

Annual Report 2020



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Aurèle Ferrier, film still, research trip in China, Terra (AT), 2018 © Aurèle Ferrier

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“The Stanley Thomas Johnson Foundation supports projects in the fields of culture, education, humanitarian aid and medical research. We aim to improve people’s quality of life and promote mutual cultural understanding.”

1 Management Activities

1.1 Organisation 1 January to 31 December 2020

Foundation Board

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Roland Kobel
Walter Rumpf
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Beate Engel, Programme Manager Culture
Myriam Vetsch, Administrative Manager
Susanne Bachmann, Project Coordinator
“2nd Chance for a 1st Education”
Noemi Parini, Administration (since March 2020)
Liv Enya Torresan, Social Media Manager
(until September 2020)

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Sector Victims of Conflict and Violence

Lorenz Indermühle
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Sector Medical Research

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Roland Kobel

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Auditors

T+R AG, Gümliigen

Accountancy and Trustees

Treuhand Brand AG, Bern

*“We don’t need to keep on living as we did yesterday.
Let us cast off this idea and a thousand possibilities
invite us to find new life.”*

Christian Morgenstern

1.2 President’s Report

2020 was a challenging year, marked by planning uncertainty and constraints. The Stanley Thomas Johnson Foundation reacted swiftly to the Corona pandemic and increased funding in the sectors Culture and Victims of Conflict and Violence. To do justice to the dynamic situation, we created the “Culture Extra” fund with three additional application dates and expanded award criteria. This enabled us to support continuity for the work of many cultural practitioners, despite the difficult production conditions in the long term.

“Culture may not be relevant to the system, but it is relevant to humanity”, is how philosopher Barbara Bleisch concludes her editorial in this issue. She outlines the importance of culture for social coexistence, especially in difficult times. Many of the projects that our foundation was able to support this year showed how the exchange between cultural actors and their public can continue despite all obstacles. Céline Wenger, the commercial director of the inclusive festival Wildwuchs in Basel, gives us an in-depth look into her current, flexible festival planning, which includes preparing different variants of the programme and focuses on rediscovering local creative work. How can we engage audiences through a digital music and dance project? How can dancers create a sense of community, when they are longer allowed to rehearse and perform together? The contribution by the British group Clod Ensemble shows how this challenge can be met. With its project “Soulfood Delivery”, the Zurich event organisation guerillaclassics maintained a focus on live experiences. Classical musicians performed in gardens and courtyards, always at a safe distance and with an enthusiastic audience. The funding programme “Culture Extra” met with a resounding response and the content of the individual projects was fresh and stimulating for the foundation’s funding practice.

In the sector Victims of Conflict and Violence, the foundation provided its project partners with additional support for the increasing costs in connection with the pandemic. Médecins Sans Frontières was able to use these funds to obtain additional personal protective equipment for staff and patients at the Kilo hospital in Yemen. The Swiss “Fondation de Déminage” was able to manage the

increasingly complicated logistics of its information campaigns in Afghanistan and provide hygiene kits. Our board member Lorenz Indermühle explains in his report how the pandemic has affected the poorest members of society in fragile contexts. In addition to the health consequences, those in need are particularly hard hit by the economic impact of the pandemic. Lorenz Indermühle points out that “there is no lockdown for the victims of war, conflict and violence” and appeals for worldwide solidarity and a shared responsibility for ending or suspending armed conflicts.

The Islington Centre for Refugees and Migrants in London practices small-scale, person-to-person support by offering counselling and assistance to refugees and asylum seekers. Staff member Anne Giokas gives an insight into how she copes with practical problems such as the digital inclusion of her clients due to the pandemic. The story of Angele, a Congolese woman who was able to stabilise herself financially and mentally with the help of the Islington Centre, inspires hope.

Another step into a positive future is the project “2nd Chance for a 1st Education”, which launched its third season on 1. September with a digital information event. This time, 50 people are getting a chance to make their way towards a successful professional future.

I would like to thank the members of the board and all our staff in the management office and the committees, for their remarkable commitment and special flexibility in this year of crisis.

Dr. Mirjam Eglin

2 Funding Activities

Focus Topic: Coping with the Corona Crisis

2.1.1 Saving our humanity

“Save culture!” – a call for help that has stayed with us through the pandemic, except for a brief pause during the summer, from the first lockdown until now. Newspapers, blogs and petitions headline with this appeal. For some cultural theorists, however, this demand may sound peculiar. Haven’t human beings always been cultural beings? Almost as long as we have existed, we have related to our environment through language, painting, dance and ritual. Unlike other animals, humans are therefore not purely natural beings, but also cultural beings. Spiders, for example, also create things of beauty, and birds know how to attract mates by artfully building their nests. The aesthetics of nest building and spider webs, however, are in the service of their functionality. Homo sapiens, on the other hand, are cultural beings par excellence: their cultural creativity does not primarily serve a concrete purpose, but appears as a process of understanding and communicating the conditions in which they find themselves. The German philosopher Helmuth Plessner therefore described humans as “eccentrics”: While other creatures simply live their lives, human beings take a step back from life and behave reflexively in relation to it. This is precisely where the “cultural nature” of humanity manifests itself in distinction to its “naturalness”.

People are reflexive about their lives even and especially during the pandemic: we read analyses of the situation, engage with TV shows, discuss our views on social media, write Corona diaries. No lockdown in the world will bring cultural creativity to a standstill. When people call for culture to be saved, what they mean in effect is that cultural enterprises should be saved from extinction, that it is not only mountain railways, ski lifts and the hotel industry that should be protected, but also theatres, literary salons, concert halls and dance companies. But why do we need the cultural sector?

Four short theses in response:

First, we need cultural production as a public space for reflection. Cultural events create and transmit shared values and structures of meaning that hold a society together and strengthen its identities. Of course, there is no such thing as one single society, just as there is more than one identity. Cultural creativity often unites subcultures, which

in turn are able to unite disparate social strata: Basel’s carnival revellers come together at Morgestraich, singing enthusiasts in choirs, intellectuals in political debates at cultural venues. Not everyone will feel addressed by every subculture. But subcultures are able to break down social barriers, to overcome political divides – and to integrate the individual into a larger whole.

Secondly, culture as a space for reflection is a place for unruly thought and action. In antiquity, both the forum and the theatre were spaces that were considered fundamental for the development of democratic processes of negotiation. While the forum was reserved for a select few politicians, everyone was welcome at the theatre. The theatre played a central role in the formation of public opinion: by empathising with the fate of the characters, one could try out other roles and develop an understanding for their concerns – or openly criticise them.

Thirdly, cultural events are important to us because people need moments of respite. Not only because we need to regenerate from the strain of our working lives. Taking a break is also a rupture that offers us the opportunity to distance ourselves from everyday life. We thus perform an act that is peculiar to our species. Animals know only everyday life, and some among them engage in unconscious hibernation. Humans, on the other hand, are familiar with the concept of time-out, the pause in which they consciously distance themselves from the daily grind: they celebrate Sunday, arrange festivities or go on holiday. Even the monk in the monastery, whose daily routine is always the same, celebrates Sunday as a day that follows a different logic and allows him to disengage from the uniform flow of life.

The more monotonous life becomes in lockdown, the more omnipresent the pandemic, the more we long for a real break: an event that liberates us from the home office, which reminds us of work even on Sundays, a “moratorium on everyday life”, as the philosopher Odo Marquard calls festivities and festivals. It is true that organizers of cultural events have done a lot to keep us engaged with virtual opera house productions, cinema evenings on Zoom and debates on Facebook. But these events are

“During the lockdown imposed by the Federal Council in spring 2020, many cultural workers not only lost their income overnight, but also the opportunity for social interaction with the public. Our project cannot make up for the financial losses, but many cultural workers appreciate the opportunity to stay in touch with their audience.

We want to offer a young audience the opportunity to experience theatre in its entirety in a new, playful way through online interaction.

Even when attending events is once again possible without restrictions, our project will continue to exist — not as competition to live theatre visits, but as an extension of them.”

Katinka Kocher

Production Manager, “Theater für zu Hause”

www.theaterfuerzuhause.ch

usually only a stale substitute. Because if you don’t have to change out of your everyday outfit, leave the house or sit still in a room with others, the rupture you are looking for doesn’t really happen. At the theatre, those who check their emails during a performance or leave early are punished with nasty looks. At home, you can even iron laundry during a ceremony or change the programme if you don’t like it. But this means that the essence of the time out is lost: namely, to be a counterpoint to the eternal sameness of the everyday.

And a fourth point: an important part of experiencing culture in situ is that such direct encounters create a sense of resonance that can hardly be triggered digitally. We are swept up in the applause, in the crowd, are affected by the mood around us, feel the tension of others physically. Virtual space, by contrast, remains devoid of emotional tonality, or shared atmosphere. Anyone who has ever experienced the silence when the last chord of a concert fades away, when the audience is completely absorbed in this silence for a moment, holding its breath together before thunderous applause breaks, knows what a sense of resonance means. Culture can certainly be consumed by everyone in a quiet room of their own.

But when a sentence, a sound, an image captivates and touches the audience as a whole, something is added to artistic expression that cannot be reproduced in a cultural event on screen.

We humans are cultural beings: As eccentrics, we rise above ourselves and relate to the world. In this transcendence, we create culture. But it does not stop there. Culture requires sharing and creating a sense of connection. It requires breaks, ruptures, to unfold its full effect. And it requires physically shared space in order to resonate. If culture can no longer be experienced in this way, its very essence is lost. The debate whether culture is “systemically relevant” misses the point. Culture is about being human. “Save the cultural institutions!” therefore also means: “Save our humanity!” Or, as sociologist Andreas Reckwitz puts it: Culture may not be relevant to the system, but it is relevant to humanity.

Barbara Bleisch

Barbara Bleisch is a philosopher and writer; she presents the programme “Sternstunde Philosophie” on Swiss television (SRF). She is also a regular columnist at “Tagesanzeiger” and an ethics lecturer for several university courses.

2.1.2 Nothing is set in stone

Beate Engel in conversation with Céline Wenger of Wildwuchs Festival

The inclusive Basel festival Wildwuchs celebrates its 20th anniversary in 2021. Wildwuchs identifies as a festival that explores socio-political issues using artistic means; the focus is on artists with disabilities and people who have limited participation in public life due to physical, psychological or social circumstances. In an interview with Beate Engel, the festival's commercial director Céline Wenger gives an insight into the challenges of festival planning in times of Corona.

How has the Corona situation affected the planning of the Wildwuchs Festival, which is set to take place in Basel in May and June next year?

We have special circumstances, because we are inherently dealing with many vulnerable people. Our festival mainly gives a platform to professional cultural workers with physical and mental disabilities. In addition, our cooperation project with the SICK! Festival in Manchester is about ageing in the arts, so the idea is that older artists from England will be performing live here. That makes the planning particularly complicated this time. Also, many things are unpredictable. For example, a planned guest performance was recently cancelled due to the declining mental health of a performer. At the moment we also cannot estimate to what extent theatres will be open again in May and what travel restrictions will remain in place.

What adjustments did you have to make to your programme planning?

We were forced into “change management”, so to speak. Normally, we show a “best of” selection of new productions every 2 years for 10 days, to give an insight into the international scene and to highlight important current issues. In doing so, we develop an artistic signature, a thematic thread that leads through the programme. This time we have to be very flexible, nothing is set in stone and we work with programme variants A, B or C as the case may be.

This year, the programme group led by artistic director Gunda Zeeb placed greater emphasis on the regional scene and developed a special call for proposals from

local artists. There are so many artists who live right around the corner and wish to work. We want to offer them a platform and also show solidarity. It is uncertain whether it will even be possible to develop and rehearse new plays, so we have also opened the programme to Swiss guest performances that are not new, which is unusual in normal circumstances. But this also has advantages: there are so many great plays that have by no means exhausted their audience and that could be shown a hundred times more!

Alone together

The theme of your festival is about loneliness, togetherness and intimacy. Did you develop this specifically with Corona in mind?

Yes, we are referring to the current situation. Our “solo festival” is a Corona-conscious measure to prevent the risk of contagion on stage. With the call for projects for our series “Are you lonesome tonight?” we are collecting solo works that can be shown either live or digitally. This is about current topics such as social distancing and the effects of social restrictions on risk groups and our society.

Can you invite participants from abroad despite the restrictions?

We had to cancel a planned group performance from Germany involving numerous amateur actors from Basel. The participation of the Australian theatre group “Back to Back” also seems unrealistic at the moment. But we have, for example, invited the Spanish choreographer Antonio Gilles, who developed the solo piece “Heliot” together with a dancer from the inclusive dance company Danza Mobile. Heliot Baeza is a great performer with Downs Syndrome who rocks the stage alone for an hour. Here we entered into a cooperation with the Beweggrund Festival in Bern and have already taken into account that the dancer will be quarantined in Switzerland before his performance.

Getting in touch

How do you adjust the plays to the possible restrictions on audience numbers?

We perform at different venues in Baselstadt and Basel-land, such as the Kaserne Basel, the foyer of the Theater Basel or the Roxy Birsfelden. It is possible that the respective cantonal regulations will differ. We operate on the assumption that reduced audience numbers, contact tracing and distancing rules must be observed. In the large hall of the Kaserne Basel for example, we will show small, short pieces several times in a row instead of one large production. There will be no seating, instead we will divide the hall into small stages. Each stage will play to an audience of about 10 people, rotating from piece to piece. This is technically highly challenging and the cultural workers will need to adapt to these requirements. Of course we will also use the square outside, we hope that the weather will cooperate.

How do you deal with your donors when you cannot present fixed plans?

We started fundraising earlier this time. And we show them our desired programme while pointing out that it may not be possible to realise it. Fortunately, we have already secured the most important contributions from Swisslos and the MBF Foundation.

Some organisers stream their performances, but this is also costly and time-consuming if done professionally. Is that an option for you?

No, simply streaming existing productions is not an option for us. Rather, we are currently thinking about special formats that reflect the encounter aspect of the festival in a digital form. This could be, for example, an insight into the working process of an artist followed by a conversation about it, or an interactive conversation format via zoom.

The live experience is nevertheless something that cannot be replaced digitally.

I remember the terrific atmosphere I experienced at a solo performance by Ariane Anderegg in October at the Kaserne. It was an incredibly enthusiastic atmosphere, which has been a more common experience since the first lockdown. Before that, were we perhaps too spoiled by the wide range of cultural and other leisure activities on offer? In the direct form of theatre you experience the immediate encounter with other people – and that is food for life.

The realization of the festival in May and June 2021 is supported by the Stanley Thomas Johnson Foundation with CHF 10000.-

2.1.3 Clod Ensemble: *The Black Saint and The Sinner Lady*

Over 25 years, the London-based Clod Ensemble has created an extraordinary body of artistic work that pushes the boundaries of choreographic, music and theatre practice. Their most recent piece was reconceived entirely due to the restrictions imposed by the pandemic.

We had planned to present Charles Mingus's jazz masterpiece *The Black Saint and The Sinner Lady* as it was originally intended... as a piece to dance to. It was scheduled to take place in May 2020, in Shoreditch Town Hall's beautiful Assembly Hall, a night of intergenerational social dancing for the people of Hackney, London. The live performance was intended to be an event where audience and professional dancers could move to the music together – that the choreography would be embedded

within the group experience. We would be listening to the music played live by the amazing musicians of Nu Civilisation Orchestra, who would in turn be responding to what they saw from the dance floor.

Plans changed.

Initially we couldn't imagine the show in any other format, the concept of social dancing was so embedded into the idea that it was impossible to grasp how it could happen via a digital platform, or with a socially distanced audience. Despite the uncertainty, we decided that throughout the lockdown we would continue working with the company of dancers, doing weekly movement classes over Zoom. In the UK support for the self-employed, and for the wider arts industry, wasn't agreed until several

“We assume that we cannot assume anything for sure, the theatre group Mass & Fieber wrote in their current project submission. Theatre as a particularly contact-intensive art is especially endangered and challenged in times of the pandemic. Without the energy between stage and audience, theatre is nothing. In order to make theatre an experience after all, flexible kits are now being designed, from the weather-proof outdoor version to the well-ventilated private parlour performance. Theatre had to think hard about how it finds its audiences for a long time. Until now, these questions centred on content. Now it is also about independence from enclosed spaces and the technical feasibility outdoors. About theatre in and of itself. Do we need the cognitive-sensual confrontation with our lives, the questions and the search for answers? More than ever. To be, or not to be.”

Ursula Frauchiger

Board member responsible for the support sectors theatre and dance

months into the pandemic. So, we felt it was vital to offer work and a regular point of contact to freelance artists who had experienced a catastrophic cancellation of work.

A few months into weekly classes, we had our first session with Peter Edwards and Gary Crosby from Nu Civilisation Orchestra. Listening to the album in full, alongside their commentary, totally energised all of us and we began to imagine that there could be a way of creating an alternative experience.

Confronting Lockdown

Although performance venues were reopening, we were very aware that another lockdown was possible and we didn't want to risk cancelling the show again. We decided that we didn't want to do anything that could be mistaken for one of our live events – we wanted to build on the thinking we'd done in developing the live performance, but create something new, something with its own rules.

One of the few new online experiences that seemed to really suit the format was the 'listening party' – where a group of people listen to a classic album, with commentary from an expert or enthusiast. We imagined a kind of enhanced version of this – where we could get dancers to embody Mingus' music and in that way supercharge the experience of listening to it by inviting the audience to 'see the music'. We've always been fascinated by how the eye and the ear affect each other. In a complex piece like *The Black Saint and The Sinner Lady*, there is a lot to listen to. Adding a visual element can help guide the ear and bring out things in the music you might not have noticed.

After discussions with Nu Civilisation Orchestra, we resigned ourselves to the fact that it was too difficult to work with live musicians in this version – that online synchronisation issues made improvisation between dancers and musicians impractical. So we committed to using Mingus original recording from 1963. Paul, Peter Edwards, Gary Crosby all came to rehearsals to help unlock the complexities of the score with the performers.

Apart from trailers for live shows, we were new to film. Liveness has always been at the heart of what we do. In retrospect, perhaps our lack of experience was a good thing – as we began formulating ideas that a seasoned filmmaker might not have thought were achievable within the timeframe or budget. The concept had been fully developed and rehearsals were nearly finished by the time we had found the brilliant filmmaker Nick Hillel from Yeast Culture to work with us.

Suzu had the idea of embracing the two dimensionality of the screen. She remembered an old version of *Ubu Roi* from 1965, where all the actors are like 'cut-outs' on a black background. We thought this was a promising direction – instead of filming a 'stage' or a 'room' we would film each dancer individually against a black background, and digitally create visual compositions out of these figures. This had two main advantages – firstly, everything we made could be rehearsed maintaining social distancing, or even one dancer at a time. Secondly we could make a decisive break with the original live version – we could create and film choreographic material, but change the size and orientation of each figure however we liked and in ways that are physically impossible on a stage. It felt really important that alongside participation in movement workshops, that the show itself preserved the idea of the community and professional artists sharing – not the same stage, but the same screen. This method made it easy for us to digitally embed people into the piece, to make it seem as though they were working side by side, even if they had never met in person.

Connecting at a distance

We rehearsed with small groups, with dancers distanced from one another. The company were never all together on any day throughout the process. Whilst this was challenging and disorientating at first (everything takes a lot longer to practice when the dancers are distanced from each other) it was also part of the aesthetic of the piece, so it felt purposeful and that it was leading somewhere interesting creatively. The way it was rehearsed was crucial to the way we filmed it and what the audience sees.

Before rehearsals started, we were working with Local Engagement Representative Lisa Ogun to invite people to participate in the project. When we invited interested residents to respond to the change of plans, they agreed they would prefer to start the project sooner rather than wait to see if social distancing was relaxed. We had to totally reimagine our plans, to only work with households and individuals rather than schools and community groups.

We redesigned these workshops as a blended, flexible programme of online and in-person activities. Creating the energy of a group workshop, but with just 1 or 2 participants in a large rehearsal space was challenging – so sessions become much more personal and intimate. Our experience of rehearsing over Zoom helped us when we came to doing workshops online – we have been able to find a sense of community and connection that we did not anticipate. Overall, we reached fewer people than we would have expected under normal circumstances. Given the context of the pandemic, there were several participants who felt anxious or who were experiencing low moods, leading to several last minute cancellations. However the feedback from those who did participate was really encouraging to us, and we would definitely repeat this type of blended programme in the future.

“I was really pleasantly surprised by the connections I made through movement to other participants through the screen, understanding Clod’s creative methods and getting the chance to be inspired by elements of their performances.” Workshop participant

The Listening Party

The filming was done on a very tight schedule over three days, organized like clockwork by our production team, so that the 20 professional dancers and the local residents all filmed their sequences without breaking any covid protocols. It was an intense experience – Nick Hillel said it was in his top 5 most difficult projects in his 30-year career. But it was extremely rewarding to work with such a brilliant group of people all sharing the same screen.

We then had 10 days to edit this material into the final piece – again, our inexperience at filming hadn’t prepared

us for this, and a longer edit time would have made things easier. It was an intense period of work – involving watching multiple takes of individuals and collaging them onscreen – with Paul and Suzy exchanging notes back and forth to the editing team. We were trying something that was at the limit of what was possible within the time – and we were editing until the morning of the broadcast.

Costs for rehearsing, filming and editing were greater than the costs for making the live show, an increase of around 30%. We were successful in our bid to the government’s Cultural Recovery Grant which we were able to use to support the additional expenditure.

Although it was our first attempt at a film, there were elements of the process that were strangely familiar – the process of editing, choosing takes and creating the visual compositions felt very similar to the final stages of a rehearsal for a live piece.

We broadcast the piece as a one off, live streamed event for EFG London Jazz Festival. We divided our work into four shorter films, and interlaced them with live interviews with Suzy, Peter and Lisa, discussing their own impressions of the music and of creating the film. Over 800 people watched the show, including 100 local residents who received free tickets. We know from audience feedback that the ‘liveness’ of the sharing was greatly appreciated, even though the artwork itself was entirely pre-recorded. 71% had never heard the album beforehand, and the feedback was that the experience ‘made me listen in a way I would not have otherwise’. Our aims to create a sense of community and positivity were also recognised in audience feedback

“It gave me a great moral boost in such awful times.”

“Thanks so much for making this free to local residents, especially for those on a budget. That makes one feel much more like part of a community.”

“It was phenomenal. I don’t think we would have had such a creative approach if it wasn’t for the pandemic.”

Making the Black Saint and The Sinner Lady Listening Party was a joyful experience that energised us to stay creative, positive and connected through lockdown. For all of us involved, it was strangely therapeutic to listen to Charles Mingus masterpiece again and again during these times and to move with it. It is so vast, so complex, so full of love and life.

We hope that one day we will be able to make the show as planned, dancing together in Shoreditch Town Hall’s Assembly Hall to a live band. Until then we will continue to connect through the ether with old friends and new ones – listening to music and dancing at distance under the same stars.

Artistic Directors Suzy Willson & Paul Clark, Clod Ensemble

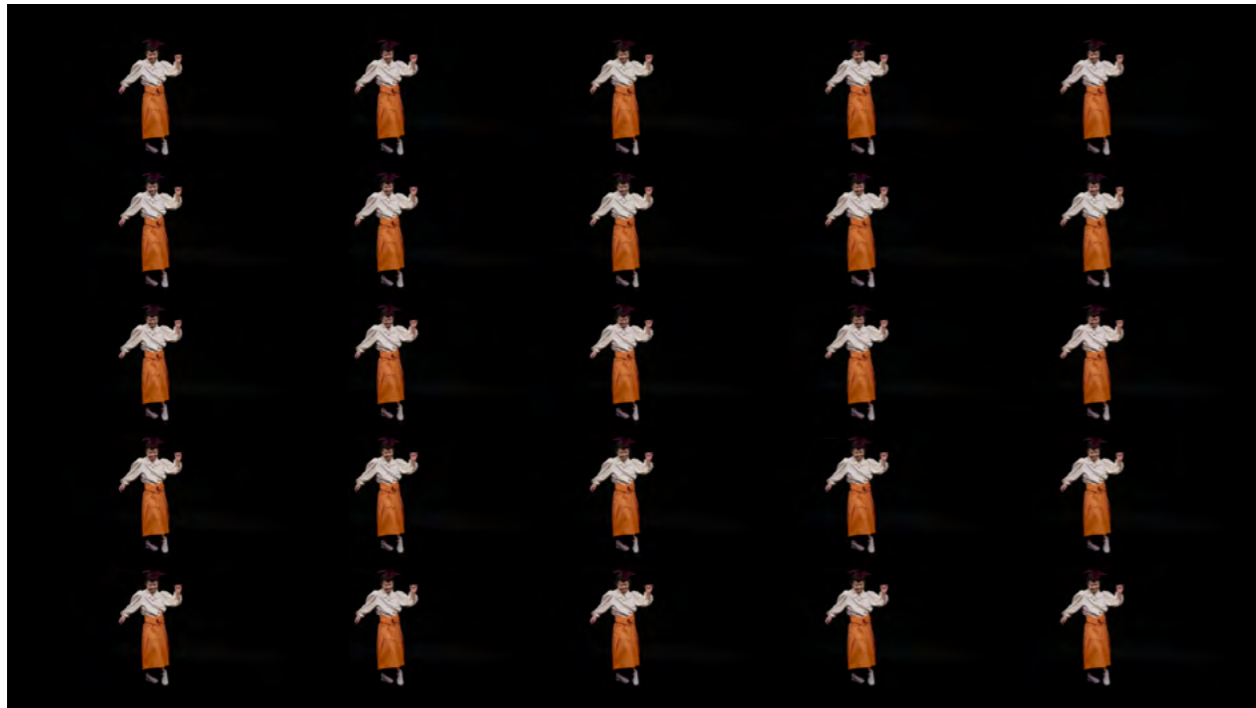
Clod Ensemble are a pioneering artist-led company based in London, founded by director Suzy Willson and composer Paul Clark. Over 25 years, Clod Ensemble has created an extraordinary body of artistic work that pushes the boundaries of choreographic, music & theatre practice. They engage audiences through finely crafted performance and participation projects; develop the next generation of artists through a rich programme of education & talent development.

The Stanley Thomas Johnson Foundation supported the production “The Black Saint and the Sinner Lady” by Clod Ensemble with CHF 12 573.-

See <https://www.clodensemble.com/performance/black-saint-sinner-lady/>



Video animation "The Black Saint and The Sinner Lady" © Clod Ensemble



Video animation "The Black Saint and The Sinner Lady" © Clod Ensemble

"I'm afraid of the bodies disappearing' answered choreographer Doris Uhlich, when I called to inform her that our festival Tanz in Bern would not take place this year.

They are gone, the bodies. They are dying, they are hospitalized, in quarantine, in isolation. And they are gone from the auditoriums and stages of the theatre. Together with our family of artists, the Dampfzentrale decided against an immediate displacement of our art into the internet. For the sensuality of dance and music is killed off by two-dimensional screens and data flows.

I miss bodies. We are losing each other. It's a temporary missing, for bodies will not disappear — not the healthy, the battered, the sick, not larger nor smaller bodies, not the bodies with a history of migration, those of BIPOC (Black, Indigenous and People of Color), or those with or without disabilities.

Our bodies enable us to experience the world. Let's take care of them and each other until we meet again."

Anneli Binder

Management and Artistic Direction, Stage Programme Manager, Dampfzentrale Bern

2.1.4 The Project “Soulfood Delivery” by guerillaclassics Three musicians interviewed by Sandra Smolcic

54 times the 14 participating musicians from the guerillaclassics artist pool got on their bikes or went on foot with their instruments to deliver their music to front doors, courtyards and gardens in various Swiss cities during the Corona crisis. How do the musicians themselves feel about the past months and their participation in the Soulfood Delivery project? Soprano Rosa María Hernández, mezzo-soprano Michaela Unsinn and cellist Hyazintha Andrej tell us about their experiences.

How many concerts did you play?

Rosa: I sang for eight concerts.

Michaela: For me it was probably about ten.

Hyazintha: And for me around 20. Most of them with solo cello, a few as a duo with Florian Kolb (contrabass).

What was your funniest or the strangest experience?

Rosa: To be honest, each concert was something special. I especially remember the concert on Germaniastrasse in Zurich. People there kept wanting more, they applauded and wanted me to continue singing. In the end I sang for almost 45 minutes! But at some point I had to tell the audience that I can't keep going for health reasons (laughs). Some of our hosts gave us small gifts such as flowers or chocolates, which I did not expect. That was really lovely.

Michaela: At my first concert I sang for an older gentleman who used to be a schoolteacher in my home town. That made me realize again how small the world is. And once I took off my shoes and stood in the grass barefoot. In that moment it just seemed right – and the birds all around joined me in song.

Which concert touched you the most?

Rosa: Once I was asked at a Delivery to sing a sad song – although the concert was a birthday present for the host. But the day before she had lost a close friend. So I chose to sing Non ti scordar di me. I felt so much empathy for the people there, it was very intense.

What will you remember when you look back on the project Soulfood Delivery in a few years' time?

Michaela: I was astonished how gracious and friendly people were. Sometimes I felt that it was not me gifting them with music, but that I was the one being gifted. It was also interesting to explore so many different places; the hidden gardens behind the facades of buildings that I had passed so many times, without suspecting what they conceal.

Rosa: My last concert at the end of May was very special, because I performed together with my daughter and a violinist. We haven't done that for a long time. The place – a lush courtyard – also had a great atmosphere and good acoustics. Many people stood on their balconies and at their windows to listen and applaud us.

Hyazintha: For me it was very special to see how much people missed concerts or the shared experience of extraordinary moments. I realized for the first time that a concert also creates a context /provides a space for many other qualities besides listening to music.

How did you experience the time of Corona as musicians? What were the challenges, and the opportunities?

Hyazintha: For me the challenge was and remains to stay active despite the current situation and to set goals for myself, which I would like to pursue over the summer.

Rosa: In the beginning I thought that it would be impossible to give concerts. But then I was asked to participate in the project Soulfood Delivery and I sang at countless concerts. That surprised me and made me very happy.

Michaela: The time of Corona had good and bad aspects for me. On the one hand, as a musician I lost the stage in a way, the platform on which everything I work for comes to fruition. Of course that also resulted in financial losses. On the other hand I gained a certain calm and more time, which I used to practice. It helped me achieve enormous technical progress, which would not have happened so quickly otherwise.



Hyazintha Andrej © Michele Limina



Rosa María Hernández and Estela Villamar © guerillaclassics



Lukas Mantel © guerillaclassics

What do you hope or believe will happen with culture and music in the coming months?

Michaela: Things are being rethought on a large scale. Big projects need to be postponed, smaller ones are launched more frequently. As musicians we must be careful that we don't just present ourselves on social media channels, basically giving our work away for free. I personally have not streamed or posted anything I've done. Instead I am working to develop my own projects more, since I am not expecting many requests for concerts in the near future.

Which pieces did you like to sing or play the most?

Rosa: Summertime by Gershwin, from Porgy and Bess, and the Lakmé duet, which I sang together with my daughter.

Michaela: I sang *Après un rêve* by Fauré in every programme, since I felt very comfortable with that piece even without instrumental accompaniment. Another highlight was *Memory* from the musical *Cats*. The songs from musicals were generally well received, and I am glad that I feel at home with styles other than classical music.

Hyazintha: I basically liked to play the most when I felt that people were responding enthusiastically. That gives so much energy back to the performer.

This interview was published as a blog entry on the website guerillaclassics.org. The Stanley Thomas Johnson Foundation supports the association guerillaclassics in the context of a partnership from 2020 – 2022 with a yearly contribution of CHF 30 000.–

The association guerillaclassics organises performances of classical music played by emerging professional musicians in unusual public spaces. This creates an extraordinary way of accessing classical music for diverse audiences. For the participating musicians, the experimental platform offers a range of new experiences.

“COVID-19 border closures put pressure on health facilities in two remote districts of Somaliland — Zeila and Borama. Many people from Zeila receive care from Lawya’ado Health Centre, which sits on the Djibouti border (Republic of Djibouti). But once the border closed, the burden in Zeila rose. Funds were used to purchase personal protective equipment and medical kits for 15 health facilities in Borama and Zeila where some 30,000 inhabitants reside. Disposable surgical gowns, respirator masks, goggles and hand sanitisers are allowing 120 health workers to reduce the spread of COVID-19; and vital signs monitors, oxygen cylinders and pulse oximeters mean they can properly diagnose COVID-19 patients, provide appropriate care and save lives.”

Karen Duncan
Trusts and Statutory Fundraiser, Health Poverty Action, London

“Due to the COVID-19 pandemic, schools were closed between March and October 2020 in Central African Republic, which had an impact on our activities and increased children’s vulnerability. The Foundation’s support was critical to enable us to adapt and continue to protect children. Adaptations included distributing hygiene kits to key community structures and raising awareness of prevention measures against COVID-19, its negative impact on children and how to mitigate these. Such adaptations are expected to remain in effect for 2021 as the pandemic in CAR persists and the consequences of loss of education and livelihoods are likely to impact the population further.”

Karine Pardé
Trusts & Foundations Manager, War Child, London

2.2.1 The Covid-19 Pandemic — an aggravated humanitarian situation in fragile contexts

Lorenz Indermühle examines the worldwide crisis as a result of the Covid-19 pandemic for the poorest sectors of society in fragile contexts.

The UN estimates that, as a result of the Covid-19 pandemic, the number of people dependent on emergency aid and assistance due to wars, famine and disasters will increase by 50% to 235 million people worldwide.¹ If 2020 was already a difficult year from a humanitarian perspective, the challenges will increase significantly in the near future. Countries whose economies have grown in recent years have been set back, pushing large parts of the population below the poverty line. Many of the achievements of the UN Millennium Development Goals are in danger of being lost due to the global crisis.

In addition to the health consequences of the pandemic, those most in need are disproportionately affected by the social and economic consequences of Covid-19. In particular, the fact that conflicts and violence in fragile countries have not decreased during the Covid-19 crisis is devastating. Or to put it very briefly: there is no lockdown for the victims of war, violence and conflict. How do NGOs act in this complex situation and what was the Stanley Thomas Johnson Foundation able to contribute in 2020?

Difficulty of access to health care, collapse of the informal labour market and ongoing conflicts

For internally displaced persons, refugees and also for minorities, access to health services was already difficult in many countries before the Covid 19 pandemic. Especially in rural or remote regions, the already weak health system could not cope with the pandemic. Restrictions on public transport, curfews and the collapse of the informal market make it even more difficult for affected people to reach health services at all.

Another reason why many people struggle to survive is the situation of the labour market. In particular, the informal labour market has collapsed in many countries and much urgently needed work — for example for day labourers — fell away during the crisis. As a result of the collapse of international trade, food became scarce and prices skyrocketed. For many people in crisis areas, it became

impossible to feed and maintain their families. The number of people living below the poverty line increased significantly.

In fragile contexts in particular, there is a lack of information and knowledge about the Corona virus and how to protect oneself and others. Trust in government information is lacking and, even without the pandemic, these governments are unstable. It is devastating to realize that in 2020 there was no interruption or decrease in armed conflicts and violence. Although UN Secretary-General Guterres advocated for a ceasefire in March, 75 countries showed no decrease in violence and conflict.²

Covid-19 hits the poorest people worldwide the hardest. The slump in the labour market, limited access to health care, food shortages and the continuation of conflicts and wars have further aggravated the situation for those in need in fragile contexts. It is therefore not surprising that under these circumstances people are unable to implement measures to prevent and intervene in the pandemic. There is a lack of access to hygiene measures, a lack of access to water and a lack of access to the relevant information. Those who are struggling for survival due to war, violence, hunger and life-threatening poverty neither retreat to the “home office” nor do they attach importance to distance and handwashing. That is the sad reality that NGOs are facing in this crisis.

Limited access for NGOs to those most in need

The challenges in fragile contexts, both against the backdrop of conflicts, violence, food shortages and in terms of knowledge and information, pose a great challenge to NGOs. It is important to assess situations in relation to the security of the staff, because they are also exposed to an additional risk in their work. On the other hand, there is the need of the people, who must be assisted as quickly as possible with psychological aid, food and equipment. For NGOs, access to those most in need is made even more difficult by the pandemic, and NGOs are often confronted with constraints imposed by governments. Meetings with village communities, for example, can only be held under restrictions. NGOs have expanded their activities in the past year with measures related to hygiene,

“Our clients, vulnerable survivors of torture live in some of the harshest conditions in the UK. Adding to their plight, they are expected to live off just £37 per week; meaning that they had to make impossible choices between food, medicine and baby formula at the height of the pandemic. Since March 2020, Freedom from Torture has seen a rise of 450% in relief payments which would have been impossible without the support of donors such as the Stanley Thomas Johnson Foundation.”

Natasha Roberts
Trust Fundraiser, Freedom from Torture, London

improved access to water and sanitation, and distribution of protective materials. Information campaigns specifically on the Covid-19 pandemic were also implemented to counter dangerous rumours (e.g. “Covid-19 only affects people with white skin”). At the same time, ongoing health, food and other support programmes had to be maintained or even intensified.

More support from the Stanley Thomas Johnson Foundation

STJS pledged support to its partners at home and abroad from the very beginning of the Covid-19 pandemic. The additional work and costs of the NGO projects were based on the challenges outlined above and included the following assistance:

- Médecins Sans Frontières (MSF) needed additional personal protective equipment for hospital staff and patients at the Kilo hospital in Yemen.
- APOPO, an organisation that uses rats to search for land mines, needed more vehicles to transport staff to the minefields, as fewer people could be transported per car. In addition, APOPO needed to repair a device used to prepare for demining, but the crisis prevented spare parts from being flown to Angola. The foundation was able to provide the rent for a replacement device and additional cars.

- Other organisations such as “War Child”, which works towards the rehabilitation and reintegration of child soldiers in the Central African Republic, also faced challenges. They were able to reopen the centres for children and young people after the lockdown.
- The Swiss “Fondation de Déminage” intensified information campaigns and provided hygiene kits to continue its project in Afghanistan.
- These examples show that different organisations were confronted with similar challenges and were in need of support. The Stanley Thomas Johnson Foundation was able to help cover the additional costs incurred by Covid-19.

What is in store for the civilian population in fragile contexts?

The impact on the civilian population in countries with fragile contexts cannot yet be assessed today. There are many indications that after the second wave, a third wave of Covid-19 will arise, including mutations of the Covid-19 virus. And there is much evidence today to suggest that in fragile contexts, containing and dealing with Covid-19 will become even more difficult.

Many of the additional 75 million people affected by the impact of the pandemic and living in need are from countries with conflict and fragile contexts.

Around the world, people living in poverty, affected by hunger and violence, whose plight has already become more complex in 2020, will face much greater challenges in the future. Poverty is increasing, access to services will become even more difficult and many people will be forced to seek their future far from home in order to ensure the survival of their families.

In Europe, it appears that the awareness of solidarity and the valuing of mutual support among the population has increased as a result of the pandemic. I hope that this solidarity will transfer to politics and governments. And that solidarity is lived not only locally, but globally. This could be the big opportunity for the international community to take responsibility for wars and conflicts and work towards ending or suspending them. This is one of the elementary conditions for recovering the lost progress of the Millennium Development Goals, which suffered such severe setbacks due to the Covid-19 crisis. And it is one of the conditions that can contribute most significantly to making the lives of many people in crisis areas more worth living.

Lorenz Indermühle,
Board member of the Stanley Thomas Johnson Stiftung / Deputy Head of Department International Cooperation, Swiss Red Cross

¹ Echo der Zeit, 22.12.2020

² “Kein Lockdown der Gewalt” (“No Lockdown of Violence”) in “Internationale Politik unter Pandemie-Bedingungen: Tendenzen und Perspektiven für 2021” by Claudia Major / Marco Overhaus / Johannes Thimm / Judith Vorrath

2.2.2 Impact of the Covid-19 pandemic for the Islington Center in London

The Islington Centre for Refugees and Migrants provides psychological assistance and practical support to refugees and asylum seekers in London. We work with people from around 35 countries who have fled war and violence and come to the UK seeking sanctuary. We have clients from the Democratic Republic of Congo, Syria, Russia, China and many other countries.

The centre was founded in 1997 in the crypt of St Mary Magdalene Church initially to help local asylum seekers in Islington. In 2000 our current Chief Executive, Andy Ruiz Palma joined and expanded the project to deliver a broad range of activities including formal English language classes. We now provide refugees and migrants a unique programme of arts-informed psychosocial activities and help with practical issues, such as finding housing or education.

Viele der Menschen, mit denen wir zusammenarbeiten, Many of the people we work with are alone, having left friends and family behind. Almost all are homeless, living in hostels, 'sofa-surfing' or in some cases sleeping on the streets. Our services help clients regain a sense of empowerment and begin a journey of rehabilitation and integration into UK life.

We welcome people regardless of their immigration status and over the years have established a reputation amongst the refugee community as an organisation that can be trusted. Many of our clients have had their first claim for asylum rejected and are living outside the system desperately attempting to make an appeal or fresh claim. Our role is to give them emotional and practical support to get back into the system, make a fresh claim and begin the process of building a decent life for themselves.

Because of their immigration status, many of our clients are barred from working and receive no financial aid with no recourse to public funds. Most face difficulties with speaking English and, even under ordinary circumstances, are extremely isolated.

The coronavirus has intensified existing difficulties and brought new ones. Almost all of our clients suffer with

mental health difficulties brought about because of experiences of violence, incarceration or rape in their countries of origin. Depression and Post Traumatic Stress Disorder are common and the pandemic has meant greater isolation and a worsening of mental health.

Meanwhile, repeated national lockdowns – with the order to stay at home - have been incredibly hard when 'home' is a friend's sofa or a room in a hostel. And for those who rely on us, and other centres offering hot meals and giving out tins and packets of food, the lockdowns and closures of centres have meant not always knowing where food would come from.

Our emergency response

When the pandemic hit, we quickly adapted our work. With funding from the Stanley Thomas Johnson Foundation we began a programme of emergency measures.

The first thing we did was to introduce 'support packages' for the 90 most vulnerable asylum seekers we work with, most of whom are destitute. A great deal has been done by community groups in the UK to provide vulnerable people with food, but our clients have found themselves outside these schemes because of difficulties with English, fear of being deported, or simply because they lack the cultural knowledge to get involved. Every two weeks we have sent packages containing vouchers for food, phone-top ups and small grants for essential public transport. This has meant that the 90 people receiving the packages have been able to negotiate the crisis in a more empowered way, knowing they would have enough to eat and the means to negotiate the difficulties they faced.

Meanwhile, we knew that all of our 130 clients would need psychological support to get through the stress and uncertainty of the crisis. We designed a programme of online psychosocial sessions, including Art and Writing, Choir, Yoga, English lessons, Gym and Conversation Groups, which we now deliver across the week.

Finally, we adapted our usual 'Support Service' to be delivered over the phone. Our Support Service is run by a member of staff with many years of experience working with refugees and a volunteer who is a retired immigration

and asylum lawyer. Together, they offer advocacy and advice on practical issues such as access to housing, finding a doctor, seeking psychological counselling and getting the right help for an asylum claim.

The greatest challenge we have faced — digital inclusion

Adapting our work to deliver it remotely has revealed how deeply affected our clients are by difficulties getting online. We are proud that 99 of our 130 clients now have the equipment and ability they need to join us regularly online, but reaching this point has been a huge undertaking both for us and for them.

Through the crisis, we have learned that there are many reasons why our clients struggle to access the internet. One of the biggest difficulties is that people do not have a computer or smartphone. We are gradually buying equipment for people as we receive funding. However, we have found that even with the right equipment, many of our clients need support. Some lack technical skills, others are unable to read or write in their own languages which makes going online very hard, and finally there is a group of people who have all the necessary skills but struggle with poor mental health and so lack motivation.

The consequences of digital exclusion are profound, especially with the world as it currently is. Throughout the two national lockdowns and now, in the third, many services are being offered remotely, including ours. Being unable to go online means that our clients, who already suffer from isolation and face many barriers to inclusion, struggle to access the basic help and advice they need.

Facilitating people to access the internet has been a big part of our work in recent months. The support packages we send every fortnight are, in part, intended for digital credit as most of our clients do not have access to Wi-Fi. For those who are still unable to join us digitally, we are offering phone calls, materials by post and we are developing a befriending service.

Angele's Story

Angele was an economist with the government in her home country of the Democratic Republic of Congo, but at the same time she secretly attended anti-government protests. She first came to the UK five years ago to attend a Church conference. A friend called her and told her that the government had found out about her joining the protests. Fearing for her life, she decided not to go home and registered for asylum.

The Home Office found Angele a place in a shared house in Cardiff, in Wales, and she began to receive £36 per week as a living allowance (roughly 43 CHF). After two years her claim was rejected. 'The government cut off my support. It took the £36 I was getting every week. They forced me into being homeless'.

Having no money and nowhere to sleep, Angele went to stay with a friend in London. 'My friend introduced me to the Islington centre by telling me that it was a safe place and I would have help and it was successful. I was happy. They help me with money, also they found me a lovely host family where I live until today.'

We supported Angele while she made a fresh claim and began the process of making a life for herself in London. She knew her fresh claim might fail, but she is an incredible woman. She embraced life at the centre wholeheartedly, taking English lessons, setting up a group to help older clients and joining our choir.

Eventually, after three years, Angele's case went to Judicial Review and in March 2020 she received the long awaited and very happy news that she had been granted refugee status.

However, within days of her happy news, the first lockdown began in the UK. 'It has been difficult for me because I could not attend the center on a daily basis any more, I could not see my friends. I was frightened about coronavirus and I did not know what comes next.'

Like so many of our clients, Angele found that many charities in London stopped operating and were no longer open to her. 'I could not get help that was available for me before the coronavirus. But Islington Center has helped me throughout lockdown in a number of ways. Support package every two weeks, regular phone calls from the staff and volunteers, a timetable of classes and opportunity to meet my friends and to sing in the Islington Centre choir which is my passion.'

Angele joins us regularly online and is looking forward to the day when restrictions end and she can come back to the centre, see her friends face-to-face, sing in the choir and share food with everyone in our unique, international community. 'I love the centre and everyone there, they help me to learn English, to meet new people, to link up with community groups like Songworks and they help me with the problems I have as an asylum seeker in London.'

Anna Giokas

Head of Fundraising, The Islington Centre for Refugees and Migrants

The Stanley Thomas Foundation supports The Islington Centre for Refugees and Migrants since 2018 until 2022 with the total Grant amount of 103039 CHF. In 2020 the Islington Centre received another grant of CHF 17500 to cover the additional costs due to the Covid-19 pandemic. More information on the Covid-19 funding area which the Stanley Thomas Johnson Foundation brought to life in 2020 can be found under News from the Support sectors on page 45.



Artist in Residence, Jane Ray © Islington Centre

2.2.3 The consequences of the Covid-19 pandemic for the project Mental Health and Paediatrics in Yemen by Médecins Sans Frontières (MSF)

When COVID-19 began to spread, the international community predicted disaster scenarios for fragile countries like Yemen, which is already suffering from one of the world's biggest humanitarian crises. Measured by official case numbers (2408 infected and 653 COVID-19 deaths)¹, this has not (yet) come true. However, the side-effects of the pandemic are serious and have far-reaching impacts on income, food security and health for the population of 29 million people.

26th March this year marks the sixth anniversary of the start of the war in Yemen. People in Yemen are exposed to armed conflicts on various fronts and suffer from preventable diseases, massive inflation and lack of employment, medicine, food and fuel. According to United Nations estimates, 80% of the Yemeni population is dependent on humanitarian aid.² In early 2020, the health system was already severely weakened after years of conflict. The COVID-19 pandemic has now brought it to a complete standstill.

Authorities reported the first confirmed COVID-19 patient in the country on 10 April 2020. MSF then called on the government in Yemen to urgently allow the importation of supplies and the entry of humanitarian organisations. Despite the efforts of some authorities, the health system is unable to respond effectively to the COVID-19 threat. Testing capacity, isolation facilities, intensive care beds and protective equipment are almost non-existent. Professionals stopped showing up for work for fear of infection and clinics have had to close due to lack of equipment. Access to health care has become even more difficult.

The conflict continues on various fronts and has even intensified in some places in recent months. The pandemic worries people, but most Yemenis simply cannot afford to let it restrict their lives. Initially, the freedom of movement of individual communities was massively constrained. However, the government quickly realised that people were more likely to starve than die from the coronavirus. Measures were lifted again and non-compliance tolerated.

Continuity of medical care for children and emergencies at Kilo hospital

Médecins Sans Frontières has been working in Kilo hospital in Ibb Governorate since 2016. When the epicentre of the pandemic was in Europe in the spring of 2020, the MSF team responded immediately and began to prepare the staff and hospital for an outbreak. In total, over 400 staff from Kilo Hospital and other hospitals in the region were trained on the use of PPE and infection prevention and control measures. Protecting healthcare workers and our patients is a top priority. It is only thanks to comprehensive precautionary measures that we are able to maintain life-saving medical activities.

Our team has adapted all protocols at Kilo Hospital, introduced a triage system and set up an isolation area. Employees who belong to the particularly at-risk group were given three months' leave from work as a preventive measure. Suspected COVID-19 cases are first isolated at Kilo Hospital and then referred to Al Sahul Hospital for treatment after further investigation. In total, Kilo hospital attended to 248 suspected cases in 2020, with around half of all patients requiring oxygen during isolation.

After the first confirmed case was announced in April, fear spread among the population. From May to July, we recorded an average of 62 patients per month at Kilo Hospital with suspected COVID-19. When rumours began to circulate on social media that doctors were administering lethal injections in hospitals to contain the virus, the number of general admissions dropped dramatically. The consequences were severe. Patients began to seek medical help late, when the disease had progressed. This increased the risk of complications and long-term damage. Médecins Sans Frontières began to reach out to communities to counteract the misinformation through information campaigns. Our teams also used social media to increase the reach of the campaigns. In the second half of 2020, the number of admissions returned to normal, averaging 540 new admissions per month from September to November.

From past experience in dealing with the Ebola epidemic, for example, we know that neglecting other medical needs can have far-reaching consequences. MSF has made every effort to continue its existing services while supporting the Yemeni health authorities in dealing with the crisis. The biggest challenge has been the lack of protective equipment, medicines, skilled workers and the difficulties of procuring the above. As a rule, the import of equipment and entry of people into Yemen is an extremely lengthy process fraught with bureaucratic hurdles. The unprecedented crisis allowed for special permits and we were able to stock up supplies within a relatively short time. In the meantime, our teams were forced to manufacture protective equipment themselves from locally sourced materials.

Outlook for 2021

The population of Yemen does not seem to be as severely affected by the COVID-19 pandemic as expected. Experts don't fully understand the reasons yet. Many different factors could play a role, such as lack of testing capacity, lack of data collection, physical predisposition, age pyramid, and so on. Nevertheless, it would be negligent not to remain cautious and prepare for a second, stronger wave.

What worries our deputy head of operations in Yemen, Alira Halidou, most is the spread of the coronavirus mutation and what impact it will have on the Yemeni population. When and if vaccination will be available in Yemen depends on the international community. The fragile state is hardly in a position to guarantee basic supplies and even less able to secure sufficient vaccine doses. The funds to support the war-stricken population in Yemen have steadily decreased over the last few years. The extent of the international community's solidarity in dealing with the Covid-19 pandemic in Yemen remains to be seen.

Stephanie Baer

Philanthropy Advisor, Médecins Sans Frontières, Zurich

Médecins Sans Frontières operates paediatrics, neonatology and emergency stations at the hospital in Kilo, Yemen. They conduct surgical interventions and offer physiotherapy and psychological care to all stationary patients, ensuring their full rehabilitation. The aim is to lower the rate of illness and mortality for children in the Governorate Ibb by supporting the weakened health care system, as well as improving the mental health of the war-stricken population.

The Stanley Thomas Johnson Foundation supported the project with CHF 250 000.– and provided additional Covid-19 support funds of CHF 30 000.– Read more about our special Covid-19 support fund on page 45.

¹ Data from 7 January 2021

² <https://www.middleeastmonitor.com/20201203-yemen-shuts-exchange-firms-in-aden-as-currency-collapses>

“I had never thought about how many litres of oxygen a cylinder contains and how many cylinders a patient needs. In Ibb, I quickly learned that a patient with moderate to severe COVID-19 symptoms needs about 6 cylinders per day.”

Cristina
nurse with Médecins Sans Frontières



Hospital staff carry an oxygen cylinder into the intensive care unit to ventilate a Covid-19 patient. © MSF Switzerland



Médecins Sans Frontières Health Campaigners counter misinformation and educate local communities about recommended protective measures against Covid-19. © MSF/Majd Aljunaid

“The COVID-19 pandemic has been impacting APOPO’s operations gradually, to the extent of creating delays and extra costs to pursue our humanitarian programme. A reduction in services can have dire consequences, as it increases probability of mine accidents and complicates access to fields for subsistence farmers counting on it to support their families. The grant from the Stanley Thomas Johnsons Foundation allowed us to adapt to this challenging new context. We were notably able to replace an essential broken machine, impossible to fix because of travel restrictions, to hire an additional car to ensure distance between staff and to proceed with extra safety adjustments around our camps and finally to kick off a promising partnership with a local operator, paving the way to an efficient operational future.”

Anna Bouchier
Swiss Director, APOPO Swiss Foundation, Geneva

“For the people of Somalia, the coronavirus pandemic came at a time when they were already struggling with the effects of multiple crises: In just nine months, they faced severe flooding, a plague of locusts and the threat of the virus! Prices for basic foodstuffs are rising, while remittances from the diaspora are declining. To maintain life-saving basic health services in the supported health facilities, Medair trained health workers to deal with the virus and provided them with personal protective equipment.”

Anna Coffin
Head of Country Programme Somalia, Medair, Zürich



Aurèle Ferrier, film still, research trip in China, Terra (AT), 2018 © Aurèle Ferrier



Aurèle Ferrier, film still, research trip in China, Terra (AT), 2018 © Aurèle Ferrier

3 Photo Series “Terra” by Aurèle Ferrier

The series of images in this issue was created by artist Aurèle Ferrier during a research trip to China. They are preliminary studies for a video film to be produced in 2022 after a further trip. The film stills focus on things built and designed by people, on construction sites, urban canyons and streets – but the people themselves are missing. In late 2018, the artist went on a ten-week excursion to several cities and regions in China (Beijing, Yujiapu / Binhai, Kangbashi / Ordos, Lanzhou New Area). Some parts of the cities had been completed, but the infrastructure was only partially operational and they were therefore only gradually populated, enabling these photographs of seemingly deserted urban landscapes. However, the views cannot be specifically located; China becomes a testimony to global urban developments. With their model-like quality, the world of these images appears simultaneously repulsive and fascinating. Endless roadways on the edges of cities tell the story of civilisation gradually encroaching on nature; glimpses of soulless shopping centres pose sombre questions about the future of human cultural life.

Beate Engel

Aurèle Ferrier (* 1975 in St.Gallen) lives and works in Zurich. His films works explore the limits of civilisation. The artist’s work has been shown at art exhibitions as well as international film festivals, including: Rencontres Internationales (Paris/Berlin), Image Forum (Tokyo), Anthology Film Archives (New York), IDFA (Amsterdam), Museum Haus Konstruktiv (Zurich), Open City Documentary Festival (London), Arquiteturas Film Festival (Lissabon), Kumu Art Museum (Tallin), Chicago Underground Film Festival (Chicago), Ujazdowski Castle Centre for Contemporary Art (Warsaw), Film Center National Chiao Tung University (Hsinchu), City Museum of Contemporary Art (Hiroshima).

The project was supported with a production grant of CHF 5000.–



Aurèle Ferrier, film still, research trip in China, Terra (AT), 2018 © Aurèle Ferrier



Aurèle Ferrier, film still, research trip in China, Terra (AT), 2018 © Aurèle Ferrier

4 News from the Support Sectors

Culture Extra

The Stanley Thomas Johnson Foundation reacted swiftly and unbureaucratically to provide special support for cultural producers during the Covid-19 pandemic. Concerning approved projects that had to be cancelled or postponed, the foundation followed the good will recommendations issued by Swiss Foundations. In addition, the “Culture Extra” fund was set up to supplement government financial aid. The aim was to enable cultural producers to continue their work despite the difficult long-term production conditions. The fund also supported new projects that enabled exchange among cultural practitioners and engagement with their audiences via special channels and virtual formats. In addition to the usual funding, we supported not just institutions but awarded grants to individual artists and independent initiatives for the development of project ideas.

A budget of CHF 160 000.– was available. Between June and August 2020, three additional rounds of evaluation with close submission deadlines took place. This met with a very positive and grateful response from the cultural scene. There was quite a lot of interest, with a total of 224 project applications. Word of the offer spread quickly, so that even groups that had never before received funding from the STJF applied. Of the 224 applications received, 32 were approved. So about 15 percent of the applicants received funding, with amounts ranging from CHF 2 000 to CHF 8 000.

The committee gave preference across all cultural disciplines to those projects that refer specifically to the special circumstances of the corona crisis, with related themes, education and event formats. The funding focus was on smaller projects and individual initiatives. About half of the 32 projects emphasise digital formats, which were previously barely considered in the usual awarding of grants. A high level of professionalism and creativity beyond simple streaming formats was evident. In the area of museum education, for example, Haus Konstruktiv in Zurich produced interviews with artists for its website, or the Kunstmuseum Thun expanded its inclusive art education to a virtual platform. Individual artists used the time with no exhibitions to network online and to exhibit and sell artworks via online platforms without the mediation of a gallery.

In the field of music, in addition to specially staged video concert programmes, there were also insights into rehearsal processes, such as at the Ernen Music Festival, or interactive education formats, such as the video tutorials produced by the New Orchestra Basel. With its website “Theatre for the Home”, Assitej Switzerland created an exemplary and sustainable solution to give young audiences a glimpse behind the scenes of theatre and to encourage them to participate. Some of the projects play with the spaces between the analogue and digital worlds in an experimental way. The ensemble Contrechamps, for example, created virtual duets in which solo musicians perform in a double role with an electronic alter ego.

But technical means of communication cannot replace in-person social exchange, which is an essential part of culture. The inclusive Berner Kulturhaus Heitere Fahne therefore decided to hold the “Säbeli Bum” festival in institutions for people with disabilities, in order to continue to reach vulnerable groups directly. Other projects were able to take place out in nature, in the forest or on open-air stages, in keeping with corona safety measures.

All in all, the approved projects were of good artistic quality and demonstrated great creative variety in terms of developing solutions to continue working and reaching an audience despite the pandemic restrictions. The content of the individual applications was fresh and stimulating to the Stanley Thomas Johnson Foundation’s funding practice.

Due to the existential crisis continuing to affect many cultural producers, the foundation has approved the extension of the “Culture Extra” fund with an additional budget of CHF 280 000 in total for two further rounds of funding in 2021.

The list of projects supported by the “Culture Extra” fund is published on pages 68 – 69.

Culture

June Johnson Newcomer Prize

Since 2013, the Stanley Thomas Johnson Foundation has awarded the June Johnson Dance Prize every two years in partnership with the Federal Office for Culture. The prize is dedicated to the memory of June Johnson, the wife of Stanley Thomas Johnson. From 2021, the prize of CHF 25’000 will be awarded annually and will no longer relate exclusively to dance, but to all performing arts. The aim of the June Johnson Newcomer Prize is to recognise and support outstanding achievements by dance and theatre professionals at the beginning of their careers. The financial support contributes to the realisation of planned projects. In addition, the public recognition is intended to raise the profile of the prize winners and facilitate their professional networking. The prize winners benefit from the Newcomer Prize being embedded in the awards ceremony of the Swiss Performance Arts Awards.

Partner projects

Partner projects are aimed at institutions and groups of all cultural disciplines with high development potential and contribute to the further artistic and/or operational development of the supported institutions in areas such as production, booking, management, accounting, public relations or infrastructure.

We currently support the following partner projects:

1. Visual Arts: “The other Kabul”
The planned international group exhibition “The other Kabul” by the Treibsand Association develops visions for the culture of Afghanistan.
2. Theatre and Dance: “Heitere Fahne”
The operation of the inclusive culture space “Heitere Fahne” in Wabern near Bern shall be secured and developed long-term via a professionally managed organisational development process.
3. Music: Association “guerillaclassics”
The partnership is meant to contribute to professionalise the organisation in the long term and to increase its strength in the area of dramaturgy and production.

Medical Research

In the years 2019–2022 the Stanley Thomas Johnson Foundation supports two projects by the Swiss Tropical and Public Health Institute (STPH):

SysRef project — A Digital System for Better Health Care Management of Refugees in Chad

The Refugee Health Support System, or SysRef project, aims to improve the quality of health care for refugees in Chad. With the help of innovative digital tools, the project strives to improve the diagnosis and treatment of infections and other health issues, such as mental illness. The main focus is the development and implementation of a digital Clinical Decision Support System (CDSS) for health professionals based on tablet computers. This supports the clinical and therapeutic decision-making processes for various diseases. Other objectives are the tracking of specific target groups, such as pregnant women, the registration of vaccinations and monitoring of vaccination status, and the automatic collection and analysis of epidemiological data to monitor outbreaks of infectious diseases. The project is being implemented in selected refugee camps in the south of Chad and includes approximately 42'500 refugees, mainly from the Central African Republic.

The project is currently in the phase of step-by-step development and application of the digital tools. Clinicians and IT experts in Switzerland and Chad have been developing, testing and validating the CDSS since July 2019. This is based on clinical algorithms for adults and young children. The clinicians are working closely with the Chadian Ministry of Health, which is represented by a national panel of experts. The training of the medical staff and the introduction of the CDSS in health centres will start at the beginning of 2021. This includes a refresher course in clinical competence with regard to the algorithms developed and the handling of the tablets. In addition, further training needs were identified together with the Chadian health workers, such as clinical examination techniques, patient interaction or improved procedures during consultations. The results were integrated into the programme.

The Sars-CoV-2 pandemic has led to delays due to the reduced mobility of all those involved, which requires greater planning flexibility with changes at short notice. Regular virtual meetings for coordination between national and international expert teams have become well established since the beginning of the pandemic. On-site project visits are rare and involve considerable logistical effort. They take place in accordance with Chadian and Swiss quarantine regulations. The meetings of the national expert panel to review and approve the clinical algorithms were conducted in small expert groups instead of on a large scale. The training of health workers takes place in the capital N'Djamena and not in the project area. The project trains educators who, in a second step, teach the health workers on site in the refugee camps.

In recent months, several COVID-19 cases have been registered in the project area, some of them in refugee camps. The Chadian project team and other non-governmental organisations are actively involved in weekly COVID-19 meetings led by the health district. At the request of the health district, the project also participated in the establishment of an isolation centre for Sars-CoV-2 patients. Furthermore, the project team sensitises the population of the refugee camps about social distancing and hygiene measures.

The SysRef project makes an important contribution to improving health care and the health of refugees in an exceptionally difficult and fragile context. This contribution is all the more important in view of the renewed deterioration of the political situation in the Central African Republic at the end of December and the expected flow of refugees to neighbouring countries, including Chad.¹

The Stanley Thomas Johnson Foundation is supporting the project SysRef from 2019 – 2022 with a project grant of CHF 2 800 000.–



The image shows the medical consultation of a child and adult companion at the health centre in Beureuh during the pilot study in September 2020.

©Torsten Schmitz Cherdron

- 1 Following the presidential and parliamentary elections on 27 December 2020 and the provisional election results, tensions are running high throughout the country. There have been eruptions of violence that prompted hundreds of thousands of families to flee. Because there is no clear path to implementing a transition government, the country is vulnerable to further clashes among elite groups.

Sources (retrieved 11.01.2021):

<https://www.unrefugees.org/emergencies/>

<https://www.crisisgroup.org/africa/central-africa/central-african-republic/saving-central-african-republics-elections-and-averting-another-cycle-violence>

Medical Research

NIIDS Project — A novel diagnosis and monitoring system for infectious diseases in refugee camps

The medical needs and health care requirements of migrants and refugees in refugee camps are often complex and difficult to assess. The NIIDS project aims to record these systematically and to create an evidence base for improving the health of migrants and refugees. Simultaneously, new diagnostic modalities appropriate to the situation in the camps are being developed and validated.

The Corona pandemic caused some unexpected adjustments to the NIIDS project in 2020 and the activities originally planned in Ethiopia had to be cancelled early in the year. The intended field work, including the transfer of the new diagnostic tests from STPH to Ethiopia, could therefore not take place. As a result, the NIIDS team shifted its focus to project work in Switzerland, which led to a productive phase in the project despite the restrictions. It allowed us to complete the comprehensive ethics application, which was submitted to the relevant committees. All modules of the study questionnaire were completed, the reference tests in diagnostics were advanced and the corresponding networks were expanded virtually. In late 2020, a conflict began in the northern part of Ethiopia (Tigray region), where the study sites (Eritrean refugee

camps) are located. The conflict is not over yet and access to the study sites is restricted, but it seems likely that access will be possible in the near future. In the meantime, another study site, the Afar refugee camp (with Eritrean refugees) has been included.

In 2020, new doctoral students were recruited and trained in Switzerland and Ethiopia, a laboratory team for diagnostic test development and a biobank for the storage of patient samples were established. An important additional component of the project, which includes aspects of reproductive medicine (women's health and family planning, etc.), was expanded ahead of schedule and incorporated into the ethics applications. Unfortunately, the exchange with our colleagues at the Armauer Hansen Research Institute (AHRI) was only possible digitally, which nevertheless allowed us to develop a strategy for the planned work in the refugee camps in advance and to plan training workshops.

Although the COVID-19 pandemic led to delays in the implementation of the project in Ethiopia, we were able to advance preparations for the coming year in Switzerland.

The Stanley Thomas Johnson Foundation is supporting the NIIDS project from 2019 – 2022 with a project fund CHF 2 800 000.-.

Victims of Conflicts and Violence

Covid-19 Fund

The Stanley Thomas Johnson Foundation responded swiftly to the Covid-19 situation. In April 2020, the Foundation Board decided to set up the Covid-19 fund for the sector Victims of Conflict and Violence. The aim was to finance any additional costs for projects that arose as a result of the pandemic. The Foundation Board approved an additional budget of CHF 200'000 for this purpose. Only organisations that had an ongoing project supported by the Stanley Thomas Johnson Foundation in the period from 1 March 2020 were eligible to apply.

The foundation received a total of ten applications from organisations in Switzerland and the UK. Four of them concerned contact points for migrants in England. The clients are vulnerable, often traumatised refugees who live in cramped conditions. The drop-in centres they rely on for support had to close during lockdown. Psychosocial services and counselling could only be offered online or by telephone. The clients' lack of technical infrastructure for digital communication made providing support more

difficult. Cuts in social benefits led to financial squeezes. The project contributions were used to provide refugees with emergency parcels, food, mobile phones and vouchers, and to support them financially. Group therapy sessions were held online during the pandemic. These measures also required additional staff resources.

In an international context, projects by six different organisations were supported. Not only did the pandemic lead to more difficult conditions in the project countries themselves, but as a result of the shutdown of air traffic, project staff could not be flown in or necessary spare parts could not be delivered. The project contributions were mainly used to purchase hygiene kits such as masks and disinfectant, and in order to implement preventive measures to contain the pandemic.

The list of projects supported by the Covid-19 fund is published on page 57.

Education and School Projects

Competition tête-à-tête — Review of the School Year 2019 / 2020

The cultural department of the Canton of Bern and the Stanley Thomas Johnson Foundation look back on five exciting projects that took place in the school year 2019/2020. The project tête-à-tête, part of the support fund “Culture and Schools” (formerly “Education and Schools”) supported activities by 35 classes at 6 schools, from Kindergarten to vocational college. The Corona pandemic had an impact on the implementation of projects, some of which concluded digitally or on a smaller scale, while others were postponed to 2021.

Three of the five projects (“#ModulorWankdorf”, “Wir drehen unseren eigenen Film”, and “Nimm miner Uuuge u gugg”) were especially successful and will be implemented at other schools in the Canton of Bern in the school year 2020 / 2021.

An overview of the five projects in the competition

#ModulorWankdorf

Over six months, artist Anna Katharina Scheidegger lead art projects with a focus on the architectural environment of the school with all classes at Schule Wankdorf (Bern). The students were able to book flexible art modules that encouraged experimentation. This opportunity and the exhibition of work both digital and analogue in the school building made art an integral part of the school day.

Wir drehen unseren eigenen Film (We make our own movie)

In the Kindergarten classes of the Neufeld and Rossfeld in Bern, scenographer Jasmin Wiesli and video artist Sarah Hugentobler, together with the mascot Trixi, created a creative, bubbly atmosphere centred on the topic of film, over a period of several months. Techniques such as stop motion, green screen and photo studio were introduced. The final event was a cinema screening with a compilation of the collected film creations — due Corona at the Kindergarten and not at the Rex cinema as planned.

Gewerbeschule Popt up!

An interdisciplinary team of cultural practitioners consisting of Patrik Zeller, Sarah Altenaichinger, Christine Schmockler, Eva Jäger and Jan Mühletaler developed pop-up performances around the theme of identity together with vocational students from the Gewerblich-Industrielle Berufsschule Bern (Department of Construction Professions). Installations — such as the trip toilet or the celebrity fake — and interventions were developed and implemented in or outside the school (Bern city centre).

“Nimm miner Uuuge u gugg” (Take my eyes and look)

In Frutigen the cultural practitioners Yvonne Bigler, Christine Hasler and Linda Rothenbühler together with students from many classes at the local high school developed site-specific, interdisciplinary audio installations. Due to adaptations as a result of the pandemic, the project will conclude in summer 2021.

(Re)garder le temps

An interdisciplinary team of artists in the fields of photography, film and graffiti, consisting of Marie-Jeanne Liengme, Xavier Voirol, Pablo Fernandez, Marc Renaud, Stefan Hugentobler, Laurent Wyss, Jonathan Dürrmeier, Soy, Seyo and Mis2 began working with the Collège secondaire des Platanes (Bienne). The project focused on the topic of time, time measuring tools, and individual perceptions of time. The participative project is due to conclude in summer 2021.

The Stanley Thomas Johnson Stiftung has supported the competition tête-à-tête with a substantial contribution since 2015 and is involved in the selection of the projects.

More information about the competition tête-à-tête at:
www.bkd.be.ch/kulturvermittlung/Wettbewerb_tete-a-tete

Good news from the project “2nd Chance for a 1st Education”

Once again, adults from the Canton of Berne are being given the chance to obtain basic educational qualifications: 1st September 2020 marked the launch of a third season for the project “2nd Chance for a 1st Education”. This time, 50 people have the opportunity to make their way into a successful professional future. 180 people (82 men and 98 women) registered for the six information events. Due to the pandemic situation, these German and French language events took place digitally. By the registration deadline on 15th December 2020, a total of 101 people had submitted their application to participate in the project. The participants will be announced in summer 2021.

In a second interim report, the Bureau for Labour and Social Policy Studies (Büro für arbeits- und sozialpolitische Studien, BASS) evaluated the progress of the pilot and follow-up projects. In addition to the types of training and funding models, they also examined who left the project and who succeeded in accessing and sticking with a training programme. It is interesting to note that the majority of project exits occur before the start of a training programme and not during the training period. Participants with recent immigrant backgrounds are also more likely to succeed in entering training than Swiss nationals (61% vs. 47%). The same applies to people who were already working before participating in the project compared to those who were had no experience of paid employment (62% vs. 53%).

A valuable investment for the future

The interim report also provides an interesting insight into the long-term impact of the project. A cost-benefit analysis compares the actual project costs with those of a hypothetical situation without the “2nd Chance for a 1st Education” project. Although the analysis has not yet been completed, it shows that the costs for the public sector (including the Stanley Thomas Johnson Foundation) are higher in the short term with the project. In the longer term, however, higher costs result without the project: In the scenario with the project, a smaller proportion of the target group will be dependent on support from the public sector after 2024 than in the hypothetical scenario without the project. A positive net benefit results in the model from 2038 onwards.

In group interviews, the majority of participants told the BASS that they consider the project very important and would recommend participation to others. In addition to better employment and income opportunities, they value the project’s positive effect on their self-confidence. However, many of them also emphasised the effort involved in finding a training place and completing their training.

Since the pilot project, “2nd Chance for a 1st Education” has set a lot in motion. The interim reports help us — with our partners from the Department of Education and Culture and the Department of Health, Social Care and Integration of the Canton of Bern — to identify ways of improving the project and incorporating these into the coming seasons.

5 In Memoriam

Honouring the deceased Board Members

Martin Hubacher

12.09.1933 – 1.12.2020

Martin Hubacher was a pastor at the Münster in Bern. He advised the Stanley Thomas Johnson Foundation as a great connoisseur of the music scene in the fields of Classical and New Music. He was a talented musician and conductor of choir music and orchestras. Martin Hubacher was a member of the foundation board from 1983 – 2004, taking the role of vice president for several years. He was closely linked to the foundation and its activities.

Peter Spycher

28.04.1939 – 9.12.2020

Peter Spycher spent many years in South America as project coordinator for humanitarian aid and worked in a leading role for the Swiss Department of International Cooperation and Development (DEZA). Thanks to his profound knowledge of the field, the Stanley Thomas Johnson Foundation was able to gain direct insights into the issues of development cooperation and as a result target its subsidies in a meaningful way. Peter Spycher was vice president of the board from 2002 – 2009. He advocated for the foundation's interests with humanity, professional competence and vision.

Josef Schnyder

Managing Director, Stanley Thomas Johnson Foundation
1992 – 2010

“Since the beginning of the crisis, Kunsthau Baselland has reacted to it with new art education formats in order to foster engagement with exhibitions behind closed doors on the one hand and to guarantee visibility for artists on the other. This situation gave rise to the idea of professionally filmed interviews with artists. In spring 2020, I visited Swiss artists of different generations in their studios and the interviews were published on the Kunsthau website. I spoke with them about artistic strategies that may be worth considering for everyone, especially in times of crisis. For artists, for example, working alone in the studio for days, weeks and months on end is often a prerequisite for producing creative and innovative ideas and works. Can we draw inspiration from this ourselves?”

Dr. Ines Goldbach
Director, Kunsthau Baselland
For the interviews see <https://vimeo.com/khbl>

“How great does thirst for culture need to become before we recognise the immaterial value of art? When will we have another chance to discuss the value of culture as fundamentally as during a month-long ban on events?”

The stages were the first to close in the spring lockdown, and we will be the last to return. The crisis brings many grievances to the surface and shows how precariously cultural workers operate in our society. Therefore, let’s not waste this crisis, let us unite and make our voices heard so that the 20s of the 21st century will also be a decade of cultural flourishing!”

Simon Petermann
Jazz musician and bandleader MoonMot

“The pandemic has ruthlessly exposed the modest status accorded to culture in political discourse. The fact that the ski slopes remained open while the museums closed may suffice as a revealing example. The museums have been drafting safety concepts for almost a year and are in a position to grant their public secure access with online bookings — and yet for months they were allowed to do nothing but shuffle exhibitions back and forth. With all due respect for the Herculean task and the enormous responsibility of the Head of the Department of Home Affairs, which includes the Federal Office of Public Health as well as the Federal Office of Culture, and with all due understanding for the prioritisation of health: culture seems to be gratefully accepted only in its role as Sunday dressing. Where is the appreciation of its importance, where is the political lobby for culture? Our foundation did not shift its focus or capacities despite the health emergency, the cultural emergency is treated as equally acute, and cultural workers are additionally supported with a programme for special projects. A drop in the ocean, I know, and yet — what do we have left?”

Beat Wismer
Board member responsible for the support sectors visual art and jazz

6 Application Statistics 2020

6.1 The follow-up project “2nd Chance for a 1st education”

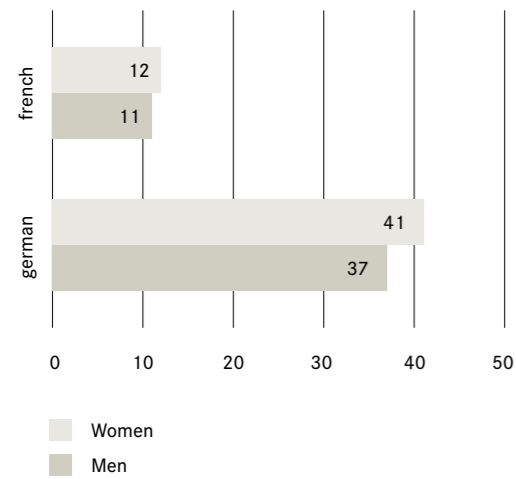
Status December 2020

101 applicants for the years 2020 – 2021

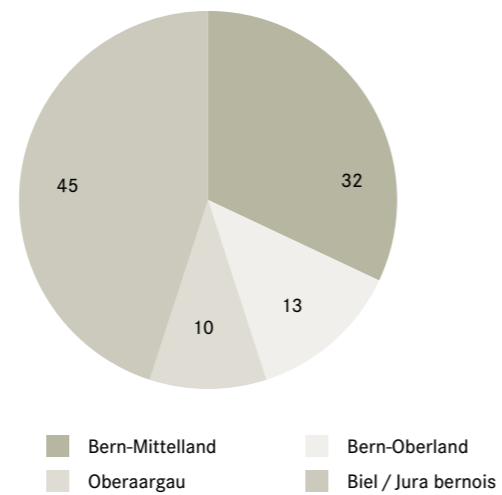
A total of 180 people registered for the information events in autumn 2020. Due to Covid-19 these events took place online and were well attended. 101 applications for the 3rd season of the project were received by the application deadline on 20th December 2020.

Analysis of the 101 applicants:

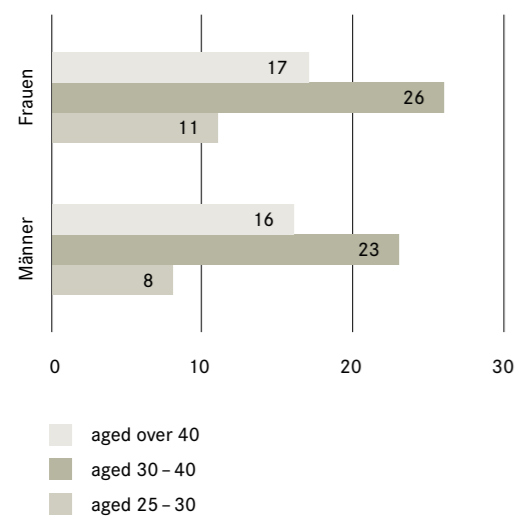
Language region:



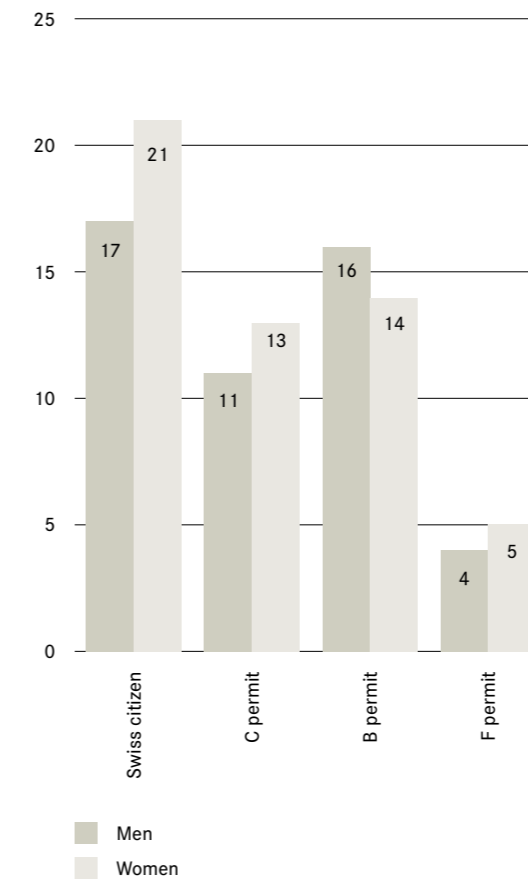
Place of residence:



Age:



Immigration status



Employment status:

Around half of all applicants are not in paid employment at the time of their application.

6.2 Number of applications according to sectors

Sectors	Subsectors	Approvals	Rejections	Total
Medical Research ¹⁾	Medical Research	0	0	0
Victims of Conflict and Violence	Conflict and Violence	3	8	11
	Covid-19	10	0	10
Education and School projects	Education grants	15	20	35
	School projects	17	13	30
Culture	Music	30	134	164
	Jazz	9	16	25
	Visual art	31	90	121
	Theatre	21	119	140
	Dance	21	53	74
	Culture Extra	32	191	223
Total		189	644	833

¹⁾ The foundation board has restructured its funding strategy for the support sectors Medical Research and Conflict and Violence from 2019 onwards. Means from both sectors will be used from 2019 – 2022 to support two projects by the Swiss Tropical Public Health Institute (STPH) with 2.8 Million Swiss Francs each for their duration. In the sector of Medical Research, the Stanley Thomas Johnson Foundation will not be evaluating any projects outside of this partnership.

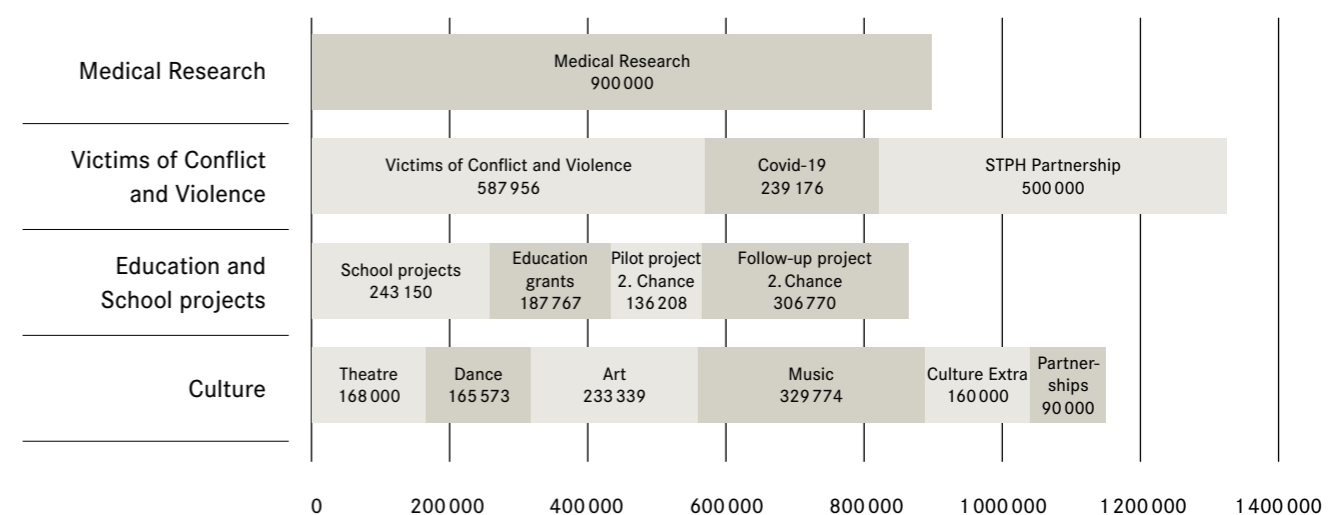
6.3 Approved applications according to project host countries

Country	Medical Research ²⁾	Victims of Conflict and Violence ²⁾	Education and School projects	Pilot project 2. Chance ³⁾	Follow-up project 2. Chance ³⁾	Culture	Total in CHF
Switzerland			261 907	136 208	305 243	1 104 000	1 807 358
United Kingdom		437 132				42 686	479 818
Afghanistan		10 000					10 000
Ethiopia	200 000	500 000					700 000
Angola		30 000					30 000
Yemen		280 000					
Somalia		30 000					30 000
Somaliland		10 000					10 000
Chad	700 000						700 000
Central African Republic		30 000					
Total	900 000	1 327 132	261 907	136 208	305 243	1 146 686	4 077 176

²⁾ incl. STPH projects

³⁾ only includes direct participant contributions

6.4 Approved applications according to sectors in Swiss francs



7 Grants 2020

7.1 Approved projects

Board meetings

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

16. March 2020
22. June 2020
02. November 2020

The management office took minutes on each meeting.

Approved projects (190)

CHF 3 804 735

Medical Research with Victims of Conflict and Violence (2)

Davon Medizinische Forschung CHF 900 000.- und Opfer von Konflikten und Gewalt CHF 500 000.-

CHF 1 400 000

Diagnose- und Überwachungssystem für Infektionskrankheiten in Flüchtlingslager (NIIDS)				700 000
Swiss Tropical and Public Health Institute STPH	CH	Basel		
Digitales System für ein besseres Gesundheitsmanagement von Flüchtlingen (SysRef)				700 000
Swiss Tropical and Public Health Institute STPH	CH	Basel		

Victims of Conflict and Violence (13)

CHF 827 132

Victims of Conflict and Violence (3)

CHF 587 956

1451-KC	Mentale Gesundheit und Pädiatrie im Spital Kilo, Jemen			250 000
	Ärzte ohne Grenzen	CH	Zürich	
1451-KC	Building Baobab: Providing a strengthened community of safety and therapeutic support for young unaccompanied asylum seekers coping with the consequences of violence, conflict and war			287 380
	Baobab Centre for Young Survivors in Exile	UK	London	
1455-KC	Integration project ICRM – Continuation			50 576
	The Islington Centre for Refugees and Migrants	UK	Islington	

COVID-19 (10)

CHF 239 176

1450-KC	#Covid-19: Addressing Covid-19 in Somaliland			10 000
	Health Poverty Action	UK	London	
1452-KC	#Covid-19: Mentale Gesundheit und Pädiatrie im Spital Kilo, Jemen			30 000
	Ärzte ohne Grenzen	CH	Zürich	
1457-KC	#Covid-19: Emergency Support Packages for Destitute Migrants			17 500
	The Islington Centre for Refugees and Migrants	UK	Islington	
1458-KC	#Covid-19: Freedom from Torture – Response to COVID-19			30 000
	Freedom from Torture	UK	London	
1459-KC	#Covid-19: Essential Services for Host and IDP Populations in Somalia during COVID-19			30 000
	Medair	CH	Zürich	
1460-KC	#Covid-19: Emergency Funding			21 676
	Baobab Centre for Young Survivors in Exile	UK	London	
1462-KC	COVID-19 Support Measures for Afghan Mine Victim Assistance Project			10 000
	Fondation Suisse de Deminage (FSD)	CH	Genf	
1463-KC	My View in Kent: extending mental health support for separated young people			30 000
	British Refugee Council	UK	London	
1464-KC	Strengthening the Resilience of Children Affected by Armed Conflict in Ndélé – Covid 19 adaptation			30 000
	War Child	UK	London	
1465-KC	Accelerating Land Release in Angola despite the COVID-19 pandemic			30 000
	APOPO	CH	Genf	

7.1 Approved projects

Culture (145)			CHF 1 146 686
Partnerships (1)			CHF 100 000
<hr/>			
Music (1)			
3459-KK	Partnership with guerillaclassics 2020 – 2022 Verein #g-classics	CH Bern	90 000
<hr/>			
Music (30)			CHF 269 774
3379-KK	Choral Masterworks Maîtrise de Fribourg (Freiburger Sängerknaben)	CH Freiburg	4 000
3393-KK	Der Augenblick der Befreiung klangundszene	CH Zürich	5 000
3406-KK	Musik- und Kulturfestival «Loropéni Djoro Festival 2020» ACPL Suisse	CH Puplinge	5 000
3416-KK	Kompositionsauftrag zum Jubiläumskonzert 80 Jahre Berner Kammerchor Berner Kammerchor	CH Bern	2 000
3437-KK	Festival Out of Space Festival Out of Space	CH Bern	4 000
3455-KK	Jubiläumsprogramm 2020 ensemble proton bern	CH Bern	10 000
3464-KK	Ja, Mama! Nein, Mama! mehrblick&ton	CH Basel	10 000
3481-KK	Musik für alle! Verein Enjalumja	CH Bern	8 000
3486-KK	Festival Musikdorf Ernen / «Newcomers» Verein Musikdorf Ernen	CH Ernen	10 000
3522-KK	FESTIVAL der jungen Stimmen / Internationale OpernWerkstatt 2020 Festival der jungen Stimmen / Internationale OpernWerkstatt	CH Ringoldswil	10 000
3592-KK	Oper- & Kinderoperproduktion: DON CARLOS (Musik von G. Verdi) Sommeroper Selzach	CH Selzach	20 000

3605-KK	Rosa Mond – Kinderliederbuch on Tour vatter&vatter Verlag	CH Bern	5 000
3641-KK	Writing the Future 2020 – 21 Sinfonietta Productions Ltd (t/a London Sinfonietta)	UK London	11 774
3644-KK	ORPHEUS Swiss Chamber Music Competition 2020/21 ORPHEUS Swiss Chamber Music Competition	CH Zürich	10 000
3665-KK	Bellelay Musiques – Musik Saison «Les Battements de l'Abbatiale» Abbatiale de Bellelay Stiftung	CH Biel	5 000
3668-KK	«Spielwiese» Die Freitagsakademie	CH Bern	8 000
3678-KK	La Via Lattea 17. Fauré torna a Lugano Associazione Amici del Teatro del Tempo	CH Vacallo	5 000
3747-KK	17. «zoom in» – Die lange Nacht «zoom in» Festival für improvisierte Musik	CH Spiegel b. Bern	5 000
3763-KK	HauenSteinSchlag – 30 Jahre Festival Rümlingen Festival Neue Musik Rümlingen	CH Rümlingen	15 000
3856-KK	Le Banquet Ensemble Dragma	CH Bern	8 000
3885-KK	Festival «flash! 2020 – sonority and spirit» Verein pakt bern	CH Bern	5 000
3892-KK	Schatzkammer Schweizer Sinfonik – Tour#3 «Treffpunkt Schweiz» Swiss Orchestra	CH Basel	10 000
3944-KK	Die 3 Rätsel, von Detlev Glanert oder «wie entsteht eine Oper?» Orchesterschule Insel	CH Basel	30 000
3949-KK	Close Encounters 2020/21 Tobias Gerber	CH Zürich	4 000
3952-KK	Biennale für Neue Musik Graubünden, «tuns contemporans» 2021 Kammerphilharmonie Graubünden	CH Chur	10 000
3966-KK	12. Festivalausgabe EarWeAre Ear We Are	CH Biel	7 000
3968-KK	Claudio Monteverdi: L'incoronazione di Poppea Oper Schloss Waldegg	CH Solothurn	10 000

7.1 Approved projects

3973-KK	Festival frauenkomponiert: Konzerte zum Internationalen Frauentag 2021			20 000
	frauenkomponiert	CH	Basel	
3991-KK	Blind Audition			10 000
	ZeitRäume Basel	CH	Basel	
3997-KK	bärenstutz1 Saison 2021			3 000
	bärenstutz1	CH	Zürich	

Jazz (9)				CHF 60 000
3405-KK	Going Down the Well – Release Tour 2020			3 000
	MoonMot	CH	Bern	
3415-KK	«Carte Blanche – Andrina Bollinger»			3 000
	bee-flat im PROGR Bern	CH	Bern	
3422-KK	François Lana Trio			2 000
	Sphère	CH	Zürich	
3475-KK	Konzertreihe schlumpf+ 5. Saison 2020			2 000
	s+aargau	CH	Würenlingen	
3480-KK	COH Orchestral Okt 2020			5 000
	Sarah Buechi, Thomas Eckardt	CH	Emmen	
3493-KK	unerhört-Festival 2020			20 000
	unerhört-Festival 2020	CH	Zürich	
3515-KK	Jazzwerkstatt Bern 2020			5 000
	Verein Jazzwerkstatt Bern	CH	Bern	
3602-KK	Gamut Festival			5 000
	Gamut Verein	CH	Zürich	
4005-KK	Stansermusiktage 2021			15 000
	Verein Stanser Musiktage	CH	Stans	

7.1 Approved projects

Art (31)				CHF 233 339
3385-KK	Jahresprogramm Hamlet 2020/21 Trägerverein Hamlet / Hamlet	CH	Zürich	5 000
3461-KK	Beggar's Honey by Jack Latham Fondation Vevey, Festival Image	CH	Vevey	15 000
3467-KK	BIENNALE BREGAGLIA 2020 BIENNALE BREGAGLIA 2020	CH	Chur	10 000
3476-KK	Moment.Monument. Aspekte zeitgenössischer Skulptur Kunstverein Winterthur	CH	Winterthur	20 000
3490-KK	Plattform20 PlattformPlattform	CH	Zürich	5 000
3536-KK	Sharity – teilen, tauschen, verzichten Kunst(Zeug)Haus	CH	Rapperswil-Jona	8 000
3543-KK	Stolen Moments Stolen Moments	CH	Zürich	10 000
3544-KK	Im Wald Kunsthaut Grenchen	CH	Grenchen	4 000
3552-KK	ICHDUERSIEESWIRIHSIE Kunstmuseum Solothurn	CH	Solothurn	8 000
3554-KK	Sterbesettings Zürcher Hochschule der Künste – Trends & Identity, Department Design	CH	Zürich	15 000
3570-KK	How we walk Apparatus	CH	Carouge	5 000
3575-KK	Kupper, Salz und Zimmermann – hausaus hausein Zimmermannhaus Kunst & Musik	CH	Brugg	4 000
3581-KK	The secret place The secret place	CH	Biel	4 000
3593-KK	International Performance Art Giswil 2020 – zämä together Verein Stroh zu Gold	CH	Basel	5 000
3604-KK	Einzelstellung Reto Pulfer Fundaziun Nairs	CH	Schuol	10 000
3615-KK	stadtprojektionen IV – auf Dreilinden ANI – Verein für kuratorische Projekte	CH	St. Gallen	10 000

3631-KK	In Situ Verein Freunde der Villa Flora	CH	Winterthur	4 000
3634-KK	Im Volksgarten Kunsthaut Glarus	CH	Glarus	5 000
3667-KK	Reverb: Sound into Art Hayward Gallery, Southbank Centre	UK	London	6 339
3688-KK	Street.Life.Photography Fotomuseum Winterthur	CH	Winterthur	10 000
3689-KK	Raphael Hefti Kunsthalle Basel	CH	Basel	10 000
3717-KK	Maya Rochat Quartier Général	CH	La Chaux-de-Fonds	3 000
3760-KK	Terra (Revidierte Fassung) Artists Film Collective	CH	Zürich	5 000
3765-KK	Palimpsest Gianni Paravicini	CH	Luzern	5 000
3766-KK	Hannes Schüpbach: Explosion of Words / Explosion der Wörter. Gewidmet Stephen Watts Stiftung Drs. Werner und Louise Greuter-Briner	CH	Winterthur	8 000
3931-KK	Rose Wylie Museum Langmatt	CH	Baden	5 000
3940-KK	Claudio Moser: Gegen Osten. Werke 1995 bis 2020 Kunstmuseum Solothurn	CH	Solothurn	15 000
3969-KK	Convenient Conspiracy BONE Performance	CH	Bern	7 000
3971-KK	BASIS KUNST UND BAU II – Macharten von Ost bis West BASIS KUNST UND BAU	CH	Bern	5 000
4000-KK	All We Need Is Love Bruno Zraggen	CH	Zürich	3 000
4033-KK	Bittersweet Tea Symphony Franz Wolta	CH	Zürich	4 000

7.1 Approved projects

Theatre (21)				CHF 168 000
2648-KK	Theaterkunst für junges Publikum Theater Schlachthaus	CH	Bern	3 000
3417-KK	PROZESS – Raum für Kulturproduktion Verein PROZESS Bern	CH	Bern	10 000
3532-KK	Vogljodl Kapelle Sorelle	CH	Basel	7 000
3549-KK	Pseudologia Phantastica Les Mémoires d'Helène	CH	Zürich	10 000
3560-KK	Swiss Selection Edinburgh 2020 Pro Helvetia	CH	Zürich	20 000
3564-KK	HOPE HUNT and the Ascension into Lazarus Theaterfestival Basel	CH	Basel	5 000
3591-KK	SLEEPING Compagnie Digestif	CH	Leukerbad	7 000
3607-KK	NW Trilogy Kiln Theatre	UK	London	12 000
3621-KK	Oma Paloma (AT) Kollektiv R I T A	CH	Zürich	3 000
3647-KK	Das grosse Fragen Verein goldtiger, c/o Mikki Levy-Strasser	CH	Zürich	5 000
3682-KK	Mortina / Untot- Na und? (Arbeitstitel) Theater Stadelhofen Zürich	CH	Zürich	6 000
3683-KK	Shengal – die Kraft der Frauen Volksbühne Basel	CH	Basel	10 000
3695-KK	Geschwister (AT) – Ein Theaterstück von Weltalm und Sgaramusch für alle ab 7 Theater Sgaramusch	CH	Schaffhausen	6 000
3758-KK	Geld, Parzival Theater Marie	CH	Aarau	10 000
3846-KK	Herr Binggeli (Arbeitstitel) Figurentheater Vagabu	CH	Basel	5 000
3908-KK	Ich heisse Name* Bernetta Theaterproduktionen und Thom Luz	CH	Zürich	10 000

3912-KK	augenauf! das festival 2021 augenauf!	CH	Winterthur	10 000
3918-KK	The 21st Century Blues (AT) kraut_produktion, Verein	CH	Zürich	5 000
3955-KK	Wildern Le Collectif barbare	CH	Küttigen	15 000
3972-KK	Bad Mood (Arbeitstitel) Sigrist & Papst	CH	Winterthur	4 000
3983-KK	Diabelli AFFF	CH	Uster	5 000

7.1 Approved projects

Dance (21)				CHF 165 573
3375-KK	tanz: now 2020 Phönix Theater	CH	Steckborn	7 000
3386-KK	POPuP T42dance Projects	CH	Bern	10 000
3414-KK	Les Promises UNPLUSH	CH	Bern	10 000
3452-KK	The Black Saint and The Sinner Lady Clod Ensemble	UK	London	12 573
3548-KK	Nothing Left Verein Tabea Martin	CH	Basel	10 000
3553-KK	Equality Rebecca Weingartner	CH	Basel	8 000
3588-KK	Labrats Cie Moost	CH	Yverdon-les-Bains	6 000
3608-KK	Tanz in Bern 2020 Dampfzentrale Bern	CH	Bern	15 000
3612-KK	Bells Verein Lucie Tuma	CH	Zürich	5 000
3620-KK	SMACK – Tour UK Vera Ilona Stierli Projects	CH	Bern	5 000
3636-KK	Yumé Beaver Dam	CH	Genf	10 000
3643-KK	Masque-et-toi (Arbeitstitel) Compagnie HorizonVertical	CH	Weinfelden	5 000
3670-KK	F. (Arbeitstitel) Verein Accès à la danse	CH	Zürich	5 000
3696-KK	Dance! Berner Kammerorchester	CH	Bern	8 000
3716-KK	Doppelabend (Arbeitstitel) BewegGrund	CH	Bern	6 000
3761-KK	ALONE TOGETHER ASPHALT PILOTEN	CH	Biel	7 000

3848-KK	The Pursuit of Happiness Tough Love	CH	Bern	8 000
3874-KK	25 Jahre TANZINOLTEN TANZINOLTEN	CH	Olten	10 000
3890-KK	Zwischen__W E L T E N öff öff aerial dance	CH	Bern	8 000
3903-KK	PLAY Company Mirjam Gurtner	CH	Basel	7 000
3939-KK	Tanzmehr Bühne – mit*ein*anderes Tanzfestival Tanzmehr	CH	Zürich	3 000

7.1 Approved projects

Culture Extra (32)				CHF 160 000
3768-KK	Whispering Walls Last Tango	CH	Zürich	3 000
3777-KK	Die Musikproben miterleben! Verein Musikdorf Ernen	CH	Ernen	5 000
3778-KK	I am true then trie mee:- Musicke&Mirth	CH	Bern	5 000
3783-KK	Ausstellung: With(Out) Fear – Kunst aus dem Lockdown Ausstellungsraum Voltage	CH	Basel	2 000
3788-KK	BRAHMS VON FRÜH BIS SPÄT TRIORARO	CH	Bern	5 000
3790-KK	Digital Concerts Digital Concerts	CH	Zürich	5 000
3791-KK	MOREsites editions MOREsites editions	CH	Burgdorf	5 000
3797-KK	So Far So Close – things we want to know Museum Haus Konstruktiv	CH	Zürich	5 000
3806-KK	Blue Circle Enrique Muñoz García	CH	Biel	3 000
3808-KK	Living-room dancers, online archive Cie Nicole Seiler	CH	Lausanne	5 000
3814-KK	System as Structure (Arbeitstitel) unanimous consent	CH	Zürich	4 000
3818-KK	Offene Kunstküche digital_analog (Arbeitstitel) Kunstmuseum Thun	CH	Thun	3 000
3828-KK	Krieg der Molche – Eine Verschwörung Krähenbühl&Co	CH	Zürich	5 000
3834-KK	Säbeli Bum 12 – On the Road Das Kollektiv Frei_Raum	CH	Bern	5 000
3836-KK	NOB Academy Neues Orchester Basel	CH	Basel	6 000
3883-KK	Leben in den Wäldern klangundszene	CH	Zürich	4 000

3897-KK	Duets for One Ensemble Contrechamps	CH	Genf	6 000
3927-KK	Dialogue de l'Ombre Double (working title) Valentine Michaud	CH	Lausanne	8 000
4016-KK	Research – Composing – Residency MoonMot	CH	Bern	6 000
4031-KK	AMABIE (アマビエ) PROJECT T42dance Projects	CH	Bern	6 000
4046-KK	Giving Content. KünstlerInneninterviews als Videoserie Kunsthaut Baselland	CH	Muttenz	5 000
4050-KK	Theater für zu Hause – eine gemeinsame Webseite von Schweizer Tanz- und Theaterschaffenden für Kinder und Familien Assitej Schweiz	CH	Zürich	6 000
4058-KK	Videoclips Kunsthalle Winterthur	CH	Winterthur	6 000
4083-KK	BewegGrund geht digital BewegGrund	CH	Bern	2 000
4091-KK	Werkbeitrag «Kultur Extra» Zimoun Simon Huegli	CH	Bern	7 000
4092-KK	ZORA Verein für verlorene Gegenstände	CH	Winterthur	5 000
4094-KK	KIHaus Haus am Gern	CH	Biel	4 000
4097-KK	Das Seltene Orchester im Prozess (2021) David Leuthold, Christian Krebs	CH	Erlach	5 000
4117-KK	Kinderkonzert: Der Teufel mit den 3 goldenen Haaren ENSEMBLE TZARA	CH	Lausanne	4 000
4125-KK	WERFT-Konzerte FISCHERMANN'S ORCHESTRA	CH	Rain	8 000
4126-KK	Weggehen und andere Dinge tun Hedwig Huber	CH	Zürich	7 000
4132-KK	AUFRECHT GEHEN Seline Baumgartner	CH	Zürich	5 000

7.1 Approved projects

Education (32)			CHF 430 917
School projects in the Canton of Bern (17)			CHF 243 150
1196-KS	tête-à-tête Bildungs- und Kulturdirektion des Kantons Bern	CH Bern	130 000
1248-KS	Das Schloss auf dem Mond Musikschule Oberland Ost	CH Interlaken	6 000
1249-KS	Zirkusprojekt der Schule Reichenbach Dorf Volksschule Reichenbach Dorf	CH Reichenbach	2 000
1250-KS	15 Jahre Jugend Sinfonie Orchester Biel Musikschule Biel	CH Biel	6 000
1252-KS	Musical «ES GEIT O ANGERS» Sekstufe 1 Wichtrach	CH Wichtrach	5 000
1255-KS	Manege frei Schulhaus Kirchbühl Steffisburg	CH Steffisburg	4 000
1256-KS	Von Heldinnen, Detektiven und Popstars. Hörspiele mit Schüler*innen mit Deutsch als Zweitsprache (DaZ) Radioschule klipp+klang	CH Zürich	15 000
1257-KS	Circus Luna Schule Köniz Buchsee	CH Köniz	4 000
1259-KS	Biber the Kid Infozentrum Eichholz	CH Wabern	8 000
1260-KS	Winterreise Gymnasium Hofwil	CH Münchenbuchsee	8 000
1263-KS	step into action Bern 2020 step into action	CH Bern	5 000
1264-KS	Mission Spion Momentum Contemporary Dance	CH Mamishaus	7 500
1265-KS	Demokratiebausteine im Polit-Forum Bern Polit-Forum Bern	CH Bern	6 750
1268-KS	Ausbau des Berner Generationenspiels Verein Zeitmaschine.TV	CH Bern	11 200
1269-KS	MUS-E – Die Künste in der Schule – Kompetenzentwicklung / Integration / Migration Verein MUS-E CH / FL	CH Bern	10 000

1278-KS	Zirkuswoche «Manege frei» Schulstandort Altstadt- Schosshalde, Schulhaus Bitzios	CH Bern	6 000
1279-KS	Körper & Klänge zu Johannes Itten – Primaprojekt Gymnasium Thun Seefeld (Vermittlung Darstellende Künste- Bildnerisches Gestalten) Simea Cavelti	CH Kaufdorf	8 700

7.1 Approved projects

Education grants in the Canton of Bern (15)		CHF 187 767
1452-KB	Fachmann/-frau in biodynamischer Landwirtschaft	6 000
1455-KB	Formation de base en module horlogerie	2 030
1460-KB	Maturität	6 985
1439-KB	BA Informatik	33 000
1435-KB	Pflegehelfer/in SRK	3 600
1437-KB	Recyclist/in EFZ	6 649
1440-KB	Vorbereitungskurs PHBern	3 078
1441-KB	Physiotherapeut/in	10 000
1445-KB	Bachelor Primarlehrer/in und Master Heilpädagog/-in	10 000
1427-KB	Mechanikpraktiker/in EBA	32 025
1428-KB	Pflegefachmann/-frau HF	29 000
1430-KB	Bachelor in Science Soziale Arbeit	19 000
1425-KB	Vorbereitungskurs PHBern	2 000
1429-KB	Restaurationsangestellte/-r EBA	14 400
1431-KB	Master of Arts in Design	10 000

7.2 Partially claimed project grants

Partially claimed project grants (10)

CHF -137 281

For some of the grants awarded, the full amount was not claimed or the project was cancelled. The following overview lists the unpaid or refunded amounts. The dates refer to the year in which the grants were awarded.

Theatre (1) CHF -15 000

3036-KK	Figura Theaterfestival – 14. Internationale Biennale des Bilder-, Objekt- und Figurentheaters	-15 000
	Projekt wegen Covid-19-Pandemie abgesagt.	2019

Music (1) CHF -4 000

3379-KK	Choral Masterworks	-4 000
	Projekt wurde annulliert.	2020

Dance (1) CHF -5 000

3670-KK	F. (Arbeitstitel)	-5 000
	Projekt wegen Covid-19-Pandemie abgesagt.	2020

School projects (3) CHF -30 400

1245-KS	ZEITKAPSEL Ein Gender- & Gleichstellungsprojekt mit Jugendlichen für Jugendliche	-20 000
	Projekt wegen Covid-19-Pandemie abgesagt.	2019
1243-KS	Le tour du monde pour un village	-5 400
	Projekt wegen Covid-19-Pandemie abgesagt.	2019
1252-KS	Musical «ES GEIT O ANGERS»	-5 000
	Projekt wegen Covid-19-Pandemie abgesagt.	2020

Individual education grants (3) CHF -26 250

1419-KB	Pflegefachmann/-frau HF	-6 000
	GesuchstellerIn erhält kantonale Stipendien	2019
1430-KB	Bachelor in Science Soziale Arbeit	-19 000
	GesuchstellerIn erhält kantonale Stipendien	2020
1274-KB	Bachelor of Arts PHBern in Secondary Education	-1 250
	Studiensabbruch	2017

Medical Research (1) CHF -56 631

1029-KF	Forschungsprogramm in Palliative Care – Partnerschaft mit SAMW	-6 631
	Positiver Saldo nach Projektabschluss	2017

“When I was in the middle of the cultural shock of the first Corona lockdown in spring 2020, I wanted to prevent with every means to demand from cultural practitioners to stand up immediately and get active in spite of taking the chance of a necessary creative pause.

In the meantime, we are again in an involuntary paralysis. Now we want to get ready, we want to produce, we want to play, but we are not allowed to. The misery not to be able to pursue our calling makes us even more restless because of our fear of an uncertain future.

Unfortunately, the word culture rarely appears in the votes of politicians, and cultural workers have not been forced to organize politically until now, but now this is of utmost importance. I also hope that the desire to create will not be lost in the meantime.

Culture needs our support, in an emergency case as well as in regards of sustainability.”

Kaspar Zehnder

Board member responsible for the support sector classical music

