilot project “2<sup>nd</sup> Chance for a 1<sup>st</sup> Education”. The goal of the project is to offer motivated people over the age of 25 the opportunity to complete vocational qualifications and enter the job market. The participants have already invested a lot of effort in the pilot project. They are all highly motivated and qualified to make the most of the opportunity offered by the project. The foundation supports the participants financially and provides them with a coach to support them through the entire process. The atDta Foundation Help to Selfhelp contributes towards the costs of the coaching.

In response to the call for applications, 219 people submitted the online form for a first interview at the BIZ centres. The 8 BIZ job centres in the Canton of Bern were responsible for these initial interviews with interested applicants. The career advisors conducted the conversations as standardized interviews. Applicants were allocated to a centre based on their home address. There was a total of 132 interview slots available. In the first round of interviews, 22 people from the French speaking part of the canton were included. On completion of the interview, the BIZ made a recommendation to the project management. Around 60 people were invited to the second round of interviews based on these recommendations, and 34 of them were subsequently accepted as participants in the project.

The task now is to find apprenticeship placements for all of them by June 2017 (see the statistic on page 34).

### COMPETITION “TÊTE-À-TÊTE” – PARTNERSHIPS WITH THE EDUCATION DEPARTMENT OF THE CANTON OF BERN

The competition „tête-à-tête” rewards concepts for innovative cultural education projects that foster close co-operation between artists and schools. In 2016, the Stanley Thomas Johnson Foundation supported the project with 130'000 CHF, thus extending its commitment to promoting cultural education in schools in the Canton of Bern. The competition „tête-à-tête” seeks to encourage artists and schools to work together to develop new kinds of education projects in all artistic fields. Such projects involve pupils actively in both the conception and the implementation stages and establish the school as a recognised centre for culture.

For the school year 2015/2016 nine projects were chosen from 50 applications, awarding a total of about 330'000 CHF. The selection process was conducted in cooperation with an external panel of experts. The results of the projects were presented to parents, other schools and an interested public. Six of these projects were again supported for realization at a different school in the school year 2016/2017. They are:

- “drumrum – die Kleider der Architektur”, execution: Susanne Kels and Nevena Torboski, [drumrum-raumschule.ch](http://drumrum-raumschule.ch)
- “Le Grand Bestiaire des Prévôtis”, execution: Olivier Membrez, Julien Annoni and Antoinette Rychner, execution: Verein [usinesonore.ch](http://usinesonore.ch)
- “move the gibb”, execution: Agata Lawniczak, Pascale Altenburger and Tae Peter, Verein TP productions

## CULTURE



Scene from a rehearsal for “Requiem for a piece of meat”, photograph: Valérie Reding, 2017

- “Tanzparcours in und um das Schulhaus”, execution: Susanne Mueller Nelson, Regula Mahler Bashir and Jenni Arne ([www.susannemuellernelson.ch](http://www.susannemuellernelson.ch))
- “Ouvrir les guillemets/Anführungszeichen”, execution: Marie-Jeanne Liengme, Fanny Rossel & Roland Berner, Nicole Grédy, Vera Trachsel, Elissa Bier and Arnaud Chappuis, création théâtrale bilingue ([www.coursdemiracles.ch](http://www.coursdemiracles.ch))
- “StadtaufLandab”, execution: StattLand, Luzius Engel and Bea Schild ([www.stattland.ch](http://www.stattland.ch))

### JUNE JOHNSON DANCE PRIZE

The June Johnson Dance Prize, launched by the Stanley Thomas Johnson Foundation in cooperation with the Federal Office of Culture, was awarded for the second time for a concept for an unrealized dance project. The prize winner Daniel Hellmann will present his piece “Requiem for a dead piece of meat” in 2017 at various venues in Switzerland, and will appear in June 2017 at the international choreography festival “Tanzplattform” in Bern.

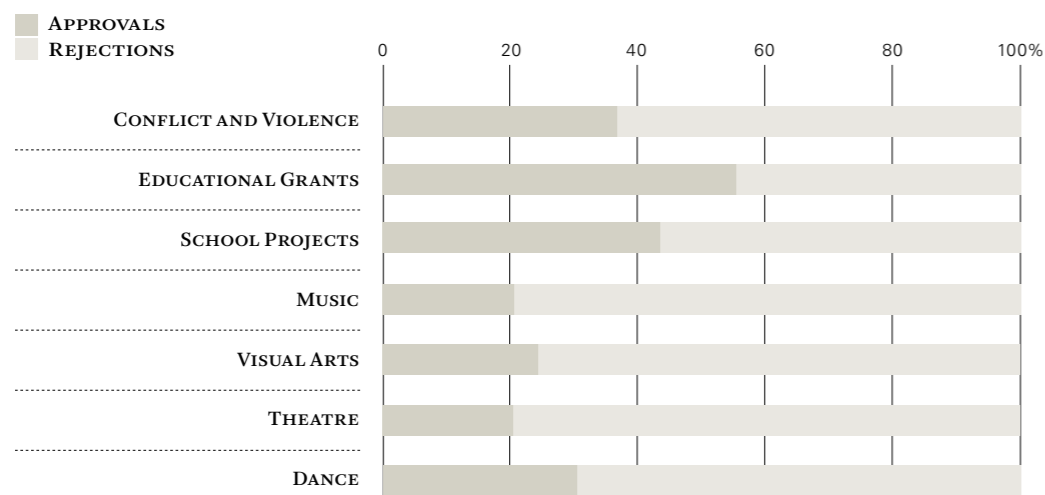
The next prize will be awarded in the context of the Swiss Dance Awards on 12 October 2017 at Theatre Equilibre in Fribourg.

## 4 APPLICATION STATISTICS 2016

### 4.1 NUMBER OF APPLICATIONS PROCESSED ACCORDING TO SECTORS AND SUB-SECTORS

Sector	Sub-Sector	Approvals	Rejections	Total
MEDICAL RESEARCH <sup>1)</sup>		1	0	1
CONFLICT AND VIOLENCE		16	28	44
EDUCATION AND SCHOOL PROJECT	EDUCATION GRANTS	25	20	45
	SCHOOL PROJECTS	11	14	25
CULTURE	MUSIC	33	121	154
	VISUAL ARTS	32	91	123
	THEATRE	28	105	133
	DANCE	25	55	80
<b>TOTAL</b>		<b>171</b>	<b>434</b>	<b>605</b>

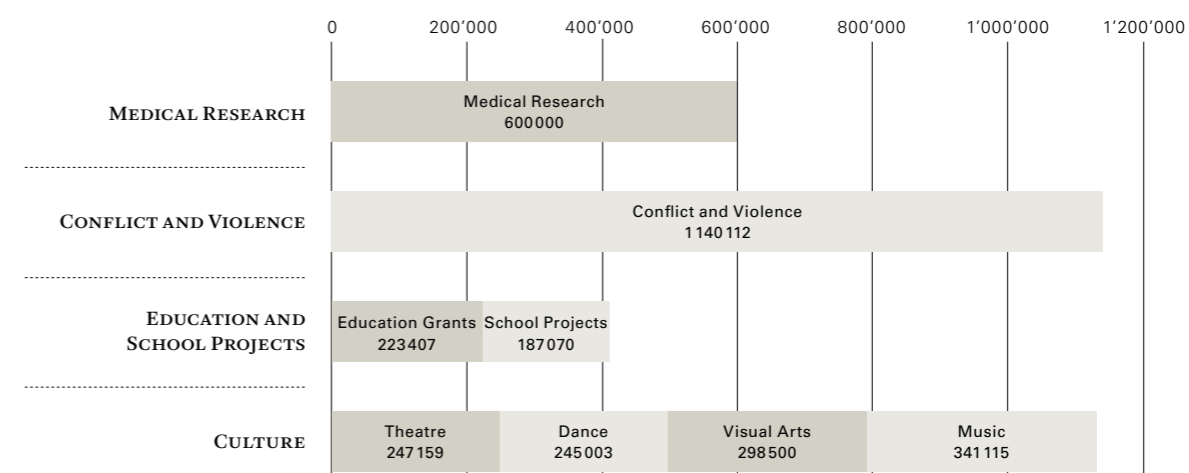
<sup>1)</sup> For the period 2014 – 2017 there is a partnership with the Swiss Academy of Medical Sciences (SAMW) in the field of palliative care. The Stanley Thomas Johnson Foundation is not currently evaluating any projects in the field of medical research outside of this cooperation.



### 4.2 GRANTS ACCORDING TO COUNTRIES OF PROJECT IMPLEMENTATION

Country	Medical Research	Conflict and Violence	Education and School Projects	Culture	Total in CHF
SWITZERLAND	600 000	50 000	410 477	966 003	2 026 480
GREAT BRITAIN		176 339		85 163	261 502
AFGHANISTAN		212 162			212 162
ANGOLA		108 747			108 747
BURKINA FASO				10 000	10 000
GEORGIA		7 000		21 000	28 000
LEBANON		248 850			248 850
MOZAMBIQUE				4 000	4 000
PALESTINE		24 251		24 251	48 502
PAKISTAN		117 999			117 999
REPUBLIC OF YEMEN		66 821			66 821
SOMALILAND		27 943			27 943
SOUTH AFRICA				21 360	21 360
SYRIA		100 000			100 000
<b>TOTAL (ALL FIGURES IN CHF)</b>	<b>600 000</b>	<b>1 140 112</b>	<b>410 447</b>	<b>1 131 777</b>	<b>3 282 366</b>

### 4.3 APPROVED GRANTS ACCORDING TO SECTORS IN SWISS FRANCS

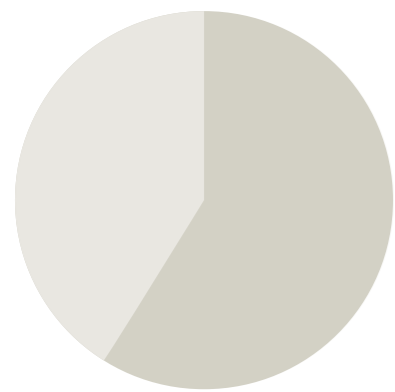


4.4 PILOT PROJECT “2<sup>ND</sup> CHANCE FOR A 1<sup>ST</sup> EDUCATION”

34 participants / total funding CHF 978 363 for the years 2016 – 2021

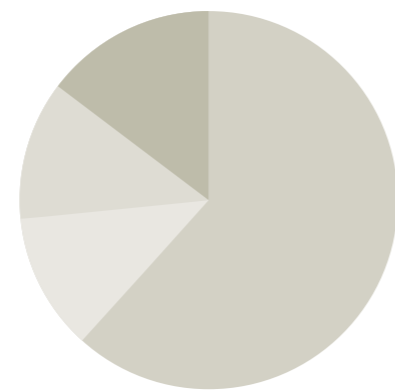
Evaluation of participants:

ACCORDING TO FIRST LANGUAGE:



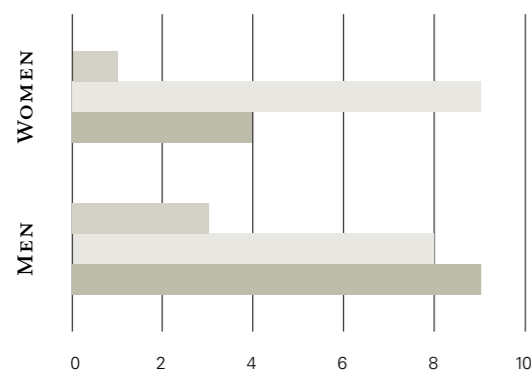
Women: 12 German/2 French  
Men: 15 German/5 French

ACCORDING TO PLACE OF RESIDENCE:



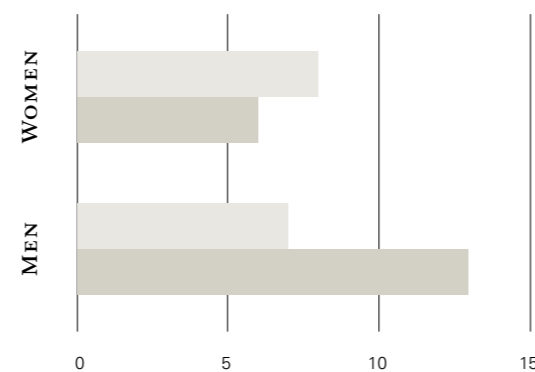
Bern-Mittelland  
Oberland  
Oberaaragau  
Biel/Bernese Jura

ACCORDING TO AGE AND GENDER:



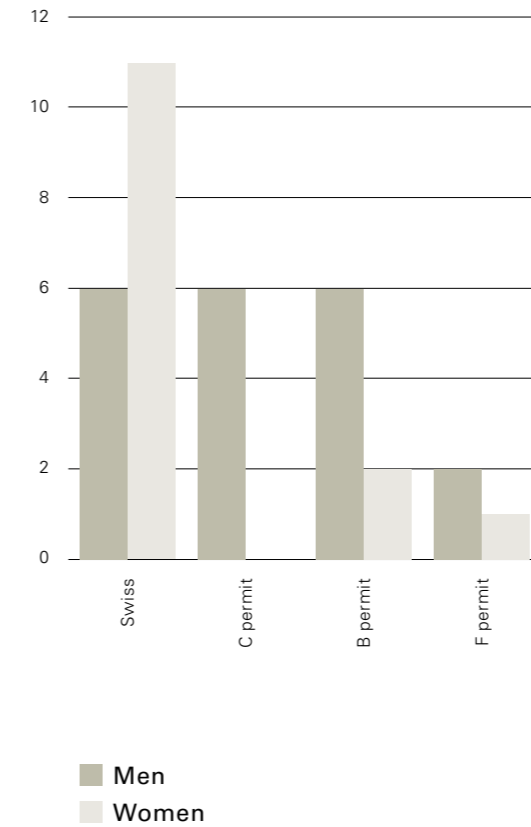
over 40  
30-40  
20-30

ACCORDING TO EMPLOYMENT:



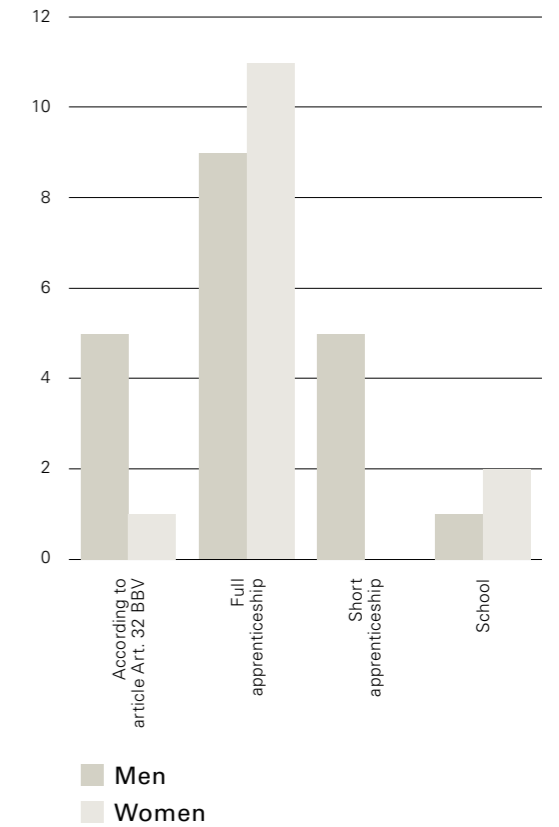
not in paid employment  
in paid employment

RESIDENCY STATUS



Men  
Women

COURSE OF EDUCATION:



Men  
Women

EDUCATIONAL GOALS:

Automobile Assistant (EBA two-year apprenticeship/studies) · Garment Designer (EFZ three- or four-year apprenticeship/studies) · Office Assistant EBA (2) · Dental Assistant EFZ · Retail Professional EFZ · Home Economics Professional (2) · Certified Carer EFZ · Adult Health Care Professional EFZ (6) · Commercial Diploma EFZ (4) · Chef (2) · Logistics Expert EFZ · House Painter EFZ · Information Technician (“Mediamatics”) EFZ · Migration Professional · Electrical Technician EFZ (2) · Watch Mechanic EBA · Care Professional Swiss Red Cross · Catering Professional EFZ (2) · Road Transport Professional EFZ · Draughtsperson EFZ · Carpenter EFZ

## 5 PROJECT GRANTS 2016

### Foundation board meetings

In the period covered by the report,  
the board met on the following dates:

21 March 2016  
17 June 2016  
7 November 2016

Management took minutes for each meeting.

### 5.1 APPROVED PROJECTS

#### Approved projects (171) CHF 3 282 366

MEDICAL RESEARCH (1)		600 000 CHF
1021-KF	PARTNERSCHAFT: FÖRDERPROGRAMM "FORSCHUNG IN PALLIATIVE CARE" 2014 – 2017 Schweiz. Akademie der Medizinischen Wissenschaften SAMW	600 000 CHF CH Bern
VICTIMS OF CONFLICT AND VIOLENCE (16)		1 140 112 CHF
1182-KC	UNTERSTÜTZUNG FÜR SYRISCHE FLÜCHTLINGE UND ARME LIBANESISISCHE FAMILIEN IM LIBANON Solidar Suisse	150 000 CHF CH Zürich
1181-KC	TACKLING SEXUAL AND GENDER-BASED VIOLENCE IN SOMALILAND Health Poverty Action	23 000 GBP GB London
1178-KC	MULTI-ETHNIC COUNSELLING SERVICE (MECS) Waterloo Community Counselling	6 500 GBP GB London
1177-KC	COMMON THREADS: A TRAUMA-INFORMED INTERVENTION FOR SURVIVORS OF GENDER-BASED VIOLENCE (GBV) IN PAKISTAN International Rescue Committee	99 999 CHF GB London
1176-KC	HEARTS The Children's Society	14 400 GBP GB London
1175-KC	AFGHANISTAN: UNTERSTÜTZUNG DER SCHULE FÜR ORTHOPÄDIETECHNIK Internationales Komitee vom Roten Kreuz IKRK/CRC	100 000 CHF CH Genf
1174-KC	ES-BAS BERATUNGSSTELLE FÜR ASYLSUCHENDE BAS Beratungsstelle für Asylsuchende der Region Basel	50 000 CHF CH Basel

5.1 APPROVED PROJECTS

1169-KC	FOLLOW UP: LIFE-SAVING HUMANITARIAN ASSISTANCE AND AND INCREASED RESILIENCE FOR CRISIS-AFFECTED POPULATIONS IN SYRIA			100 000 CHF
	Medair	CH	Ecublens	
1164-KC	RIMBA: MEN'S THERAPUTIC PROJECT			31 666 GBP
	British Refugee Council	GB	London	
1162-KC	PROVIDING VITAL SUPPORT TO CONFLICT AFFECTED COMMUNITIES, INTERNALLY DISPLACED PEOPLE AND RETURNING REFUGEES IN MOXICO PROVINCE, ANGOLA			110 000 USD
	MAG (Mines Advisory Group)	GB	Manchester	
1160-KC	SAVING LIVES, PROTECTING LIVELIHOODS: LANDMINE CLEARANCE IN AFGHANISTAN			112 162 CHF
	The HALO Trust	GB	Thornhill	
1157-KC	FOOTBALL FOR PEACEFUL CO-EXISTENCE AND CONFLICT RESOLUTION IN GREATER BEIRUT			98 850 CHF
	Right To Play Switzerland	CH	Zürich	
1148-KC	GIVE ME A CHANCE (PAKISTAN)			18 000 CHF
	equal education fund – EEF	CH	Bern	
1145-KC	IMPROVING HUMANITARIAN RESPONSE TO THE REFUGEE CRISIS IN EUROPE			52 680 GBP
	RedR UK	GB	London	
1139-KC	HOLISTIC MUSIC-BASED THERAPY FOR YOUNG TORTURE SURVIVORS			40 000 GBP
	Freedom from Torture	GB	London	
1187-KC	OPEN GATE STUDIO IN NABLUS, WEST BANK			18 000 CHF
*)	The University of Manchester	GB	Manchester	
1168-KC	PALESTINE CHORAL FESTIVAL 2016			5 000 GBP
**)	Choir of London Trust	GB	London	
1167-KC	TSKALTUBO KUNSTINITIATIVE – LETZTER TEIL			7 000 CHF
***)	Artas Foundation	CH	Zürich	
1152-KC	OXFAM'S HUMANITARIAN RESPONSE IN YEMEN: WASH ACTIVITIES			55 000 GBP
	Oxfam	GB	Oxford	

EDUCATION (36)		410 477 CHF
EDUCATION GRANTS IN THE CANTON OF BERN (25)		223 407 CHF
1252-KB	Metallbaupraktiker/in	11 800 CHF
1268-KB	Wirtschaftsinformatiker/in HF	14 000 CHF
1266-KB	Master Betriebswirtschaft	4 500 CHF
1265-KB	Arbeitsagoge/in	15 000 CHF
1264-KB	Kaufmann/-frau	3 600 CHF
1262-KB	Quarta NMS Bern	2 000 CHF
1260-KB	Buschauffeur/in	3 350 CHF
1257-KB	Doktorat in Linguistik und Archäologie	17 000 CHF
1256-KB	Bachelor Biotechnologie	22 500 CHF
1254-KB	Bachelor Mikro- und Medizintechnik	21 500 CHF
1248-KB	Grafiker/in	7 500 CHF
1244-KB	Tanzausbildung	6 000 CHF
1243-KB	Sachbearbeiter/in Rechnungswesen Treuhand	9 500 CHF
1241-KB	Informatiker/in EFZ	9 000 CHF
1238-KB	Busfahrer/in	9 000 CHF
1235-KB	Sachbearbeiter/in Rechnungswesen	4 280 CHF
1233-KB	Vorkurs/Propädeutikum 1-jährig	1 400 CHF
1232-KB	Lastwagenchauffeur/in	8 500 CHF
1226-KB	Vorkurs/Propädeutikum 2-jährig)	5 400 CHF
1225-KB	Busfahrer/in	8 000 CHF
1217-KB	Englischkurs Intensiv I	5 577 CHF
1216-KB	Automobilmechatroniker/in EFZ	13 000 CHF
1213-KB	Bachelor in Wirtschaftsingenieurwesen	15 000 CHF
1211-KB	Pflegehelfer/in SRK	3 000 CHF
1195-KB	Handelsschule edupool.ch	3 000 CHF

5.1 APPROVED PROJECTS

SCHOOL PROJECTS IN THE CANTON ON BERN (11)		187 070 CHF
1169-KS	MANEGE FREI Kindergarten und Primarschule Wattenwil	6 000 CHF CH Wattenwil
1167-KS	BEWEGTE GESCHICHTEN Fachstelle JUMPPS	5 070 CHF CH Zürich
1165-KS	SINGMITUNS SMU16 Firstclassics GmbH	4 000 CHF CH Thun
1163-KS	KULTURVERMITTLUNGSPROJEKT MIT JUGENDLICHEN (ARBEITSTITEL) Gilbert & Olegs Fahrieté	3 000 CHF CH Courtelary
1158-KS	BILDUNGSPROJEKT SKLAVEREI, DREIECKSHANDEL UND BERNISCH-HELVETISCHE VERSTRICKUNGEN Cooperaxion	10 000 CHF CH Bern
1157-KS	QUARTETT – GELEBTES KULTURERBE GANTRISCH Förderverein Region Gantrisch	5 000 CHF CH Schwarzenburg
1156-KS	MUSICALPROJEKT OSZ UNTERLANGENEGG OSZ Unterlangenegg	1 000 CHF CH Unterlangenegg
1149-KS	MUS-E – DIE KÜNSTE IN DER SCHULE Verein MUS-E Schweiz/Fürstentum Liechtenstein	10 000 CHF CH Bern
1148-KS	KINDER HELFEN KINDERN MIT GESCHICHTEN BEI HÄUSLICHER GEWALT Bernern Interventionsstelle gegen Häusliche Gewalt	10 000 CHF CH Bern
1144-KS	MUSICAL SURI Oberstufenzentrum	3 000 CHF CH Rapperswil
1152-KS	WETTBEWERB “TÊTE-À-TÊTE” Erziehungsdirektion des Kantons Bern	130 000 CHF CH Bern

CULTURE (118)		1 131 777 CHF
MUSIC (33)		341 115 CHF
1692-KK	KONZERTREIHE “DIE GANZE WELT IST BÜHNE” Die Freitagsakademie	20 000 CHF CH Bern
1527-KK	MUSIKTHEATERPRODUKTION / OPER: L’ELISIR D’AMORE (DER LIEBESTRANK) Sommeroper Selzach	15 000 CHF CH Selzach
1714-KK	OPEN GATE STUDIO IN NABLUS, WEST BANK ) The University of Manchester	18 000 CHF GB Manchester
1543-KK	TSKALTUBO KUNSTINITIATIVE – LETZTER TEIL ) Artas Foundation	7 000 CHF CH Zürich
1293-KK	PALESTINE CHORAL FESTIVAL 2016 ) Choir of London Trust	15 000 GBP GB London
1765-KK	LUCIA CADOTSCH SPEAK LOW PLUS GÄSTE – 2 KONZERTE IN ENGLAND Lucia Cadotsch	3 000 GBP GB London
1762-KK	A SPACE ODYSSEY – SCHUMANNS UNIVERSUM Das Lied – Liedrezitale Bern	10 000 CHF CH Bern
1683-KK	INSOMNIA-SESSIONS ZÜRICH 2017 / 31X31 Ravi Vaid, Romano Zerbini	5 000 CHF CH Zürich
1649-KK	TOUR FRÜHLING 2017 David Leuthold	4 000 CHF CH Bern
1627-KK	15. AUSGABE DES UNERHÖRT! FESTIVAL Unerhört! Festival	6 000 CHF CH Zürich
1614-KK	DER RUF DES WINDES – EINE MUSIKALISCHE REISE DURCH ZEIT UND RAUM Homo Ludens Music	5 000 CHF CH Basel
1582-KK	FESTIVAL DU JURA 2017 – LES PERCUSSIONS DE STRASBOURG Festival du Jura	10 000 CHF CH Porrentruy
1520-KK	GENERATIONS 2016 INTERNATIONAL JAZZFESTIVAL FRAUENFELD Trägerverein generations	10 000 CHF CH Frauenfeld

5.1 APPROVED PROJECTS

1493-KK	SAMUEL BLASER TRIO Samuel Blaser	CH	La-Chaux-de-Fonds	6 000 CHF
1400-KK	BRUNNEN UND BRÜCKEN Brunnen und Brücken	CH	Mühleturmen	3 000 CHF
1309-KK	SONG OF BEASTS Ensemble Dragma	CH	Bern	8 000 CHF
1274-KK	L'HISTOIRE DU SOLDAT Le Collectif barbare	CH	Küttigen	10 000 CHF
1251-KK	MUSIK IM INDUSTRIERAUM Collegium Novum Zürich	CH	Zürich	10 000 CHF
1207-KK	DIE KÜNSTLICHE MUTTER Gare du Nord	CH	Basel	10 000 CHF
1384-KK	CÉCILE MARTI: SEVEN TOWERS Theater Orchester Biel Solothurn	CH	Biel	15 000 CHF
1367-KK	STELLENBOSCH INTERNATIONAL CHAMBER MUSIC FESTIVAL Stellenbosch International Chamber Music Festival	SA	Stellenbosch	20 000 EUR
1326-KK	GAIA MUSIKFESTIVAL OBERHOFEN 2016 GAIA Musikfestival Oberhofen	CH	Oberhofen	20 000 CHF
1246-KK	DAS DOPPELKONZERT "BLEIGRAUER DUNST" UND "SJÖ-TVÅ" Marcel Zaes/Kulturproduktion 305	CH	Worb	5 000 CHF
1201-KK	SCHLOSSKONZERTE THUN 2016 Schlosskonzerte Thun	CH	Thun	3 000 CHF
1200-KK	GRAND FORMAT Ensemble Vide	CH	Genf	5 000 CHF
1195-KK	LOROPENI DJORO FESTIVAL 2016 Association Culture Du Pays Lobi ACPL	CH	Nidau	10 000 CHF
1193-KK	JAZZWERKSTATT BERN 2016 Jazzwerkstatt Bern	CH	Bern	7 000 CHF
1537-KK	APPENZELLER BACHTAGE 2016 J.S. Bach-Stiftung St. Gallen	CH	St. Gallen	30 000 CHF

1465-KK	JAZZFESTIVAL WILLISAU 2016 Jazzfestival Willisau	CH	Willisau	20 000 CHF
1580-KK	JULIAN SARTORIUS SOLO, ENGLAND TOURNEE, JUNI 2016 Julian Sartorius	CH	Bern	3 000 CHF
1429-KK	13. "ZOOM IN" FESTIVAL – BERNER MÜNSTER "zoom in"	CH	Bern	6 000 CHF
1420-KK	BUILDING BRIDGES III Centro Incontri Umani	CH	Ascona	6 000 CHF
1340-KK	BRITISCHE MUSIKER AM FESTIVAL "BOSWILER SOMMER" Künstlerhaus Boswil	CH	Boswil	8 000 CHF
1586-KK	EUROPATOURNEE IN 5 LÄNDERN ( A, D, Cz, Sk, CH) MIT 13 KONZERTEN, NOVEMBER 2016 Kalo Yele Trio	CH	Wermatswil	3 000 CHF
<b>VISUAL ARTS (32)</b>				<b>298 500 CHF</b>
1719-KK	RICHARD MOSSE, TITLE (TBC) Barbican Centre Trust	GB	London	12 000 CHF
1669-KK	FESTIVAL LES URBAINES 2016 – 20TH ANNIVERSARY (PLURIDISCIPLINARY) Fondation Les Urbaines	CH	Lausanne	12 000 CHF
1661-KK	BRITISCHE KUNST IM MUSEUM HAUS KONSTRUKTIV: MARLOW MOSS, ANDREW BICK UND CERITH WYN EVANS (PROV) Museum Haus Konstruktiv, Stiftung für konstruktive, konkrete und konzeptuelle Kunst	CH	Zürich	20 000 CHF
1648-KK	MIRROR IMAGES. SPIEGELBILDER IN KUNST UND MEDIZIN Kunstmuseum Thun	CH	Thun	15 000 CHF
1501-KK	EINZELAUSSTELLUNGEN (PARALLEL) VON KATIE PATERSON UND SUSAN MORRIS Kunsthaus CentrePasquArt Biel	CH	Biel	15 000 CHF

5.1 APPROVED PROJECTS

1470-KK	BIENNALE DE L'IMAGE EN MOUVEMENT 2016 / BIENNIAL OF MOVING IMAGES 2016 Centre d'Art Contemporain Genève	CH	Genf	15 000 CHF	1461-KK	AUSSTELLUNG FILM LOVES ART, ART LOVES FILM (ARBEITSTITEL) Aargauer Kunsthhaus Aarau	CH	Aarau	10 000 CHF
1289-KK	BASLER TOTENTANZ 2016 Verein Totentanz	CH	Basel	25 000 CHF	1440-KK	PHYLLIDA BARLOW Kunsthalle Zürich	CH	Zürich	10 000 CHF
1226-KK	LAURE PROUVOST Kunstmuseum Luzern	CH	Luzern	15 000 CHF	1354-KK	YVES NETZHAMMER. SELBSTGESPRÄCHE NÄHERN SICH WIE SCHEUE REHE LWL-Museum für Kunst und Kultur	D	Münster	7 000 CHF
1197-KK	SOLO WALKS – EINE GALERIE DES GEHENS Bündner Kunstmuseum Chur	CH	Chur	20 000 CHF	1283-KK	EDIT ODERBOLZ Kunsthhaus Baselland	CH	Muttenz	5 000 CHF
1194-KK	GREENPEACE PHOTO AWARD 2016 Greenpeace Schweiz	CH	Zürich	15 000 CHF	1260-KK	THE FIRST PICTURE SHOW, GIAN-RETO GREDIG & GORAN GALIĆ sic! Raum für Kunst	CH	Luzern	5 000 CHF
1245-KK ***)	TSKALTUBO KUNSTINITIATIVE – LETZTER TEIL Artas Foundation	CH	Zürich	7 000 CHF	1257-KK	BEPART – BERN PUBLIC ART – EIN BEGLEITER IN BUCHFORM ZUR KUNST IM ÖFFENTLICHEN RAUM DER REGION BERN Verein bePArt – Bern Public Art	CH	Bern	5 000 CHF
1706-KK	LYNETTE YIADOM-BOAKYE Kunsthalle Basel	CH	Basel	8 000 CHF	1241-KK	TREIBSAND ONLINE Susann Wintsch	CH	Zürich	10 000 CHF
1705-KK	BONE 19 NEONEODADA AFRIKA BONE Performance	CH	Bern	8 000 CHF	1282-KK	MANIFESTA 11: WHAT PEOPLE DO FOR MONEY: SOME JOINT VENTURES. PARTICIPATION: CEAL FLOYER. Manifesta 11	CH	Zürich	6 000 CHF
1666-KK	JEREMY DELLER Skulptur Projekte 2017	D	Münster	10 000 CHF	1249-KK	AUSSTELLUNG VON INGEBORG LÜSCHER "DAS LICHT UND DIE DUNKELHEIT KNAPP UNTER DEN FÜSSEN" Kunstmuseum Solothurn	CH	Solothurn	10 000 CHF
1569-KK	NEUE KUNSTHALLE ZÜRICH NKZ	CH	Zürich	3 000 CHF	1366-KK	JONATHAN MONK IM ARCHIV ...im Archiv	CH	Zürich	3 000 CHF
1562-KK	DALL'ALTRA PARTE – MIT ZEITGENÖSSISCHER KUNST AUF DEN SAN GOTTARDO Haus für Kunst Uri	CH	Altdorf	6 000 CHF	1487-KK	VIDEO WINDOW @ KUGOMA 2016, MAPUTO Bruno Zraggen, Diana Manhiça	CH	Zürich	4 000 CHF
1546-KK	PERFORM PERFORM (FESTIVAL ZUR ZEITGENÖSSISCHEN PERFORMANCEKUNST – INTERDISZIPLINARITÄT STEHT IM VORDERGRUND) PERFORM	CH	Fribourg	2 000 CHF	1526-KK	AUDIOGEFÄSS: KAIRO – FRÜHSTÜCKSGASSE / NACHKAFFEE / CINÉMA ODEON edition fink, Verlag für zeitgenössische Kunst	CH	Zürich	5 000 CHF
1490-KK	JOSCHI HERCZEG & RYE DAG HOLMBOE: THE RULES OF THE GAME Mahler & LeWitt Studios	GB	London	3 000 CHF	1505-KK	ERIC HATTAN WITH JULIAN SARTORIUS – CHAISES MUSICALES MK Gallery	CH	Milton Keynes	5 000 CHF
1484-KK	VICTORIA ADAM Milieu	CH	Bern	2 500 CHF					



5.1 APPROVED PROJECTS

THEATRE (28)		247 159 CHF
1667-KK	AUSREISEN UM DIE TRÄGHEIT DES HERZENS ZU ÜBERWINDEN (AT) LCF-Theaterproduktionen	15 000 CHF CH Basel
1589-KK	FRAUEN! GLÜHENDE WANGEN UNTER DEN FÜSSEN (ARBEITSTITEL: OUTSIDE IN – INSIDE OUT) Volksbühne Basel	15 000 CHF CH Basel
1457-KK	YOUNG PRODUCERS Battersea Arts Centre	17 320 GBP GB London
1421-KK	LOKALBERICHT – THEATERSTÜCK NACH DEM GLEICHNAMIGEN ROMAN VON HERMANN BURGER KOLLEKTIV-201-4	12 000 CHF CH Zürich
1304-KK	FORCED ENTERTAINMENT Theaterfestival Basel	15 000 CHF CH Basel
1717-KK	DAS GROSSE HEFT / LE GRAND CAHIER Le Collectif barbare	10 000 CHF CH Küttigen
1707-KK	DIE BÖSEN SCHWESTERN Kapelle Sorelle	8 000 CHF CH Basel
1675-KK	KLASSIKERG2H (AT) Wir&Co.	10 000 CHF CH Lenzburg
1673-KK	DER TAG, AN DEM LOUIS GEFRESSEN WURDE Theater Gustavs Schwestern	5 000 CHF CH Zürich
1632-KK	URBANA KELEVALA – MYSTISCHE UND SAGENHAFTE GESCHICHTEN Verein Teekesselchen	8 000 CHF CH Basel
1630-KK	METAMORPHOSEN ODER DIE STRUKTUR DER MITTLEREN JAHRE Mother T.-Rex	9 000 CHF CH Bern
1624-KK	IT'S THE REALTHING – BASLER DOKUMENTARTAGE 17 Paraform Produktionen	10 000 CHF CH Basel
1531-KK	THE HOMEMAKER VON NOAH HAIDLE Theater Winkelwiese	8 000 CHF CH Zürich

1529-KK	“TRUST US: DON'T TRUST US” Verein “born2perform”	8 000 CHF CH Basel
1514-KK	OCD Studio Moroni   Omar Ghayatt	6 000 CHF CH Bern
1254-KK	GEHEN NAMUR	4 000 CHF CH Basel
1199-KK	LUFTSCHWIMMEN (AIRSWIMMING) Playades	5 000 CHF CH Naters
1184-KK	MACBETH Vorstadttheater Basel	10 000 CHF CH Basel
1324-KK	NEW OPERA <CLOCKS 1888: THE GREENER> Brolly Productions CIC	5 000 GBP GB London
1321-KK	DIE N°1 ODER ... EN FÄN ISCH EN FÄN ISCH EN FÄN ISCH ... GMBH-Produktion	5 000 CHF CH Zürich
1320-KK	HASE UND BÄR THEATER EIGER MÖNCH&JUNGFRAU	8 000 CHF CH Worb
1319-KK	WILD! tutti frutti productions	5 000 GBP GB Leeds
1308-KK	VO AAFANG A Theaterverein Auftrag Okapi	3 000 CHF CH Zürich
1299-KK	DIWILLIDINIT Theater Sgaramusch	10 000 CHF CH Schaffhausen
1253-KK	CHRISTBAUMCHUGELECHOPF Pistazienfuchs Kollektiv	3 000 CHF CH Bern
1511-KK	NEUE WELTEN (ARBEITSTITEL) Lowtech Magic	6 000 CHF CH Aarau
1406-KK	NACHTGEKNISTER – VON MIKE KENNY Theater katerland/bravebühne	10 000 CHF CH Winterthur
1383-KK	WURST WURST GLÜCK! ODER WENN ICH GROSS BIN, WERD ICH MORTADELLA Fabelfabrik	10 000 CHF CH Bern

5.1 APPROVED PROJECTS

DANCE (25)		245 003 CHF
1792-KK	JUNE JOHNSON DANCE PRIZE 2019 – PARTNERSCHAFT MIT BAK Bundesamt für Kultur BAK	30 000 CHF CH Bern
1674-KK	BUILDING NEW AUDIENCES AND PARTNERSHIPS WITH THE RIBOT Artsadmin	10 000 GBP GB London
1363-KK	PARTNERSCHAFT NACHWUCHSFÖRDERUNG UND AUSTAUSCH – FORTSETZUNG Verein BewegGrund	30 000 CHF CH Bern
1231-KK	GLOBAL ICONS – GASTSPIELREIHE RENOMMIERTER CHOREOGRAPIEN Dampfzentrale Bern	25 000 CHF CH Bern
1542-KK ***)	BRÜCKENPROJEKT BP1 _ 2: TSKALTUBO KUNSTINITIATIVE – LETZTER TEIL Artas Foundation	7 000 CHF CH Zürich
1723-KK	THE WISDOM OF THE CROWD gemischtes doppel	10 000 CHF CH St. Gallen
1713-KK	MEET ME HALFWAY Beaver Dam	5 000 CHF CH Genf
1679-KK	LOSE YOUR HEAD Bite Bullet Dance	3 000 CHF CH Bern
1635-KK	VICKY SETZT SEGEL Company Mafalda	8 000 CHF CH Zürich
1616-KK	BEYOND INDIFFERENCE Tabea Martin	7 000 CHF CH Oberwil
1565-KK	HOW TO SAVE A PHONEY FROM BECOMING A FRAUD Atelier Rej	5 000 CHF CH Basel
1564-KK	SILENT PACT ProTeatro 16, Compania Dodo Cabegna	7 000 CHF CH Albinen
1534-KK	KOMPLIZEN RELOADED zeitSprung	5 000 CHF CH Zürich

1476-KK	ANOTHER DISTINGUEE La Ribot	10 000 CHF CH Genf
1298-KK	MYSTERION Antibodies	8 000 CHF CH Basel
1216-KK	TANZFESTIVAL WINTERTHUR tanzinwinterthur	3 000 CHF CH Winterthur
1183-KK	TAXI DANCERS MadMoiselle MCH	5 000 CHF CH Genf
1327-KK	TANZ: NOW Phönix Theater, Tanz und Töne	5 000 CHF CH Steckborn
1313-KK	VIEL.ES Bufo Makmal	5 000 CHF CH Basel
1291-KK	SHOOTING STARS Association L&N Production	8 000 CHF CH Genf
1192-KK	INTIMATE VOLUME Asphalt Piloten	5 000 CHF CH Biel
1185-KK	FREUDE Tough Love	10 000 CHF CH Bern
1395-KK	PIECE DE RESISTANCE T 42 dance projects	10 000 CHF CH Bern
1408-KK	ZWISCHEN _ _ _ RÄUME öff öff aerial dance	9 000 CHF CH Basel
1341-KK	INTERFACE MIR COMPAGNIE	10 000 CHF CH Basel
1454-KK	TRIP THE LIGHT JUnebug	2 500 CHF CH Genf

## 5.1 APPROVED PROJECTS

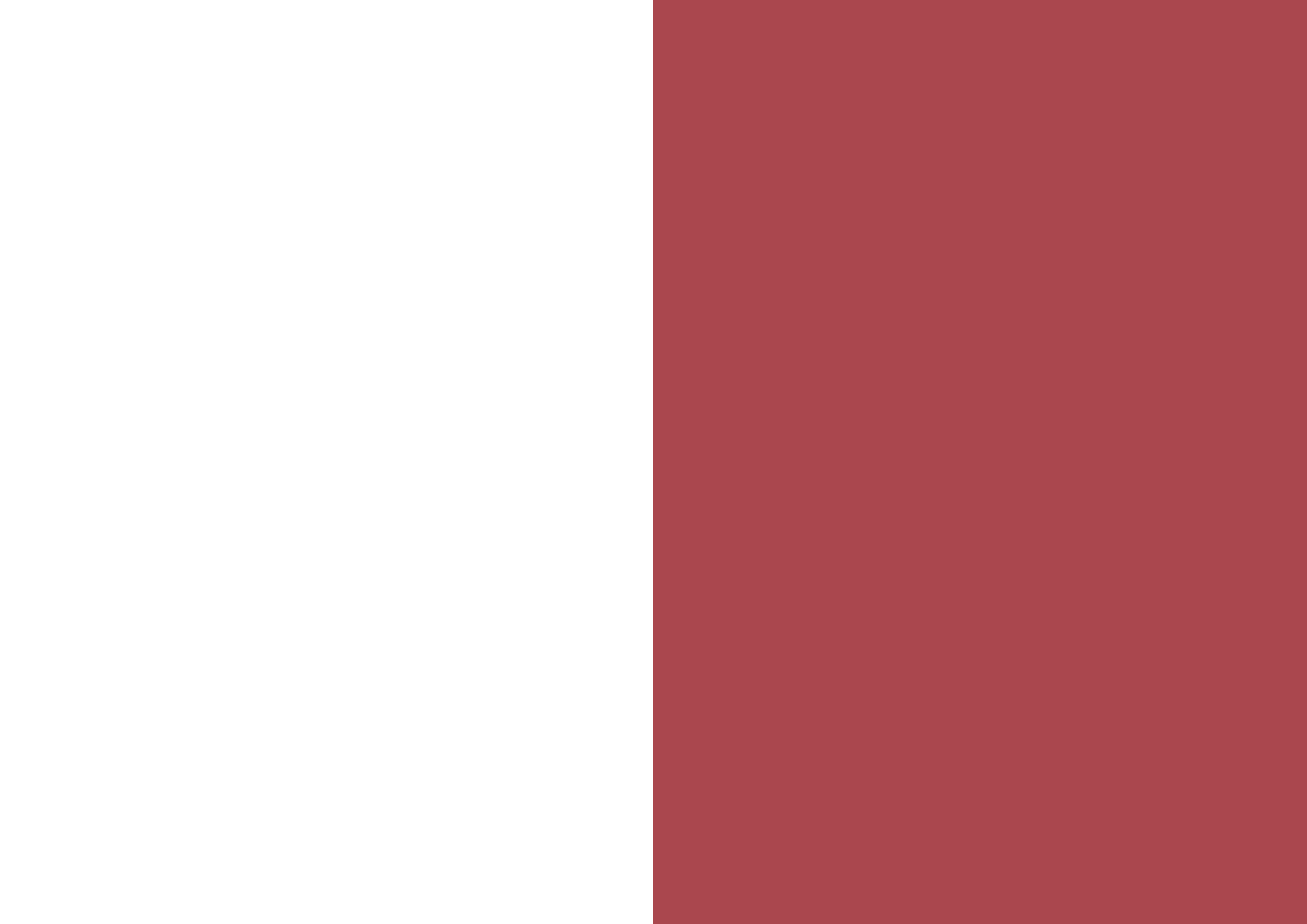
- \*) The project Open Gate Studio Nablus was supported with a total amount to CHF 36'000. Since the project links two support sectors, the amount was shared between the sector Conflict and Violence (CHF 18'000, 1187-KC) and the sector Culture/Music (CHF 18'000, 1714-KK). In the list of submitted applications it is only listed in the Music category.
- \*\*\*) The project Choir of London Trust was supported with a total amount of GBP 20'000. Since the project links two support sectors, the amount was shared between the sector Conflict and Violence (CHF 15'000, 1168-KC) and the sector Culture/Music (CHF 15'000, 1293-KK). In the list of submitted applications it is only listed in the Music category.
- \*\*\*) The project "Tskaltubo Art Initiative: Integration of Refugees from Abchasia through Art" was supported with a total amount of CHF 28'000. CHF 7'000 were allocated from the Visual Arts budget (1245-KK), CHF 7'000 from Conflict and Violence (1167-KC) and CHF 7'000 from Music (1543-KK). In the list of submitted applications it is only listed in the Visual Arts category.

## 5.2 PARTIALLY CLAIMED PROJECT GRANTS

### *Partially claimed Project Grants (11) 226 223 CHF*

For some of the project grants awarded in the reported year as well as previous years the full amount was not claimed. The following overview lists the unpaid or partially refunded amounts. The dates in the first column refer to the year in which the grants were awarded.

<b>MEDICAL RESEARCH (2)</b>		<b>165 578 CHF</b>
1021-KF (2016)	<b>SAMW PARTNERSCHAFT 2016 RV – FORSCHUNGSPROGRAMM IN PALLIATIVE CARE</b> Betrag nicht aufgebraucht	<b>27 539 CHF</b>
1016-KF (2015)	<b>SAMW PARTNERSCHAFT 2015 RV – FORSCHUNGSPROGRAMM IN PALLIATIVE CARE</b> Betrag nicht aufgebraucht	<b>138 039 CHF</b>
<b>INDIVIDUAL EDUCATION GRANTS (8)</b>		<b>57 415 CHF</b>
1254-KB (2016)	<b>BACHELOR MIKRO- UND MEDIZINTECHNIK</b> Mitfinanzierung anderer Institutionen	<b>5 300 CHF</b>
1187-KB (2013)	<b>BSC STUDIENGANG PHYSIOTHERAPIE</b> Ausbildung abgebrochen	<b>22 000 CHF</b>
1208-KB (2015)	<b>BETRIEBSÖKONOM/IN</b> Wechsel Ausbildungsort	<b>20 000 CHF</b>
1206-KB (2015)	<b>SPIELGRUPPENLEITER/IN</b> Modul II wird nicht absolviert	<b>420 CHF</b>
1186-KB (2013)	<b>GYMNASIUM UND BALLETTUNTERRICHT</b> Betrag nicht aufgebraucht	<b>3 483 CHF</b>
1198-KB (2015)	<b>MASTER IN SOZIALER ARBEIT</b> Ausbildung abgebrochen	<b>2 800 CHF</b>
1191-KB (2014)	<b>SPORTHANDELSSCHULE</b> Betrag nicht aufgebraucht	<b>3 000 CHF</b>
1287-KB (2013)	<b>DEUTSCHKURS NIVEAU A1</b> Betrag nicht aufgebraucht	<b>412 CHF</b>
<b>DANCE (1)</b>		<b>3 230 CHF</b>
1353-KK (2013)	<b>T 4 2 – PARTNERSCHAFT MIT STJS</b> Betrag nicht aufgebraucht	<b>3 230 CHF</b>



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