

# Annual Report 2009

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# Message from the President



HRH Princess  
Laurentien of the  
Netherlands  
© Frank van Beek

The backdrop to our work in 2009 was both unsettling and historic. Global change dominated the international agenda, including the economic crisis and the climate change negotiations in Copenhagen. In Europe, we celebrated the 20th anniversary of the fall of the Berlin Wall and saw the final signing of the Lisbon Treaty. We have weathered some storms, are in the midst of others and remain vigilant about what's to come. At the European Cultural Foundation (ECF), we face this year with a sense of renewed energy and cautious optimism. In light of the challenges facing our societies, we know that we must find new ways of making a difference.

ECF sits in the dynamic space between the familiar and the unexpected, the comfortable and the provocative; we operate between what we know and what we seek to explore. We want to make an impact and believe that the powerful voices of artists can help us do just that. We want to enable positive voices – particularly those that may not have been heard before and those of young people – to be heard and listened to. At ECF, we seek to be a catalyst: to use the power of culture to open up, deepen and widen public debates and civil engagement. In doing so, we want to reach policy-makers, influencers, artists, cultural operators and the broader public in Europe.

We know that young people live and experience Europe in a totally different way from their parents, let

alone their grandparents. Young Europeans have a different notion of borders: for one thing, they have never experienced the geographical borders within Europe; and they quite naturally ignore boundaries drawn up to differentiate or exclude.

There is no need to invent a new narrative for Europe. Rather, there is a need for the narratives from all generations to resonate across borders and boundaries. ECF aims to provide the space for this. We believe that such narratives can be valuable and inspiring counterforces to negative societal trends and voices driven by notions of fear and exclusion. We will work with a broad range of individuals and organisations to search for narratives by people, artists and communities that tell and visualise their experiences of and visions for Europe.

The success of ECF will be defined by the quality of our output. In delivering, we live by our cooperation with a broad range of partners in 57 countries and we aim to make best use of this extensive network in all we do. We feel privileged to work with so many outstanding, inspiring and creative organisations and individuals who dare to express what they stand for: an open, inclusive and democratic Europe, equipped to face the challenges within and outside of its borders.

**HRH Princess Laurentien of the Netherlands**  
President, European Cultural Foundation

# Preface

2009 was the European Year of Creativity and Innovation. It was within this motivational year that we strengthened our commitment to inspire, engage and empower European citizens of all ages to reach a renewed understanding of Europe.

We want to help shape Europe through a cultural contribution. We realise this in three ways: by linking cultural policy and practice, by empowering people through arts and culture, and by connecting sources of knowledge for the future. ECF is well positioned to do this – we are independent and pan-European. We present a potent blend of advocacy and action. We are closely linked to practice on all levels and at the same time we are an effective influencer of policy. Nevertheless, we are fully aware of our challenge to remain both focused and inspirational in order to reach out to the people whose minds we hope to open and change.

Throughout the year, ECF completed the change process that we had begun in 2008. While this transition process was evolving throughout the year we did not skip a beat in our ongoing work and our commitment to supporting artists and cultural organisations across Europe, reaching far into the European Neighbourhood. The ECF has also championed cultural policy development, both on local and regional levels as well as on the European level through strategic alliances and transnational mobilisation. Through the advocacy role that the ECF holds within the world of culture and philanthropy we are determined to strengthen the position of culture in the European agenda.

2009 also saw significant change in ECF leadership with the departure of Gottfried Wagner, after eight years at the helm of the Foundation. We are exceedingly grateful for the forward-looking and experimental spirit that Gottfried instilled in ECF.

In June 2009, we announced our renewed vision and mission. From June to December our task was to review our existing activities, translate our vision into strategies and actions and to adapt our organisation accordingly. We know that the ECF vision of an open, inclusive and democratic Europe is needed now as much as it was over 50 years ago – but while our drive and passion are constant, our actions and our organisation must change with the times.

We committed ourselves to driving our programmes and projects in a single direction, to help ensure that outputs and impact are tangible. We began by merging our previous programme departments of Cultural Policy Development and Support into one unit. Working teams were put in place to develop an integrated approach to meet our strategic objectives and identify measurable results. We also committed to the development and strengthening of our greatest resource – our people.

Ultimately, we aspire to a sea-change, which we know is ambitious and unattainable by ourselves. We feel confident that we can reach our goal together with our strong partners, whose financial support, expertise and shared vision are irreplaceable. We would like to take this opportunity to thank all of the partners and funders with whom we worked in 2009, in particular the lotteries in the Netherlands, the BankGiro Loterij and De Lotto, whose funding reaches the ECF through the Prins Bernhard Cultuurfonds.

#### **Wolfgang Petritsch**

Chair of the European  
Cultural Foundation



© Petra Spiola

#### **Katherine Watson**

Director of the European  
Cultural Foundation



© Nicola Mullenger

# 8 Year at a Glance

In 2009, ECF stayed focused on our guiding principle: 'inspire, engage and empower'. Despite the challenges of internal change and a global economic crisis, we succeeded in meeting the vast majority of our targets.

Familiar ECF landmarks remain prominent. We continue to provide direct support to individuals and organisations in the cultural sector through grants, and we strive to make cultural policy-making responsive to the demands of diversity and inclusiveness.

After a thorough review of our priorities and internal organisation, we are now a more streamlined, focused organisation, keen to act as a cultural catalyst for change within Europe.

In recent years, cultural diversity has been the driving force behind our work. We have long-standing experience of working with Europe's regional diversity – as our work in the Balkans testifies; now we also address those changes prompted by more recent migration.

Throughout 2009 we have been preparing the ground for the next stage of this exploration: seeking out and telling inspiring narratives that bring a renewed understanding of Europe. In this work we are concentrating especially on the younger generation and on 'cultural actors of change' within the EU and in the EU neighbourhood.



## 2009: Some Highlights

### Supporting the cultural sector

The direct grants support we offer individuals and organisations is geared towards supporting transnational collaboration and artistic excellence. In 2009, we were able to award more grants than expected, due to an increase in lottery income.<sup>1</sup> We made 64 awards, totalling € 1,392,440. These included Collaboration Grants to independent cultural organisations; Artistic Project Grants, for which individual artists can apply; a special Balkan Incentive Fund for Culture, as well as our Strategic Grants stream. We also stimulated 159 cross-cultural creative projects in the wider Europe through our mobility fund, STEP *beyond*.<sup>2</sup>

Projects supported with an ECF grant in 2009 were wide-ranging, geographically and thematically. Our grants support will help realise an online Roma community portal, as well as a performance and video based on stories told by two generations in Swedish and Italian locations; there will be an international, multilingual poetry collection dealing with urban transformation, and also a project for comic-strip authors from Macedonia, Kosovo and Bulgaria promoting positive role models in the Balkans; there will be an eight-part documentary series following new fathers in Bosnia, Serbia and Croatia, highlighting basic values that transcend specific rituals or traditions. These are just a few of the projects ECF has funded in 2009 that connect with

1) BankGiro Loterij and De Lotto, The Netherlands

2) The STEP *beyond* mobility fund is part of ECF programme activities

our focus on diversity. Details of all of the projects can be found at [www.eurocult.org](http://www.eurocult.org).

Understandably, 'Grants' is a popular search term for ECF website users, and we have many more applicants than we can assist. We are careful to act as partners to our grantees, and to encourage networking and partnership-building among them. In this way, we hope to multiply the effects of our grants support.



Lava Dansproduktion, funded under the Collaboration Grants programme, Sweden  
© Valeriu Chiriac

Since 2005, we have also had a dedicated arts project called ALMOSTREAL – 'an experimental funding project exploring artistic collaboration as an advanced form of intercultural practice'. The project reached its fifth and final stage in 2009, with the ironically titled public symposium 'Mountains of Butter, Lakes of Wine'. Over two November days in a Stockholm theatre, around a hundred artists, cultural actors and funders considered the state of public and private funding of contemporary art in Europe, and how this funding affects art production itself. The symposium, and the ALMOSTREAL project overall, contributed to a process of self-examination by the cultural sector, with artists and culture professionals reflecting on the roles they play within the societies in which they live and work. This work formed part of our efforts to increase cultural participation so that artists and other citizens from very different communities can have a bigger say in decision-making processes. More can be discovered at ALMOSTweb ([www.almostreal.org](http://www.almostreal.org)).

## Facilitating cultural development in changing environments

Those who have followed our work over the past decade will know about our deep commitment to effective cultural policy-making in the EU neighbourhood. Beginning with the Balkans and extending to the Russian region of Kaliningrad, Turkey, Moldova and Ukraine, this ‘capacity development’ work involves long-term engagement and close involvement with local partners. In 2009, one such project in Moldova had a startlingly swift impact.

The 70 participants of our capacity development project in Moldova (involving workshops, training programmes and mentoring schemes) have proved to be true ‘cultural actors of change’. They are prime movers in a reform platform that was behind the thousand-strong cultural lobby attending Moldova’s Parliament in December 2009 for the country’s

first-ever cultural congress. With the Acting President and the Minister for Culture publicly backing the reform process, the future for the cultural sector in Moldova (including our long-term goal of a cultural fund there) is looking brighter than many had dared to hope.

In 2009, a similar project, which had been launched earlier in Turkey, produced two groundbreaking publications. It is hoped that *Introduction to Cultural Policy in Turkey* will help to create ‘a new social

environment where Turkey’s cultural policy will be widely discussed from the point of view of cultural diversity, human rights and democracy’. The first-ever issue of the scholarly series *Cultural Policy & Management Yearbook in Turkey* looks at how arts and culture can tackle urban social problems and bring prosperity to Turkey’s cities.

## Encouraging young people’s creativity

Our StrangerFestival for young video-makers burst onto the European arts scene in 2008.

Back then it was a flagship project for the European Year of Intercultural Dialogue.

Twelve months on, we organised a more intimate event in Amsterdam, and intensified the learning aspect, with a five-day StrangerAcademy of video workshops for those whose talent shone through in the open, international StrangerFestival competition. Crucially, there was also a meeting of 90 culture, media, education and policy experts who discussed young people’s video-creativity and how it could benefit the various sectors. As well as being an enjoyable event, StrangerFestival has a clear purpose: enlarging Europe’s ‘Video Republic’, that new sphere of democratic participation inhabited mainly by the young.

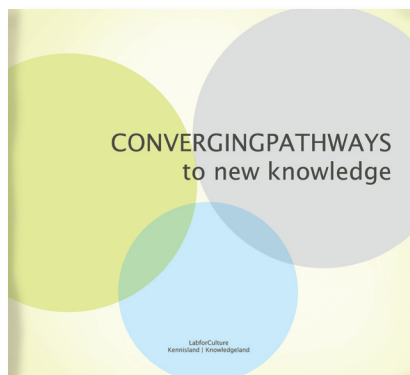


Successful trainees at the StrangerFestival, Amsterdam  
© Hulya Kilicaslan



Training session for Cultural Managers, Lviv  
© Ihor Sarchak

## Exploring the potential of the digital revolution



CPNK Publication  
© LabforCulture

The European arts community is making ever-greater use of ECF's partner initiative, LabforCulture, the networking platform that provides up-to-the-minute information on cultural collaboration and urges greater daring with new technologies.

One highlight was the initiative 'Converging Pathways to New Knowledge'. Three online debates saw the LabforCulture community engage with experts on how the 'digital shift' is impacting on the building and sharing of knowledge. A further one-day roundtable in Göteborg in July coincided with the Swedish EU Presidency conference, 'Promoting a Creative Generation'. A new publication, *Converging Pathways to New Knowledge* (available in spring 2010) will bring together the online and offline conversations (facilitated by LabforCulture and Kennisland) about the different ways we experience this digital shift.

## Making sense of diversity

Another ECF joint initiative, now known as the Platform for Intercultural Europe, has become a trusted partner in the dialogue between European institutions and civil society. (The European Commission used it as a model in setting up civil-society platforms on access to culture and the creative industries.) We co-initiated the Platform for Intercultural Europe to increase awareness of intercultural dialogue and influence European policy-

making on the subject. So far, the signs are good. With almost 400 committed organisations from many sectors on board, the platform proved a formidable champion of interculturalism in 2009.

A more event-focused means of promoting intercultural dialogue is our annual Routes Award. Honouring former ECF President HRH Princess Margriet of the Netherlands, the award is presented to outstanding artists, activists and thinkers who have made their mark in the cultural diversity field.

A distinguished international jury chooses the recipients from candidates nominated by ECF's wide cultural network.

A gala event in Brussels brings together policy-makers and culture professionals to celebrate the new laureate(s).



This is 'theatre' with a message: that Europe's cultural diversity should be better understood and warmly cherished. The 2009 Routes laureates were: Borka Pavićević, dramaturge and Director of Belgrade's Centre for Cultural Decontamination, a beacon of hope through troubled times in Belgrade; and experimental theatre-maker Stefan Kaegi, whose documentary-style works reveal the hidden lives that inhabit our increasingly globalised landscapes. Two worthy winners who together embody that twin concern of our diversity focus: long-standing regional diversity and new urban realities.

Borka Pavićević,  
HRH Princess Margriet  
of the Netherlands,  
Juliane Männel and  
Jörg Karrenbauer at the  
2009 Routes Award  
© Edelweiss/  
M. Van Den Berghe

# Achievements and Results

**As a small organisation with such large aims as improved European integration and intercultural dialogue, gauging our successes and failures can be complex. If some of our ‘outcomes’ are not easily measured, there are still many that are. They indicate whether or not we are on the right road and how far along it we have travelled. In the central areas of activity in 2009 – grants, cultural policy development, our youth-and-media project, StrangerFestival, and the ECF-initiated LabforCulture – the following achievements and challenges can be identified.**

## Grants

Our grants stimulate transnational cultural collaboration, which is the basis of everything we do. They provide a flexible means of pursuing goals in specific areas – such as cultural diversity, ‘making unheard voices heard’ – and they help us target support where it is most needed. Our grants programme also feeds into our focus on cultural policy-making, supporting initiatives in this field.

In 2009, ECF grants supported 223 individuals and organisations across EU and non-EU Europe. ECF saw an increase of first-time applicants, which shows a healthy broadening of our constituency.

The number of awards granted in 2009 was as follows:

<b>Collaboration Grants</b>	<b>26 awards</b>
<b>Balkan Incentive Fund for Culture</b>	<b>16 awards</b>
<b>Artistic Grants</b>	<b>13 awards</b>
<b>Strategic Grants</b>	<b>9 awards</b>
<b>STEP <i>beyond</i> (mobility fund)<sup>3</sup></b>	<b>159 awards</b>

3) The STEP *beyond* mobility fund is part of ECF programme activities and is referred to in the Financial Statements, p 62

Late in 2009, there was an unexpected increase in lottery funds,<sup>4</sup> and ECF was able to allocate part of this income to grants activities. This meant that there was an increase of more than 30% in grants expenditure and support to individuals and organisations in comparison with 2008. There were also 23 different European countries awarded grants in 2009 compared with 17 different countries awarded in 2008: a 35% increase.

While our grants team has always followed the progress of grantees, we stepped this up in 2009, keeping lines of communication with grantees continually open, monitoring projects closely, encouraging grantees to link up (through our networking site Rhiz.eu and LabforCulture.org), as well as linking them to other ECF activities such as StrangerFestival. We are committed to improving this system of guidance, monitoring and evaluation for applicants in 2010.

By 2009, our Balkan Incentive Fund for Culture had completed its initial three-year programme. We commissioned the training and consultancy organisation, Frankly Speaking, to evaluate the BIFC and see if it could and should be extended.

This study concluded that, with national and international funding in short supply, ECF should continue to play a major role in supporting culture in the Western Balkans. Its grantees reported that the

BIFC has positively stimulated cross-cultural cooperation in the region. The BIFC was boosted by a new partner in 2009: the Republic of Slovenia, whose Ministry of Foreign Affairs will contribute € 50,000 in 2009-2010 and whose Ministry of Culture set up a 'hub' for the BIFC (comparable to a Cultural Contact Point) in the country's capital, Ljubljana. Our other partner in the BIFC is the Open Society Institute, through its Arts and Culture Programme and its National Foundations in Bosnia-Herzegovina, Kosovo, Serbia and Montenegro.

One decision that came out of the evaluation was to separate the Balkan Incentive Fund for Culture from the 'Collaboration' line of grants, with the aim of increasing the BIFC's visibility and encouraging more successful applications.



15MADSHEEP.COM,  
funded under the Artistic  
Grants programme, Tajikistan  
© Aija Bley

Other significant Grants achievements in 2009 include:

- In our second year of grants for individual artists we saw considerable interest in the artistic scheme; the expert jury commented on the exceptional quality of applications in 2009.
- Two reflection meetings were held in which artists and foundation representatives discussed their mutual interests; these meetings confirmed our support for socially engaged artists Europe-wide, and we are revising our Artistic Grants accordingly.

4) BankGiro Loterij and De Lotto, The Netherlands.

- Research by ECF staff into our mobility fund, STEP *beyond*, led to a special communication plan being set up for the Caucasus region, with further plans for a Black Sea Academy (an arts management training programme) that will involve the fund's grantees. A commissioned evaluation of the fund as a whole will report in 2010.

While the huge response to our grants programme is gratifying, it also creates large numbers of disappointed applicants. For our Balkan Incentive Fund for Culture, the number of successful applicants was 7% (16 of 218); for Collaboration Grants, the figure was slightly less, at 6% (26 of 423); while for Artistic Grants, the staggeringly high number of applications meant that just 1.5% of them (13 of 940) could be awarded. The success rate for our STEP *beyond* mobility grants, on the other hand, was impressively high: 40% (159 of 400). We aim to improve the success rate of applications in our grants programme to at least 10%.

## Cultural Policy Development

Our Cultural Policy Development work is part of our mission to empower emerging cultural actors of change in the EU Neighbourhood, with the twin aims of improving cultural life locally and advancing the cause of European integration. In 2009, we continued to make positive steps in the regional development of this line of work.

Our five-year 'capacity development' programme in Kaliningrad reached completion in 2009. This project is a benchmark for our methods of strengthening the cultural sector in the EU neighbourhood. An isolated region in the recent past, Kaliningrad has strong cultural potential. We completed the project safe in the knowledge that, thanks to the hard work of all involved, Kaliningrad now has a trained group of leading cultural organisations and managers (25 in all) who will help to shape and develop cultural life and policies there for many years to come.

Other achievements in 2009 include:

- Skills training in Moldova, with two training groups of 35 cultural managers and 35 local administrators now acting as an independent, influential policy task-force, gaining support for reform among the country's political leaders.
- In the Turkish city of Canakkale, the preparation of a cultural season – 'Canakkale 2010' – by local artists, cultural managers, political representatives and others working together under the leadership of an ECF-supported group of trainees.
- And in the Ukrainian city of Lviv, the training of a group of 25 cultural managers to think and act innovatively together in developing cultural policies within a turbulent transitional environment.

Training session for cultural managers, Lviv  
© Ihor Sarchak



## StrangerFestival



Trainers and trainees  
at the Stranger  
Festival award  
ceremony, Amsterdam  
© Hulya Kilicaslan

StrangerFestival is a flagship ECF project devoted to young people's creative video-making. We see the emerging 'Video Republic' as a liberating, democratising phenomenon, one that empowers young people in particular. This is a key aim of ECF's Youth and Media programme, of which StrangerFestival forms a central part.

2009 saw the production of the second StrangerFestival. A video competition, website, active online community, training tool, travelling exhibition and festive event, StrangerFestival II proved to be a more intimate affair yet one with a wider reach – allowing hundreds of young people to take part in an artistic production, and often travel beyond their own country, for the first time. It also had a stronger focus on skills training, with a five-day 'StrangerAcademy' taking place in Amsterdam during October.

Here are just some of the facts and figures that underline the real impact of StrangerFestival:

- Over 1,500 videos from more than 30 countries produced, many since shown at conferences and on websites and TV across Europe.
- Over 500 young people given expert tuition at a series of video workshops across 10 countries.
- A 'StrangerExhibition' of young people's video work touring Europe since December 2008, so far stopping off in Armenia, Egypt, Italy, The Netherlands, Portugal, Slovakia, Sweden, Turkey and the UK.
- 50% more videos uploaded to [www.strangerfestival.com](http://www.strangerfestival.com) in 2009 compared with 2008.
- 30 non-governmental organisations (NGOs), cultural organisations, broadcasters and research organisations worked with StrangerFestival.
- Around 90 professionals from the culture, media, education and policy fields in more than 30 countries brought together at StrangerFestival expert meeting.

With a year's valuable experience behind it, the StrangerFestival team involved young people from the very start, identifying needs early. It also improved communication between StrangerFestival and the One Minutes Junior video project co-initiated by ECF.

We are continuing to develop the Youth and Media programme, building on successes and lessons learned. Our objective is to provide various target groups with access to creative media platforms and tools and to create a better understanding of young people's creative potential and their contribution to society.

## European cultural blogging map



Collaborative blogging map © LabforCulture

Since the launch of LabforCulture there has been a constant growth of a loyal and engaged community. As well as offering unparalleled information on cultural collaboration, it has also encouraged the cultural community to become more experimental with online technologies by offering new interactive tools.

LabforCulture sits in a healthy position after four years of development – and its online tools and community-generated content enhance its reputation as the place to visit for all information on cross-border cultural collaboration.

Here are some key facts and figures from LabforCulture in 2009:

- 100% increase in community-generated content.
- 30% increase in number of member profiles created.
- Huge increase of content re-posted by community to other sites.
- Successful implementation of social networking tools.
- Facebook fans and Twitter feeds numbered more than 1,000 after only a few months.

These figures were partly achieved by diversifying cross-sectoral interest and with the inclusion of timely content such as features on the financial crisis and social entrepreneurship.

Providing quality information and digital tools to Europe's cultural sector, while adopting an open content approach, means that LabforCulture's remit is vast. The challenge is to meet as many of our audience's needs as we can, ensuring that LabforCulture's approach is in line with current and emerging digital trends. We will continue our efforts to reach out to more and more people, making effective use of 'feeds' that alert users to new content and enhancing the way content is distributed across other platforms and re-distributed. Functionality, design, tools and overall visitor experience are continually under review. Improving accessibility to LabforCulture's content will also be addressed as we rethink ECF's overall digital strategy in 2010.



# ECF Communications

**We communicate what we do to a wide range of stakeholders and target groups – corporate and non-corporate audiences alike. As well as those addressed by our programmes, especially the younger generation of Europeans and ‘cultural actors of change’ in the EU and the EU neighbourhood, we try to reach a broad public interested in culture and European issues. We target media outlets, influential public figures in the Netherlands and on the European stage and potential funders and sponsors.**

**Our Communications team is involved in all activities from their inception. This means that the planning process takes into account how the effects of any activity can be multiplied, so that it reaches more than just the people directly concerned.**

## Communications Highlights

### **StrangerFestival – a Europe-wide young people’s video project**

In 2009 we paid careful attention to the branding of StrangerFestival, refreshing the logo and producing plenty of supporting material. There was good media coverage of StrangerFestival itself, and we formed a partnership with the Dutch TV channel Het Gesprek to promote the distribution and broadcasting of StrangerFestival videos.

A report, ‘Final Cut!’, was produced by Dutch researchers who interviewed festival participants on why they make videos and post them online.

The festival also featured at ‘The Diversity Show’, an international media conference in Hilversum, the Netherlands.

Award ceremony event,  
Amsterdam  
© Hulya Kilicaslan



## ECF Routes Princess Margriet Award for Cultural Diversity



In 2009 we published hard copy and online versions of a publication on the inaugural 2008 Routes Award. The award celebrates those who help make sense of Europe's cultural diversity. Its first winners were cultural theorist Stuart Hall and the dancer-choreographers Jérôme Bel and Pichet Klunchun. The

Stuart Hall receiving his 2008 award from HRH Princess Margriet of the Netherlands  
© Maarten van Haaff

Routes publication gives details of the laureates' lives and work, transcripts of speeches from the night, and some stunning photographs, notably from the performance of Bel and Klunchun that was a ceremony highlight. As well as our own 'constituency' in the cultural sector, the main target groups for Routes are European policymakers (the event is held in Brussels), the media and funders.

With December being such a busy time for awards events, we decided to stage the 2009 Routes Award in January of the following year. We prepared a new logo and supporting material and commissioned video designer Loviisa Mellin to make two artistic info-trailers for the event. We also organised side events around the awards ceremony, one in Brussels, the other in Amsterdam.

## Rainbow Paper II – a policy document on intercultural dialogue

The paper, produced by the Platform for Intercultural Europe (co-initiated by ECF and Culture Action Europe), sets out five steps towards making interculturalism our norm. Its recommendations are addressed to civil society organisations and public authorities at all levels in Europe, using the European Union as the point of access. We made concerted online and offline efforts to encourage a sign-up campaign of endorsement. This included translating the paper into five different languages: English, French, Greek, Italian and Spanish.

Rainbow Paper II was circulated massively within the cultural field, and helped make the Platform a trusted dialogue partner with the European Institutions. The sign-up results are impressive, with hundreds of organisations representing thousands of individuals endorsing the paper.



**PLATFORM FOR INTERCULTURAL EUROPE**

Logo used throughout all promotional activities  
© Platform for Intercultural Europe

## Further Communications achievements and results



A Soothing Song, funded under the Grants programme, Amsterdam  
© Monika Blok & Hadas Itzovitch

The ECF-funded cultural and artistic projects that are realised across Europe form a rich source of information to profile the Foundation and provide a practical demonstration of our vision. In 2009, for example, artistic projects involving a public

event in the Netherlands gave our Dutch constituency direct insights into our work. Events included artist Susanne Kriemann's exhibition in Amsterdam's Stedelijk Museum, the acrobatic company Mimbres's open-air performance in Olst, and 'Soothing Song', an installation on women from different cultures captured in moments of endearment with their young children, shown in Imagine IC, Amsterdam.

We also produce and feature our own reports on ECF activities online. One such was 'Artists at Work', which profiles Jump In! – our work placement scheme with a difference, about difference. The scheme set out to tackle a human deficit in the Dutch cultural sector, where too few artists whose background is 'different' get a chance to work within cultural organisations. The report features candid interviews with artists, host organisations and project leaders. Targeting ECF website visitors and the cultural sector generally, it should prove useful to organisations wishing to apply the principle behind the scheme elsewhere.

## ECF digital platforms

The website [www.eurocult.org](http://www.eurocult.org), which is the external digital face of ECF, has been undergoing a wholesale revision running alongside a more general ECF branding review. We continue to keep content up-to-date and send regular messages to our constituency through our digital newsletter, the ECF e-zine.

Our online platforms ALMOSTweb, LabforCulture, Rhiz and StrangerFestival allow us to connect with our target groups and interact with them. Almostreal explores archiving and project reporting methodologies; LabforCulture has good quality content and editorial overview; the networking site, Rhiz provides an inspiring playful interface; and StrangerFestival is building an impressive video archive while forming a community of young videomakers. We are working on how we can link these platforms better in future.

# 20 The People Behind ECF

## **President**

ECF has a long-standing royal connection in the Netherlands, going back to one of our founding fathers, HRH Prince Bernhard of the Netherlands. Our current President is HRH Princess Laurentien of the Netherlands.

## **Board**

The Board is the Foundation's decision-making body. It consists of a minimum of five and a maximum of twelve members, including a Treasurer, Chair and Deputy Chair. Both the Chair and the Deputy Chair act as the Foundation's two Vice Presidents. The President of the Foundation is an Extraordinary Member of the Board. According to ECF statutes, the Deputy Chair of the Board and the Foundation's Treasurer must be Dutch nationals. The Chair of the Board is currently the Ambassador and Permanent Representative of Austria to the OECD, Wolfgang Petritsch.

The Board meets three times a year, on one of these occasions in conjunction with the annual meeting of the Advisory Council. The Board is responsible for deciding on the finances and the overall strategy of the Foundation and defines its priorities in consultation with the Advisory Council. It also supervises the Foundation's grants policy. Individual members offer expert advice to ECF staff as and when required. The Board is committed to regularly reviewing its performance and responding to organisational change.

Members of the Board are broadly representative of the wider Europe and of the disciplines and fields of activity related to our goals. Details of all members are contained in this report.

## **Transition**

In a special meeting of March 2009, the Board decided to assign a Transition Team with the task of preparing all steps leading to the implementation of changes affecting management and staff, strategy and content, as well as governance. This later led to new organisational arrangements, creating a temporary dual directorship supported by a 'Strategic Team'. The programme, grants and policy departments were merged into a single unit. Communications was lined up with all activity levels, as was Research and Development, with both also being represented in the Strategic Team. LabforCulture was also more closely integrated within ECF's structure. The new organisational structure was prepared with the consulting firm Berenschot, which also drew up a report on the staff pay and reward system. The report concluded that the salaries of ECF staff are fair and responsive to the market.

## Staff

The Director is responsible for the running of the Foundation, which includes ECF policy and strategy, operational and financial administration, the appointment of staff members and the manner in which fundraising is organised.

In June 2009, ECF decided to proceed with a dual directorship under Gottfried Wagner and Katherine Watson; in October, Gottfried Wagner left the Foundation after eight years as Director. Katherine Watson was Acting Director from November 2009 to June 2010 when she was confirmed as Director. The Director forms the Strategic Team together with the Head of Programmes, Isabelle Schwarz, Research and Development, Odile Chenal, and special adviser, Marjo van Schaik. The Strategic Team was set up in accordance with a decision by the Board in June 2009; the team is responsible for executing the year plan and budget approved by the Board.

## Housing

Formerly housed in three separate locations in Amsterdam, all ECF staff are now based at Jan van Goyenkade 5. This has proved to be beneficial to team-building and also cost-effective. Space restriction will be eased by online collaboration and flexible and distance working.

## Employees

The number of employees at year end was 29: 24 FTE, including three FTE for LabforCulture, with one vacancy equivalent to 0.8 FTE. In 2008, the figures were as follows: 27 employees, of which 22 FTE, including four for LabforCulture, with two vacancies equivalent to 1.8 FTE. The staff team in 2009 was 79% female and 21% male, and the average age of staff members was 43. The percentage of staff sick leave in 2009 was 3.86%, lower than the 2008 figure of 4%.

As a responsible employer, ECF has a staff manual setting out conditions of employment. A percentage of total salary costs is set aside for training to stimulate individual staff development. In 2009 we spent this allocated percentage: 0.4% of total salary costs, amounting to € 8,000.

Salaries are adapted yearly in accordance with the adjusted consumer price index determined by Netherlands Bureau for Economic Policy Analysis (CPB) on the basis of collective agreements in the country. In 2009 this was 1.9%, as it was in 2008. The consulting firm Berenschot reviewed salary scales in relation to newly defined function descriptions that emerged from the transition process.

## ECF Team 2009

### Director

Gottfried Wagner(A) Director (until 26 October 2009)

Katherine Watson(CA/FI) Associate Director (from 15 June 2009);  
Acting Director (from 27 October 2009); Director of LabforCulture

### Strategic Team

Odile Chenal (F) Research and Development

Isabelle Schwarz (D/F) Head of Strategic Programmes and Cultural  
Policy Development

*With the support of*

Marjo van Schaik(NL) Strategic Adviser, freelance (from 1 April 2009)

### Executive Secretariat

Mariette Verhaar(NL) Secretary (from 1 March 2009)

Kati Visser (NL/H) Executive Secretary

Naomi Wielinga(NL) Executive Secretary (until 31 January 2009)

### Finance, Personnel and Administration

Jaap de Bruijn(NL) Administrator

Hans Peter Christen (NL) Administrative Assistant

Annemie Degryse (B) Head of Finance, Personnel and Administration

Gerrie Knuver (NL) Administrative Assistant

### Reception

Jan Baas (NL) Facility Officer

Ursula Schutter (NL) Receptionist/Office Coordinator

### Communications & Fund Development

Mascha Christine Ihwe(D) Senior Communications Officer

Albertine Lefebvre(NL) Senior Fund Development Officer

Lise Mathol(NL) Senior Communications Officer

Nicola Mullenger(UK) Senior Communications Officer

*With the support of*

David Cameron(IRL) Writer and editor, freelance

### Strategic Programmes & Cultural Policy Development

Tsveta Andreeva(BG) Policy Officer with Cultural Policy Development  
(from 19 January 2009)

Taja Vovk Cepic(SLO) Head of Support for Cultural Cooperation  
(until 15 July 2009)

Giusy Chierchia (I) Project Officer Youth and Media  
(from 1 January until 31 December 2009)

Nada Chourbaji (F/LB) Grants Project Officer (from 12 January 2009)

Esther Claassen (NL) Grants Administrator

Sofia Dos Santos Felix (P) Project Officer STEP*beyond*, Rhiz.eu  
(from 1 January 2009)

Philipp Dietachmair (A) EU Neighbourhood Programme Manager

Maite Garcia Lechner(E/NL) Grants Programme Manager

Dilia Ham (NL) EU Neighbourhood Project Officer

Susanne Mors (D) Project Officer

Raya Ribbius(NL) Programme Manager Youth and Media  
(until 31 December 2009)

*With the support of*

Wietske Maas(NL) Routes Award Production, freelance

Puck de Klerk (NL) Youth & Media Programme, freelance

### Internships

Elena Cusimano (I) (from 13 April 2009 until 30 September 2009)

Josephine Hartmann(D) (until 31 March 2009)

Severijn Heijmans (NL) (until 31 August 2009)

Antoniya Kischeva(BG) (from 23 March 2009 until 30 November 2009)

Alicja Paszek (D) (from 1 October 2009 until 31 December 2009)

### LabforCulture

Timothée Guicherd (F) LabforCulture Website Editor

Gunilla Redelius (S) Project Officer

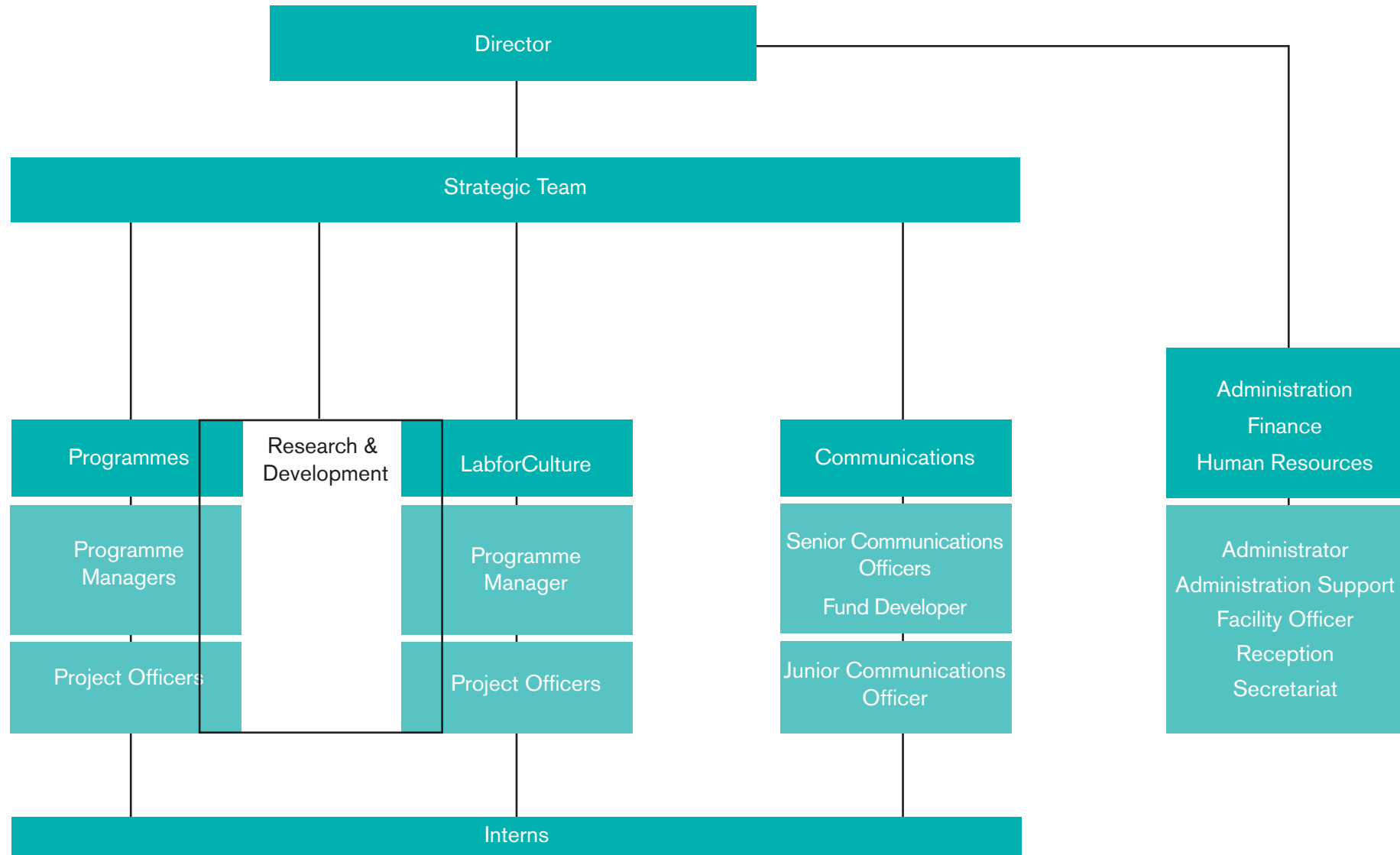
*With the support of*

Pieter van Kemenade(NL) Technical Development, freelance

Ashley Grandish (USA) Technical and Design Support, freelance  
(from 30 June 2008 to 1 July 2009)

Rabiah Nasar-Ullah(UK) Technical and Design Support, freelance  
(from 30 March 2009)

# ECF Organisational Chart December 2009



# Governance

**The European Cultural Foundation has a governing Board and is supported by an Advisory Council. ECF has a secondary tier of advisers, who work closely with the Foundation in deciding on grants and other awards; the ECF partnership, LabforCulture, also has its own Steering Committee.**

## Board

The Board is the decision-making body of ECF, and works closely with the management in overseeing how we work to achieve our goals. It also consults with the Advisory Council on the setting of priorities. The members of the Board all have long-standing experience in their respective fields, which include culture, politics, diplomacy, business, research, NGOs, and international relations. The Board has committed itself to achieving a greater diversity of backgrounds as well as gender and generational balance in its own membership.

## ECF Board as at its December 2009 meeting

### President

**HRH Princess Laurentien of the Netherlands**  
President of ECF and Extraordinary Member of the Board

### Chair

**Wolfgang Petritsch** (A) Ambassador and Permanent Representative of Austria to the OECD, France  
Vice President of ECF

### Deputy Chair

**Morris Tabaksblat** (NL) former Chairman Reed-Elsevier; former Chief Executive Officer, Unilever, The Netherlands, Vice President of ECF

### Treasurer

**Arent Foch** (NL) Managing Partner, Foreman Capital, The Netherlands

### Members

**Dan Brändström** (S) Former Director, Riksbanken Jubileumsfond, Sweden

**Katerina Brezinová** (CZ) Founding Member and Chair of the Board of Directors, Multicultural Centre Prague, Czech Republic



**Laurent Dréano** (F) Director General Culture,  
Mairie de Lille, France

**Bernard Focroulle** (B) Director General, Festival  
d'Aix en Provence, France

**Piero Gastaldo** (I) Secretary General, Compagnia  
di San Paolo, Italy

**Shreela Ghosh** (UK) Director, Free Word Centre,  
United Kingdom

**Sonja Licht** (SR) President, Belgrade Fund for  
Political Excellence, Serbia

**András Török** (H) Director, Summa Artium,  
Hungary

### Observer

**Cees Brekelmans** (NL) representing the Prins  
Bernhard Cultuurfonds, The Netherlands

The ECF expresses sincere thanks to the board members whose terms ended in 2009. Morris Tabaksblat served two terms of office as Deputy Chair and we are exceedingly grateful for his commitment and significant contribution to the development of the European Cultural Foundation. Heartfelt thanks also to Dan Brändström whose term ended in 2009.

## Advisory Council

The Foundation is also supported by an Advisory Council, which meets at least once a year. The Advisory Council is a larger body than the Board, and is internationally and professionally diverse. The Advisory Council's role is to offer strategic advice to the Foundation on the setting of

priorities and the means of achieving its aims. With so much talent and experience to draw on, this advisory body provides valuable insights from all corners of Europe and a variety of disciplines and fields.

### ECF Advisory Council as at its June 2009 meeting

#### Chair

HRH Princess Laurentien of the Netherlands (NL)  
President of ECF and Extraordinary Member of the Board

#### Members

**Waldemar Dabrowski** (PL) General Director,  
Polish National Opera, Poland

**Pavol Demes** (SK) Director Central and Eastern  
Europe, German Marshall Fund of the United  
States, Slovakia

**Nuria Enguita Mayo** (E) former Chief Curator,  
Fundacio Tapies, Spain

**Andrée van Es** (NL) Director-General for Kingdom  
Relations and Governance, Dutch Ministry of the  
Interior and Kingdom Relations, The Netherlands

**Rayna Gavrilova** (BG) Director, Trust for Civil  
Society in Central and Eastern Europe, Bulgaria

**Rien van Gendt** (NL) Member of the Governing  
Council, Van Leer Group Foundation,  
The Netherlands

**Ekaterina Genieva** (RU) Director General, Library  
for Foreign Literature, Russia

**Laura Kolbe** (FI) Professor, Helsinki University,  
Finland

**René Kubásek** (CZ) former Adviser to the Czech  
Minister of Foreign Affairs, Czech Republic

**Lord MacLennan of Rogart** (UK) Liberal Democrats' Spokesperson on Europe in the House of Lords, United Kingdom  
**Jacques Pilet** (CH) Adviser to the Director, Ringier SA, Switzerland  
**Erik Rudeng** (N) Director, Fritt Ord, Norway  
**Jacques H. Schraven** (NL) Member of the Board, Corus, The Netherlands  
**Görgün Taner** (TR) General Director, Istanbul Kültür ve Sanat Vakfı, Turkey  
**Vassilis Voutsakis** (GR) Lecturer, University of Athens, Greece  
**Gijs de Vries** (NL) Member of the Board, Court of Audit, The Netherlands

#### Observers to the Advisory Council

**Cees Brekelmans** (NL) representing the Prins Bernhard Cultuurfonds, The Netherlands  
**Adriana Esmeijer** (NL) Director, Prins Bernhard Cultuurfonds, The Netherlands  
**Robert Palmer** (UK) Director of Culture, Cultural and Natural Heritage, Council of Europe, France  
**Max Sparreboom** (NL) Director, Praemium Erasmianum Foundation, The Netherlands

## External Advisers

The Foundation also takes advice from individual specialists who help oversee many of its activities. These external advisers are listed below (at 31 December 2009), along with jury members for awards initiated and supported by ECF.

#### Expert Advisers for ECF Collaboration Grants

**Stéphane Blanchon** (F) Musique de Nuit Diffusion, France  
**Ivana Stefanovic** (SR) former State Secretary, Ministry of Culture, Serbia  
**Malgorzata Sternal** (PL) Chair of Cultural Management, Jagiellonian University Krakow, Poland  
**Lisia Pires** (NL) independent cultural manager, The Netherlands  
**Jessica Wyschka** (A) Programme Director, SODAart, Austria  
**Robert Alagjovzovski** (MK) independent cultural consultant, Macedonia  
**Basel Ramsis** (EG) independent cinema director, producer and film teacher, Spain  
**Diana Spiegelberg** (UK) Associate Director of Development & Learning, Serious Events Limited, United Kingdom

#### Expert Jury for ECF Artistic Project Grants

**Shreela Ghosh** (UK) Head of the Jury; Director, Free Word Centre, United Kingdom  
**Chris Keulemans** (NL) Artistic Director, De Tolhuistuin, The Netherlands  
**Nicole Petit** (B) International Touring Koninklijke Vlaamse Schouwburg, Belgium  
**Jette Sandahl** (DK) Director, City Museum of Copenhagen, Denmark  
**Zelimir Zilnik** (SR) independent film director, Serbia

### Expert Advisers for ECF's STEP *beyond* mobility scheme

**Laura Grijns** (NL) Project coordinator of European policy agenda, Cultural ContactPoint, SICCA, The Netherlands

**Melikset Karapetyan** (ARM) Head of the Film Programme Department, National Gallery of Armenia, Armenia

**Biljana Tanurovska** (MK) Executive Manager, Lokomotiva, Macedonia

### Expert Jury for Cultural Policy Research Award

The Cultural Policy Research Award is a joint initiative of ECF and the Riksbankens Jubileumsfond, in partnership with the European Network of Cultural Administration Training Centres (ENCATC).

**Milena Dragicevic Sesic** (SR) President of the Jury, Head of UNESCO Chair in Interculturalism, Art Management and Mediation, Serbia

**Ritva Mitchell** (FI) Director of Research, Finnish Foundation for Cultural Policy Research, Finland

**Lluis Bonet** (E) Director of Doctoral and Postgraduate Programme on Cultural Management, University of Barcelona, Spain

**Veronika Ratzenböck** (A) Director, Kulturdokumentation, Internationales Archiv für Kulturanalysen, Austria

**Michael Quine** (UK) Senior Lecturer in Arts Management, City University London, United Kingdom

**Mikko Lagerspetz** (EST) Professor of Sociology, Åbo Akademi University, Finland

**Jacques Bonniel** (F) Maître de Conférences in Sociology, University Lumière LYON2, France

### Expert Jury for ECF Routes Princess Margriet Award

The Routes Award honours former ECF President, HRH Princess Margriet of the Netherlands, and was initiated by ECF in cooperation with the Dutch Ministry of Education, Culture and Science and the Dutch Ministry of Foreign Affairs, supported by the Association of Charity Lotteries in the European Union (ACLEU) and the Rabobank Foundation.

**Robert Palmer** (UK) Director of Culture, Cultural and Natural Heritage, Council of Europe, France

**Rachida Azough** (NL) Journalist, The Netherlands

**Iara Boubnova** (BG) Director, Institute of Contemporary Art, Bulgaria

**Mike Phillips** (UK) Historian and Curator, United Kingdom

## LabforCulture Steering Committee

The International Steering Committee advises LabforCulture in its development and planning and its members are listed below (as at its July 2009 meeting).

### Chair

**Dario Disegni** (I) Head of Cultural Relations, Compagnia di San Paolo, Italy

### Vice Chair

**Ana Žuvela Bušnja** (HR) Research Associate, Culturelink Network/Institute for International Relations, Croatia

**Members**

**Michael Freundt** (D) Assistant Director, German Centre of the International Theatre Institute, Germany

**Fernando Gómez-Riesco** (E) Deputy Director-General of International Cultural Cooperation, Ministry of Culture, Spain

**Hanna Jędras** (PL) Head of EU & International Organisations Division, Ministry of Culture and National Heritage, Poland

**Mats Rolén** (S) Former Chair, Research Director, Riksbankens Jubileumsfond, Sweden

**András Török** (H) Director, Summa Artium, Hungary

**Gottfried Wagner** (A) Director, European Cultural Foundation, The Netherlands

**Katherine Watson** (CA/FI) Director, LabforCulture, The Netherlands

**Observers**

**Arent Foch** (NL) Treasurer of ECF, Managing Partner, Foreman Capital, The Netherlands

**Thorsten Schilling** (D) Head of Multi-Media, Federal Agency for Civic Education, Germany

# Grants Awarded by ECF

The grants listed below were awarded and funded in 2009

## Collaboration Grants

**Anadolu Kultur – Turkey** € 25,000

[www.anadolukultur.org](http://www.anadolukultur.org)

With partners from Croatia, Belgrade and Bulgaria, *Red Thread* creates an active network and platform for exchange of knowledge and collaboration between artists, cultural operators and academics from the Balkans, the Middle East and the Caucasus.

**Arcola Theatre – UK** € 25,000

[www.arcolatheatre.com](http://www.arcolatheatre.com)

With partners from Turkey and Germany, the project – *Journeys with No Return* – brings together arts organisations and curators to explore visual arts tackling Turkish migration.

**Art today association – Bulgaria** € 22,000

[www.arttoday.org](http://www.arttoday.org)

With partners from Luxembourg, Romania and Germany, the International *Summer Curatorial Symposium* in Bulgaria brings together art professionals and scholars to discuss issues affecting the arts sector.

**Atelier culture.projects – Malta** € 25,000

[www.atelierculture.com](http://www.atelierculture.com)

With partners from Sweden and Italy, the project – *North to South: Space for Memories* – collects inter-generational stories from neighbourhoods in Stockholm, Parma and Birgu, with the aim of creating a live performance and video.

**Atelier d'architecture autogérée – France** € 15,000

[www.urbantactics.org](http://www.urbantactics.org)

With partners from Turkey and the UK, *Rhizom* involves a mapping and analysis of local cultural productions, focusing on urban/rural exchange, feminine culture, alternative culture and transitional towns.

- AUROPOLIS – Serbia** € 15,000  
[www.auropolis.org](http://www.auropolis.org)  
 With partners from Croatia and Italy, *Web Streaming Poetry* brings together a collection of poetry inspired by Europe's memory of the fall of the Berlin Wall 20 years ago.
- Basis voor actuele kunst – The Netherlands** € 25,000  
[www.bak-utrecht.nl](http://www.bak-utrecht.nl)  
 With partners from Spain, Poland and across Europe, *Former West* researches significant artistic and cultural developments in the former West of Europe, coinciding with the fall of the Berlin Wall in 1989.
- City Research Centre – Armenia** € 18,000  
[www.cityresearch.org](http://www.cityresearch.org)  
 With partners from Turkey and France, the aim of *Dialogue in Motion (ber\_A\_ber)* is to organise film production workshops for young people in Turkey and Armenia to encourage intercultural dialogue.
- Civic Association Fleda – Czech Republic** € 20,000  
[www.fleda.cz](http://www.fleda.cz)  
 With partners from Austria, Poland and Slovakia, *20 Years After* aims to reinterpret and rediscover music and musicians from 20 years ago in the communist regimes of Eastern Europe.
- Comite van Roosendaal – Belgium** € 9,000  
[www.comitevanroosendaal.eu](http://www.comitevanroosendaal.eu)  
 With partners from Germany and the Netherlands, *Policy Matters* invites reflection and discussion on the role of art producers in the cultural political field, leading to a publication.
- Competence Centre for International Networking/Theater des Augenblicks – Austria** € 14,700  
[www.theaterdesaugenblicks.net](http://www.theaterdesaugenblicks.net)  
 With partners from Bulgaria, Turkey and Serbia, *Orient Express: Re-Set* aims to establish an alliance between independent cultural organisations and public authorities from EU and non-EU countries.
- ENTROPIA – Greece** € 22,000  
[www.theatre-entropia.gr](http://www.theatre-entropia.gr)  
 With partners from Kosovo, the Palestinian Territories and the UK, the *CUT Project* explores the impact of the tremendous changes in politics and society after the fall of the Berlin Wall.

- European Alternatives – UK** € 12,000  
[www.euroalter.com](http://www.euroalter.com)  
 With partners from Greece, Poland and Serbia, *Locus Solus – Living European Portraits* uses symposia, public performances and processions in the four partner countries to explore themes inspired by the novel *Locus Solus* by Raymond Roussel.
- Impact Foundation – Poland** € 19,000  
[www.river-cities.net](http://www.river-cities.net)  
 With partners from Sweden, Ukraine and Italy, *River // Cities of identity* aims to develop partnerships between European organisations that share an interest in rivers and waterfront areas as cultural and educational resources.
- Initiative Minderheiten – Austria** € 15,000  
[www.initiative.minderheiten.at](http://www.initiative.minderheiten.at)  
 With partners from Hungary, Serbia and Turkey, the *New Perspectives* project includes a documentary and art exhibition focusing on migration and cultural identity in Central and South East Europe.
- InterSpace Association – Bulgaria** € 24,000  
[www.i-space.org](http://www.i-space.org)  
 With partners from Germany and Hungary, the *Transitland* project showcases video art from Eastern Europe over the last 20 years.
- Jeunesses Musicales – Belgium** € 15,000  
[www.jmi.net](http://www.jmi.net)  
 With partners from Cyprus, Greece and Turkey, *Cyprus in Action* sets in motion a capacity-building project in Cyprus with Greek, Turkish and Cypriot participants focusing on international cooperation. The project includes a summer camp and public concerts.
- Lava Dansproduktion – Sweden** € 22,000  
 With partners from Ukraine, Moldova and Belarus, this children's project brings together dance artists from Eastern Europe to develop a performance for children, introducing a new approach to dance.
- Manifesta – UK** € 22,000  
[www.manifesta.org.uk](http://www.manifesta.org.uk)  
 With partners from France and Portugal, *Breaking into the Museum* involves a series of workshops and video productions to engage young people from marginalised urban locations in London, Paris and Lisbon.

- Multicultural Centre Prague – Czech Republic** € 20,000  
[www.mkc.cz](http://www.mkc.cz)  
 With partners from Poland and Germany, *Flexi-in-security: migrant workers at the end of the flexibility chain* documents the lives of worker migrants at a time of economic crisis, culminating in a travelling photographic exhibition.
- NGO Slovo 21 – Czech Republic** € 25,000  
[www.slovo21.cz](http://www.slovo21.cz)  
 With partners from the Netherlands, Slovakia and Germany, *We are on the long way* includes an international workshop and a documentary focusing on Roma culture.
- Pekarna – Slovenia** € 18,500  
[www.pekarna.org](http://www.pekarna.org)  
 With partners from Croatia, Sweden and France, the *New Times, New Models* lab investigates how independent cultural centres develop – and their relationship between statutory bodies and the private sector.
- Projector23 – Germany** € 10,000  
[www.projector23.de](http://www.projector23.de)  
 With partners from Slovakia, the aim is to create the pilot for an animated series – *Heavy Mental* – dealing with the problems and dreams of today's teenagers, exploring new ways of approaching mental difficulties in an entertaining and positive way.
- Radiator festival / trampoline – UK** € 30,000  
[www.radiator-festival.org](http://www.radiator-festival.org)  
 With partners from Poland, Croatia and the Netherlands, *Performing Space* brings together artists and researchers to reflect on new networks, the migration of artists and the collective European experience.
- Radio Green Wave – Georgia** € 22,000  
[www.greenwave.ge](http://www.greenwave.ge)  
 With partners from Italy and Spain, *Radio Stream* aims to develop cultural radio broadcasts that combine live sound, visual and radio art – and will also be published on DVD.
- Rixc – Latvia** € 20,000  
<http://rixc.lv>  
 With partners from Iceland, Armenia, Georgia and Finland, the project *Organised Networks – towards sustainable cultural cooperation* is a training programme in cultural network management.



**DZMP Krsko – Slovenia** <sup>5</sup> € 9,000  
[www.drustvo-dzmp.si](http://www.drustvo-dzmp.si)  
 With partners from Hungary, Kosovo and France, *Together on the Road* involves nine months of video training for young participants from the Roma community, resulting in three short documentaries.

**26 regular grants were awarded under ‘Collaboration’, amounting to € 519,200. One grant also received money from the Balkan Incentive Fund for Culture and is counted as one grant under BIFC.**

## Balkan Incentive Fund for Culture (BIFC) Grants

**AAC Kulturanova – Serbia** € 30,000  
[www.kulturanova.org](http://www.kulturanova.org)  
 With a partner organisation from Kosovo, *View from My Window* develops a play for the theatre that uses new oral history methods to examine the history of Serbia and Kosovo.

**Balkan Buro – The Netherlands** € 20,000  
[www.balkanburo.org](http://www.balkanburo.org)  
 With partners from Macedonia, Kosovo and Bosnia, *4 Tuned Cities* focuses on young independent filmmakers and visual artists in Skopje, Sarajevo, Pristina and Amsterdam.

**Centre for synergy of Digital and Visual arts – Croatia** € 23,500  
<http://csdvu.wowm.org>  
 With partners from Hungary, Macedonia and Austria, *Ludbreg – Centrum Mundi* involves a media art project that looks across Europe through the eyes of artists living in different locations.

**Comic strip Centre of Macedonia-Veles – Macedonia** € 5,351  
<http://www.rhiz.eu/4067>  
 With partners from Kosovo and Bulgaria, *New Comic-Strip Neighbourhood* involves a three-day comic-strip workshop for 18 comic-strip authors from the three partner countries, promoting cosmopolitanism and universal human values.

**The Committee for Civic Initiative – Serbia** € 24,000  
[www.ogi.org.rs](http://www.ogi.org.rs)  
 With partners from Serbia, Macedonia and Montenegro, this project focuses on building a network of cultural policy-makers working outside the public/state institutional system.

<sup>5</sup>) This grant was financed both from the regular grants budget (€ 9,000) and the Balkan Incentive Fund for Culture (€11,000).

<b>Clubture Network – Croatia</b>	€ 25,000
www.clubture.org	
With partners from Bosnia-Herzegovina, Macedonia and Belgium, <i>Trans Balkan Europe</i> brings together cultural organisations at the international conference 'New European Cultural Policies – the place for Western Balkans'.	
<b>Domino – Croatia</b>	€ 25,000
www.queerzagreb.org	
With partners from Macedonia, Serbia and Slovenia, <i>Perforations – Week of Live Art</i> identifies independent artists from the region and offers them production facilities to develop new work.	
<b>DZMP Krsko – Slovenia</b>	€ 11,000
www.drustvo-dzmp.si	
With partners from Hungary, Kosovo and France, <i>Together on the Road</i> involves nine months of video training for young participants from the Roma community, resulting in three short documentaries.	
<b>Kiosk – Serbia</b>	€ 10,000
www.kioskngo.org	
A grant as part of the Culture Lobby Project, which was supported by ECF in 2007 with a grant of € 20,000, for the technical realisation of an exhibition that will be shown outside the Balkans.	
<b>Mitra – Slovenia</b>	€ 20,000
www.mitra.si	
With partners from Italy, Serbia and Macedonia (as well as Italy, Croatia and Austria), <i>Balkan Express</i> films a documentary on the train route from Germany to Turkey, exploring people's opinions about the EU accession of the Balkan countries.	
<b>Open Media Group – Croatia</b>	€ 20,000
With partners from Bosnia and Serbia, <i>Becoming Dad</i> creates a network of cultural organisations by producing a documentary series about the everyday lives of new fathers.	
<b>Performing Arts Center Multimedia – Macedonia</b>	€ 21,500
www.multimedia.org.mk	
With partners from Macedonia and Kosovo, <i>Culture From – For All</i> involves a cultural policy consultancy to stimulate the cultural life of six municipalities in the partner countries.	

<p><b>Platform Spartak – The Netherlands</b></p> <p>www.platformspartak.eu</p> <p>With partners from Serbia, Macedonia and Kosovo, <i>Street 2009 – Cross Border Youth Festival on the Balkans</i> involves three street festivals in the Balkan region that connect young people from different cultural backgrounds through music.</p>	€ 15,000
<p><b>Roma community centre ‘DROM’ – Macedonia</b></p> <p>www.drom.org.mk</p> <p><i>Roma Culture on a Web Portal</i> aims to develop an online portal exploring the culture, history, art and traditions of the Roma community in Macedonia.</p>	€ 2,034
<p><b>SEEcult.org – Serbia</b></p> <p>www.seecult.org</p> <p>With partners from Croatia, Slovenia and Macedonia, <i>Let's Talk Critic Art</i> aims to promote the discussion of the social impact of modern artistic and cultural practice.</p>	€ 24,700
<p><b>Youth cultural centre Abrasevic/AB Art – Bosnia and Herzegovina</b></p> <p>www.okcabrasevic.org</p> <p>With partners from Lebanon and Serbia, <i>Festival of Arts in Divided Cities</i> involves a festival of arts that will take place in Mostar with artists from divided cities including Mostar, Beirut, Kosovska Mitrovica and Berlin.</p>	€ 18,500
<p><b>16 grants awarded were under ‘Making Collaboration Work’ funded from the Balkan Incentive Fund for Culture, amounting to € 295,585.</b></p>	
<h2>Artistic Grants</h2>	
<p><b>Artangel – UK</b></p> <p>www.artangel.org.uk</p> <p>With partners from Bosnia and Herzegovina and Spain, <i>1395 Days Without Red</i> involves the production of a video installation that relives the siege of Sarajevo.</p>	€ 40,000
<p><b>Bahar Kilic – Turkey</b></p> <p><i>Punk Islam</i> involves creating a documentary about the Islamic punk movement in London, Berlin and Istanbul.</p>	€ 35,000

- Batofar – France** € 30,000  
[www.batofar.org](http://www.batofar.org)  
 With partners from Germany, *Project 1051* focuses on the production of an original multimedia artwork combining hip-hop and visual art.
- Douglas Rintoul/Transport – UK** € 50,000  
[www.douglasrintoul.com](http://www.douglasrintoul.com), [www.transport-theatre.eu](http://www.transport-theatre.eu)  
*In a Dream Dreamt by Another* involves the production of a multi-narrative play illustrating the daily lives of people dealing with migration.
- Elvita Ruka – Latvia** € 45,285  
[www.ontheroad.lv](http://www.ontheroad.lv)  
 15MADSHEEP.COM tells 15 stories from European countries, all formerly part of the Soviet Union, through a poetic documentary.
- Ilir Dragovoja & Justyna Wielgus – Albania** € 55,000  
 With partners from Montenegro and Poland, *The Black Hole of the Needle* illustrates the myth of migration through a fictitious documentary film, focusing on Albania.
- Larissa Sansour/Youmna Chlala – Denmark** € 10,000  
 With partners from Denmark, *Arabified* explores the nuanced relationship between Europe and the Middle East by producing an art video focusing on the symbolism of food.
- Laura Palmer Foundation – Poland** € 60,000  
[www.laura-palmer.pl](http://www.laura-palmer.pl)  
 With partners from Sweden, Romania and France, *An Exhibition Seen from the Airplanes* involves the production of six site-specific art pieces around 'secondary' airports from the suburban areas of six European cities.
- Maja Weyermann – Germany** € 39,100  
[www.artnews.info/majaweyermann](http://www.artnews.info/majaweyermann)  
*Real-Time Nomads* involves the production of a video-sound installation focusing on the childhood memories of shop tenants from a migrant background.
- Nela Milic – UK** € 30,000  
[www.goldsmiths.ac.uk/balkanising-taxonomy](http://www.goldsmiths.ac.uk/balkanising-taxonomy)  
*Wedding Bellas* involves a photo project addressing bride refugee issues, featuring women from the migrant community posing in wedding dresses.

<b>Sakdoc Film – Georgia</b>	€ 39,760
www.sakdoc.ge	
With partners from Czech Republic, the project Restaurant ' <i>Bakhmaro</i> ' and <i>Those Who Work There</i> involves the production of an artistic documentary that symbolises Georgia and its current political situation.	
<b>Sanja Mitrovic – The Netherlands</b>	€ 30,000
http://sanjamitrovic.blogspot.com	
With partners from Azerbaijan and Serbia, <i>A Short History of Crying</i> involves the creation of a theatre piece that combines movement, text, dance and videos about the act of crying.	
<b>Stichting Liberia/space – The Netherlands</b>	€ 40,000
www.spaceworld.nl	
With partners from Hungary, <i>I-Witness Unauthorised Memories</i> involves the production of an interactive performance in two sets, reflecting on nationality, nationalism, history and heroism.	
<b>13 Artistic Grants were awarded, amounting to € 504,145</b>	

## Strategic Grants

<b>Free Theatre (FT) – Latvia</b>	€ 10,000
Educational training at the FT studio.	
<b>Conservas/Exgae – Spain</b>	€ 10,000
www.fcforum.net	
The Culture Free Forum in Barcelona – attended by students, teachers, politicians, economists, journalists and technology experts – with the aim of constituting an internationally valid Charter of Claims.	
<b>Danish Cultural Institute – Denmark</b>	€ 10,000
www.culturefutures.org	
A seminar in Copenhagen looking at how the cultural agenda can support the transition towards an ecological age.	
<b>European Foundation Centre – Belgium</b>	€ 10,000
www.efc.be	
This grant was awarded to the EFC's Diversity, Migration and Integration Interest Group to further consolidate the format and structure of the group, as well as allowing it to explore opportunities and activities for future development.	

<b>European Foundation Centre – Belgium</b>	€ 10,000
www.efc.be A survey of EU representatives, examining their perceptions and understanding of foundations.	
<b>Fund for Central and East European Book Projects (CEEBP) – The Netherlands</b>	€ 10,000
www.ceeBP.org The grant funded CEEBP's move to a new office.	
<b>Hadas Itzkovitch and Monica Blok – The Netherlands</b>	€ 3,510
A booklet to accompany the video-sound installation <i>A Soothing Song</i> , which was created by two immigrant women living in the Netherlands following a 2008 ECF grant.	
<b>Heinz-Schwarzkopf-Stiftung Junges Europa – Germany</b>	€ 2,000
www.heinz-schwarzkopf-stiftung.de The grant funded the Schwarzkopf-Europe-Prize 2009 at the Berlin conference <i>After the Wars: the Western Balkans facing the European Union</i> .	
<b>Imagine IC – The Netherlands</b>	€ 8,000
www.imagineic.nl This grant funded the technical realisation of the artistic installation <i>A Soothing Song</i> (see entry for Hadas Itzkovitch and Monica Blok above).	

**9 Strategic Grants were awarded, amounting to € 73,510.**

## **STEP *beyond* Grants**

**The STEP *beyond* mobility fund awarded 159 grants in 2009, amounting to € 72,635<sup>6</sup>**

6) The STEP *beyond* mobility fund is financially accounted for under programme activities.

**Treasurer's Report**

**Balance Sheet**

**Statement of Income & Expenditure**

**Activities of the ECF**

**Accounting Principles**

**Notes to the Balance Sheet**

**Notes to the Statement of Income & Expenditure**

**Supplementary information**

# Financial

# Statements

# 2009

## Treasurer's Report

### General

These financial statements were prepared in accordance with accounting principles generally accepted in the Netherlands (Guideline 640 of the 'Richtlijnen voor de jaarverslaggeving'). Goal-related costs (of programme and grant activities) are processed immediately as costs as soon as they can be estimated and are legally enforceable by third parties because of contracts or externally communicated commitments.

### The year 2009

The fiscal year 2009 closed with a surplus of € 1,203,534. This surplus is the result of four factors: income from the lotteries was € 480,102 higher than anticipated in the 2009 budget; income generated through financial fixed assets was € 722,480, compared with € 200,000 in the budget; a one-off donation of € 300,000 was received from the Stichting Voorzieningsfonds Pensioengerechtigden Buitenland; and there was an overall underspend of € 304,754.

Sponsorship income, however, was € 381,446 lower than budgeted, which reflects an overall downward trend in sponsorship-giving as a result of the recession. Programme sponsorship income

constituted 34% of the Foundation's total income in 2008, but this dropped to 14% in 2009. Increased income combined with an underspend on other ECF activities allowed the Foundation to respond to a greater number of high-quality grant applications. The Foundation awarded € 138,240 above the budgeted amount for grants.

2009 was a 'transition year' during which the Foundation focused on strategy, re-positioning and organisational development. The review of programme activities resulted in expenditure lower than budgeted. With the strong economic recovery in the second half of the year, the Foundation benefited from a substantial increase in income from its financial fixed assets: their revaluation amounted to € 317,499. The financial surplus results in an average return of 6.6% for the year under review. A conservative investment strategy has produced a portfolio of mainly low-risk financial assets; income generated from investments is earmarked to cover general administration costs.

In 2009, the Foundation began to allocate general administration costs to particular projects, using an activity based approach. General administration costs represent 6% of ECF's total income.

No important events or decisions took place between the reported year and the publication date of this report.



## Budget 2010

In accordance with accounting principles (Guideline 640 of the 'Richtlijnen voor de jaarverslaggeving'), Budget 2010 is part of the Treasurer's Report.

In mid-2009, the Foundation began to merge the two programme departments, Cultural Policy Development and Support, into a single unit. Working teams were put in place to develop an integrated approach so that the Foundation's strategic objectives could be met. This means that all of the Foundation's activities – Grants, Advocacy, Research and Development, and LabforCulture – are connected and that measurable results can be identified. ECF plans to maximise its investment in digital tools in order to ensure a rich digital dimension to all of its work. In the workplan 2010, clear objectives, target groups, partners and measurable results are identified for all programmes.

In 2009 the Foundation began applying the 'activity-based costing' principle. This means that general administration costs were reallocated to the activities of the Foundation on the basis of a combination of carefully defined 'distribution formulas'. As of 2010, not only the direct costs but also the salary costs of general administration will be reallocated.

Moving all staff into one building has led to savings in rent and other cost efficiencies.

An additional column has been added to the overview on page 42, enabling comparisons to be

made between the 2009 budget (where costs were not yet fully reallocated to projects) and the 2010 budget. The column for 2010 indicating 'Approved by the Board' is based on the newly applied principle.

The longstanding partnership with the Dutch lotteries is invaluable to the Foundation: via the Prins Bernhard Cultuurfonds, they contribute around 75% of the Foundation's income. ECF is working closely with the Prins Bernhard Cultuurfonds to find areas of mutual interest and cooperation that will strengthen their partnership in 2010. The budgeted figure for the total lottery income in 2010 is based on the average actual lottery income over the previous three years. With lower income expected for Grants/Balkan Incentive Fund, StrangerFestival and LabforCulture, the total budget for programme sponsorship income in 2010 is € 1,047,000 compared with € 1,396,025 budgeted for 2009. ECF will continue to make a compelling case for collaboration on Europe-wide initiatives and bring external partners into its projects.

The figure of € 490,000 specified for interest, dividends and other income in the 2010 budget is based on the budgets of the years prior to the economic recession.

The 2010 figures for LabforCulture are included in the overall Budget 2010 of the European Cultural Foundation. In order to be able to distinguish between the two, a separate overview of the LabforCulture budget has been reported.

## Budget 2010, including income and expenses for LabforCulture

(all amounts in Euro)

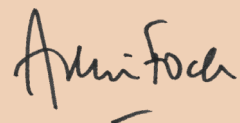
	Budget 2010	Budget 2010*	Budget 2009
Approved by board			
<b>INCOME</b>			
BankGiro Loterij	3,405,000	3,405,000	3,380,000
Lotto	1,138,000	1,138,000	946,500
Nationale Instant-Loterij	170,000	170,000	264,000
Programme sponsorship	1,047,000	1,047,000	1,396,025
Interest, dividends and other income	490,000	490,000	200,000
<b>Total income</b>	<b>6,250,000</b>	<b>6,250,000</b>	<b>6,186,525</b>
<b>EXPENSES</b>			
<b>Operational expenses</b>			
<i>Grants allocated</i>	993,000	993,000	1,254,200
<i>Grants coordination, evaluation and development</i>	353,573	298,500	313,500
<i>Grants not taken up</i>	0	0	0
<i>Grants contribution in admin. costs</i>	56,954	56,954	55,805
<b>Total Grant activities</b>	<b>1,403,527</b>	<b>1,348,454</b>	<b>1,623,505</b>
Mobility programme	147,424	141,837	299,249
Empowering the next generation of Europeans	739,527	709,300	611,960
Enabling and engaging cultural actors of change	927,460	878,240	916,727
CPD, advocacy and networking	399,193	376,072	314,166
Research and development	369,535	346,740	279,142
ECF digital dimension	314,397	303,223	55,000
LabforCulture	593,790	541,532	683,000
Routes Princess Margriet Award	292,476	280,821	318,422
Communication and fund development	505,420	464,592	477,432
Governance	140,944	130,930	215,707
Total operational expenses	5,833,693	5,521,741	5,794,310
General administration	112,307	424,259	415,215
<b>Total expenses</b>	<b>5,946,000</b>	<b>5,946,000</b>	<b>6,209,525</b>
Contingencies	304,000	304,000	0
<b>TOTAL</b>	<b>6,250,000</b>	<b>6,250,000</b>	<b>6,209,525</b>
<b>Surplus/(deficit)</b>	<b>0</b>	<b>0</b>	<b>(23,000)</b>

\* this budget is reconfigured to be comparable to the budget for 2009

	2010	2009
<b>INCOME</b>		
Contribution of ECF	393,790	250,000
Programme sponsorship	200,000	410,000
Reserve LabforCulture from 2008	0	23,000
<b>Total income</b>	<b>593,790</b>	<b>683,000</b>
<b>EXPENSES</b>		
Direct programme costs	339,531	332,000
Salary costs	254,259	351,000
<b>Total expenses</b>	<b>593,790</b>	<b>683,000</b>

## Budget 2010, for LabforCulture

(all amounts in Euro)



**Arent A. Foch, Treasurer**  
Amsterdam, 1 June 2010

## Balance Sheet at 31 December 2009

(after appropriation of the result)

<b>ASSETS</b>	<b>Ref</b>	<b>2009</b>	<b>2008</b>
<i>(all amounts in Euro)</i>			
<b>Tangible fixed assets</b>	<b>1</b>		
Premises		69,920	73,882
Refurbishment		32,379	41,257
Furniture and equipment		<u>87,377</u>	<u>88,862</u>
		<b>189,676</b>	<b>204,001</b>
<b>Financial fixed assets</b>	<b>2</b>		
Bonds		7,275,582	7,749,450
Shares		<u>1,442,986</u>	<u>1,210,566</u>
		<b>8,718,568</b>	<b>8,960,016</b>
<b>Current assets</b>	<b>3</b>		
Accounts receivable		<b>1,268,897</b>	<b>1,531,995</b>
<b>Deposits, cash</b>	<b>4</b>		
Cash and bank balances		<u><b>3,114,803</b></u>	<u><b>1,009,710</b></u>
		<b>13,291,944</b>	<b>11,705,722</b>

**LIABILITIES**

Ref

2009

2008

(all amounts in Euro)

**General Reserve**

5

General Reserve

10,590,498

9,327,930

Reserve for LabforCulture

059,034**10,590,498****9,386,964****Current liabilities**

6

Received in advance

167,357

105,000

Grants payable

1,249,317

1,173,668

Accounts payable

1,284,7721,040,090**2,701,446****2,318,758**

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**13,291,944**

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**11,705,722**

**Statement of income and  
expenditure for the year  
ended 31 December 2009  
including LabforCulture**

(all amounts in Euro)

<b>INCOME</b>	<b>ref</b>	<b>Actuals 2009</b>	<b>Budget 2009</b>	<b>Actuals 2008</b>
Lotteries	7	5,070,602	4,590,500	4,725,011
Programme sponsorship	8	1,014,579	1,396,025	2,228,786
Interest and dividends	9	722,480	200,000	(455,083)
Other income	10	300,644	0	2,015
<b>Total income</b>		<b>7,108,305</b>	<b>6,186,525</b>	<b>6,500,729</b>
<b>EXPENSES</b>				
<b>Operational expenses</b>				
Total Grant activities	11	1,682,420	1,623,505	1,292,436
Programme activities	12	892,869	973,709	2,081,662
<b>Total Support for Cultural Cooperation</b>		<b>2,575,289</b>	<b>2,597,214</b>	<b>3,374,098</b>
<b>Total Cultural Policy Development</b>	13	<b>1,189,807</b>	<b>1,477,534</b>	<b>1,351,393</b>
LabforCulture	14	552,941	683,000	624,338
Fund development	15	78,013	135,977	21,377
Cultural events	16	242,681	318,422	289,221
Communication and information for the cultural sector	17	239,669	366,456	372,278
Governance and networking in Europe's regions	18	192,179	215,707	142,149
<b>Total operational expenses</b>		<b>5,070,579</b>	<b>5,794,310</b>	<b>6,174,854</b>
<b>General administration costs</b>				
General administration	19	834,192	415,215	358,433
<b>Total general administration costs</b>		<b>834,192</b>	<b>415,215</b>	<b>358,433</b>
<b>Total expenses</b>		<b>5,904,771</b>	<b>6,209,525</b>	<b>6,533,287</b>
<b>Surplus/(deficit)</b>		<b>1,203,534</b>	<b>(23,000)</b>	<b>(32,558)</b>
<b>Appropriation of the result</b>				
(Withdrawal from)/Addition to Reserve for LabforCulture		(59,034)	(23,000)	17,935
(Withdrawal from)/Addition to the General Reserve		1,262,568	(0)	(50,493)

To enable comparisons between the 2008 and 2009 figures, the actuals of 2008 are based on the 'activity-based costing' principle.

## Activities of the European Cultural Foundation (ECF)

ECF is an operating and grant-giving foundation. Its core income is received from the BankGiro Loterij, the Lotto and the Nationale Instant-Loterij. Other income derives from sponsors and subsidies and from its financial assets.

Grants are awarded on the basis of projects submitted by third parties. Programmes are run (whether by ECF alone or in partnership with others) according to the priorities and the development strategy of ECF.

## Accounting principles

### General

These financial statements are prepared in accordance with accounting principles generally accepted in the Netherlands (Guideline 640 of the 'Richtlijnen voor de jaarverslaggeving').

Assets and liabilities are included at their face values unless stated otherwise. Amounts in foreign currencies are converted into Euro at the year-end rates. Transactions in foreign currencies are recorded using the rates of exchange ruling at the date of the transactions. Gains or losses on transactions are included in the statement of income and expenditure.

### Comparison with previous years

The principles of valuation and determination of result remain unchanged from the previous year.

### Tangible fixed assets

Premises (75% of the value of the building Jan van Goyenkade 5, Amsterdam: the other 25% of the building is owned by the Praemium Erasmianum Foundation), refurbishment, furniture and equipment are valued at cost less accumulated depreciation. Investments of less than Euro 500 are not capitalised. Depreciation is calculated on a cost basis, against the following rates per annum:

■ Premises:	2% - 7%
■ Refurbishment:	10% - 20%
■ Furniture:	10% - 20%
■ Equipment:	20% - 33%



**Financial fixed assets**

Bonds are stated at par value or lower market value. Shares and investment funds are stated at market value at year-end. Unrealised gains and losses are accounted for in the statement of income and expenditure.

**Recognition of income**

Income is recognised on receipt of letters from the Prins Bernhard Cultuurfonds stating how much it has received from the BankGiro Loterij, the Lotto and the Nationale Instant-Loterij. According to an agreement between the two organisations, 25% of all lottery income of the Prins Bernhard Cultuurfonds is passed on to ECF.

Programme sponsorship income is recognised on confirmation by third parties and allocated to the period in which the spending occurs.

**Recognition of expenses**

In general, expenses are charged to cost centres, based on actual expenses per project. Operational expenses are recognised as soon as they can be estimated and are legally enforceable by third parties because of contracts or externally communicated commitments. The amount of 'Grants allocated' is the amount awarded to third parties in writing during 2009. Support expenses are recognised in the period in which the related activities took place, if they can be estimated at the book-closing date. Salary costs are allocated to cost centres on the basis of time-writing by the employees. From 2009, 'General administration costs' are reallocated to the activities of the Foundation on the basis of the 'activity-based costing' principle by means of a combination of carefully defined distribution formulas.

**90% spending rule**

ECF is committed to spending at least 90% of its total lottery income on its activities, based on the average lottery income of the previous three years. In accordance with prior years' interpretation, ECF management adjusted the calculation by decreasing the total costs by the total of programme sponsorship income. ECF has complied with this rule in 2009.

## TANGIBLE FIXED ASSETS (ref.1)

The book values of the tangible fixed assets can be detailed as follows:

## Notes to the balance sheet

(all amounts in Euro)

	Premises	Refurbishment	Furniture & equipment	Total
<b>Historical cost</b>				
Balance at 31 December 2008	173,093	293,457	414,130	880,680
Items no longer in use	-	-	(17,397)	(17,397)
Additions 2009	-	9,000	43,592	52,592
<b>Balance at 31 December 2009</b>	<b>173,093</b>	<b>302,457</b>	<b>440,325</b>	<b>915,875</b>
<b>Depreciation</b>				
Balance at 31 December 2008	99,211	252,200	325,268	676,679
Items no longer in use	-	-	(17,397)	(17,397)
Depreciation 2009	3,962	17,878	45,077	66,917
<b>Balance at 31 December 2009</b>	<b>103,173</b>	<b>270,078</b>	<b>352,948</b>	<b>726,199</b>
<b>Book value at 31 December 2009</b>	<b>69,920</b>	<b>32,379</b>	<b>87,377</b>	<b>189,676</b>
<b>Book value at 31 December 2008</b>	<b>73,882</b>	<b>41,257</b>	<b>88,862</b>	<b>204,001</b>

	Bonds 2009	Shares 2009
Balance at 1 January 2009	7,749,450	1,210,566
Acquisitions	443,210	52,201
	<u>8,192,660</u>	<u>1,262,767</u>
Sales	(978,447)	(79,061)
	<u>7,214,213</u>	<u>1,183,706</u>
Revaluations	61,369	259,280
Balance at 31 December 2009	<u>7,275,582</u>	<u>1,442,986</u>
Market value at 31 December 2009	7,579,129	1,442,986

The financial fixed assets have decreased in value by 3% (€ 241,448, see balance sheet on page 44). Securities have been sold for an amount of € 562,097. The revaluation of securities amounts to € 317,499 (see Ref. 9) and is due to the strong economic recovery in the second half of the year. ECF received a total amount of € 404,981 from interests and dividends in 2009. The total financial surplus amounts to € 722,480 (see Ref. 9). This amount results in an average (between total portfolio as per 31 December 2008 and 2009, see compilation on page 52) return of 6.6% for the year under review.

The investment portfolio is invested mainly in low-risk financial assets, according to a conservative investment strategy. The income generated is earmarked for covering general administration costs.

The compilation of the portfolio is as follows.

	<b>As per 31 December 2009</b>		<b>As per 31 December 2008</b>	
Shares	9.9 %	1,179,989	9.9 %	990,076
Bonds	61.5 %	7,275,582	77.7 %	7,749,450
Real estate	2.2 %	262,997	2.2 %	220,490
Liquid funds	26.4 %	3,114,803	10.2 %	1,009,710
	100.0 %	11,833,371	100.0 %	9,969,726

Based on the level of the general reserve of ECF (€ 10.6 million), the Foundation is not exposed to direct credit risks or liquidity risks. The retention of the securities is based on the continued conservative investment strategy with a long-term investment horizon except for the guarantee to the amount of € 96,000 that has been given by the ECF to the Education, Audiovisual and Culture Executive Agency that will end at 15 May 2010 (see Contingent Liabilities on page 55).

From January 2010, the investment portfolio managed by ABN AMRO will be overseen by the independent advisory, Wealth Management Partners N.V., Amstelveen.

### **CURRENT ASSETS (ref.3)**

#### **Accounts receivable**

The details of the accounts receivable are as follows:

	<b>2009</b>	<b>2008</b>
BankGiro Loterij/Lotto	761,255	757,395
Interest to receive	177,164	194,791
Programme sponsorship income	247,033	504,767
Others	83,445	75,042
	<u>1,268,897</u>	<u>1,531,995</u>

**DEPOSITS, CASH (ref.4)****Deposits**

At year-end, no renewable term deposits were placed.

**Cash and bank balances**

Cash and bank balances are at the free disposal of the Foundation.

The interest rate of the Foundation's private banking savings account with the ABN AMRO in Amsterdam dropped from 4.3% at the end of 2008 to 2.2% at the end of 2009.

**RESERVES (ref.5)**

The movement in the reserves can be explained as follows:

<b>General Reserve</b>	<b>2009</b>	<b>2008</b>
Balance at 1 January	9,327,930	9,378,423
Surplus for the year	<u>1,262,568</u>	<u>(50,493)</u>
Balance at 31 December	10,590,498	9,327,930

<b>Reserve for LabforCulture</b>	<b>2009</b>	<b>2008</b>
Balance at 1 January	59,034	41,099
Add (Withdrawal) from Reserve	<u>(59,034)</u>	<u>17,935</u>
Balance at 31 December	0	59,034

## INCOME AND EXPENDITURE FOR LABFORCULTURE

	Actuals 2009	Budget 2009	Actuals 2008
<b>INCOME</b>			
Contribution ECF	255,089	250,000	250,000
Programme sponsorship	<u>238,818</u>	<u>410,000</u>	<u>392,273</u>
<b>Total income</b>	<b>493,907</b>	<b>660,000</b>	<b>642,273</b>
<b>EXPENSES</b>			
Direct programme costs	288,277	332,000	318,725
Salary costs	<u>264,664</u>	<u>351,000</u>	<u>305,613</u>
<b>Total expenses</b>	<b><u>552,941</u></b>	<b><u>683,000</u></b>	<b><u>624,338</u></b>
<b>(Deficit) / Surplus</b>	<b>(59,034)</b>	<b>(23,000)</b>	<b>17,935</b>

The deficit of € 59,034 will be withdrawn from the earmarked reserve for LabforCulture.

There are no limitations on the disposability of the General Reserve. The General Reserve is readily available for use by the European Cultural Foundation as required. The General Reserve ensures the continuity of the Foundation, both as a buffer against income fluctuations and – through investment in low-risk financial assets – as a source of investment income.

**CURRENT LIABILITIES (ref.6)****Grants payable**

The Grants payable are partly long-term and partly short-term. They have been awarded for the period 2005-2009. According to the procedure, the projects should be finalised within a maximum of two years after the grant date; in specific cases this term may be extended on the approval of ECF management.

The amount payable as per balance sheet date consists of:

	<b>2009</b>	<b>2008</b>
2005/2006	22,312	130,187
2007	103,265	311,272
2008	223,078	732,209
2009	900,662	0
	<u>1,249,317</u>	<u>1,173,668</u>

### **Accounts payable**

The details of the accounts payable are as follows:

	<b>2009</b>	<b>2008</b>
Taxes and social premiums	94,225	78,384
Other personnel costs	107,929	104,325
Contractual obligations recognised as expenditure	480,387	451,974
Others	602,231	405,407
	<u>1,284,772</u>	<u>1,040,090</u>

### **CONTINGENT LIABILITIES**

As at 31 December, the European Cultural Foundation has given a guarantee of € 96,000 to the Education, Audiovisual and Culture Executive Agency, delegated by the Commission of the European Communities for the performance of the agreement concluded between the Agency and the Platform for Intercultural Europe. This guarantee will end at 15 May 2010.

The European Cultural Foundation is a small legal entity, which has adopted a defined benefit pension scheme, dealt with as a defined contribution. Small entities do not have to specify debts and provisions related to the pension costs according to Article 396 of Book 2 parts 3 and 5 of the Netherlands Civil Code. Accordingly, the liabilities of the Foundation do not give a complete overview of all liabilities in relation to the applicable reporting guideline 271.

## LIQUIDITY / CURRENT RATIOS

<b>Current Liabilities</b>	<b>2009</b>	<b>2008</b>	<b>2007</b>
	EUR' 000	EUR' 000	EUR' 000
Current Assets	4,384	2,542	2,045
Current Liabilities	<u>2,701</u>	<u>2,319</u>	<u>3,050</u>
Liquidity	1.62	1.10	0.67

The composition of the current assets has developed as follows:

	<b>2009</b>	<b>2008</b>	<b>2007</b>
	EUR' 000	EUR' 000	EUR' 000
Current Assets	1,269	1,532	1,785
Liquid Funds	<u>3,115</u>	<u>1,010</u>	<u>260</u>
Total current assets	4,384	2,542	2,045
Liquid funds in % total current assets	71%	40%	13%

The current ratio has significantly increased compared with last year, due to the surplus over 2009.



**INCOME****Income from the Lotteries (ref.7)**

<b>Current Liabilities</b>	<b>Actuals 2009</b>	<b>Budget 2009</b>	<b>Actuals 2008</b>
BankGiro Loterij	3,481,367	3,380,000	3,473,195
Lotto	1,425,195	946,500	1,030,030
Nationale Instant-Loterij	164,040	264,000	221,786
<b>Total Lottery income</b>	<b>5,070,602</b>	<b>4,590,500</b>	<b>4,725,011</b>

## **Notes to the statement of income and expenditure**

(all amounts in Euro)

The income from the lotteries increased steeply by € 480,102 compared with budget.

## PROGRAMME AND GRANTS SPONSORSHIP (ref.8)

The details of the programme and grants sponsorship are as follows:

	<b>2009</b>	<b>2008</b>
HIVOS	100,000	120,000
Foundation Open Society Institute	77,320	50,000
Foundation Open Society Institute, Montenegro	7,000	0
Kosova Foundation for Open Society	7,274	0
Open Society Fund Bosnia and Herzegovina	7,291	0
Foundation Open Society Institute, Serbia	7,701	6,337
<b>Sponsorship income for the Balkan Incentive Fund</b>	<b>206,586</b>	<b>176,337</b>
The Federal Agency for Civic Education, Bonn	13,778	45,975
Ministry of Foreign Affairs, the Netherlands, Europafonds	0	99,326
Gemeente Amsterdam, DMO	0	50,000
Kosmopolis	0	3,000
European Commission, DG for Education and Culture	(9,496)	370,821
Gemeente Amsterdam, Topstad	0	20,000
Fritt Ord Foundation	0	37,738
Amsterdam partners	0	5,000
Boeing	60,510	75,123
VandenEnde Foundation	10,000	62,000
Amsterdams Fonds voor de Kunst	25,000	0
Helsingin Sanomat Foundation	0	87,914
UNICEF	4,500	4,500
The One Minutes Foundation	0	3,600
<b>Sponsorship income for StrangerFestival</b>	<b>104,292</b>	<b>864,997</b>
ACLEU	50,000	50,000
Rabobank Foundation.	50,000	50,000
Ministry of Education, Culture and Science, the Netherlands	0	50,000
<b>Sponsorship income for Routes Princess Margriet Award</b>	<b>100,000</b>	<b>150,000</b>

	2009	2008
Ministry of Foreign Affairs, the Netherlands, Matra, Turkey project	145,215	147,044
European Community, Kaliningrad project	80,382	198,715
Ministry of Foreign Affairs, the Netherlands, Matra, Slovakia project	0	46,089
Ministry of Foreign Affairs, the Netherlands, Matra, Moldova project	108,542	121,008
Nordic Council of Ministers, Kaliningrad project	0	40,000
<b>Sponsorship income for capacity development</b>	<b>334,139</b>	<b>552,856</b>
Open Society Institute Assistance Foundation, STEP <i>beyond</i> mobility fund	15,203	55,000
Fatusch, contribution book Managing Diversity	0	20,000
Stichting NCDO, Mediterranean Reflection Group	0	2,500
Stiftelsen Riksbankens Jubileumsfond, CPRA 2008	15,541	14,823
<b>Various sponsorship income</b>	<b>30,744</b>	<b>92,323</b>
Stiftelsen Riksbankens Jubileumsfond	61,964	49,761
Ministry of Education, Culture and Science, the Netherlands	20,000	20,000
Ministry of Culture and National Heritage, Poland	19,254	25,000
Kulturstiftung des Bundes	0	50,000
Robert Bosch Stiftung	0	50,000
Compagnia di San Paolo	100,000	100,000
Ministry of Culture, Spain	13,000	30,000
Fondazione Cariplo	10,000	0
Fritt Ord Foundation	0	50,000
Stiftelsen Framtidens Kultur	14,600	10,012
Ministry of Culture, Austria	0	7,500
<b>Sponsorship income LabforCulture</b>	<b>238,818</b>	<b>392,273</b>
<b>Total Programme sponsorship</b>	<b>1,014,579</b>	<b>2,228,786</b>

**Interest and dividends (ref.9)**

The details of the interest and dividends are as follows:

	<b>2009</b>		<b>2008</b>
Interest from bank accounts	41,215		26,513
Bank charges related to bonds/shares	<u>(10,685)</u>		<u>(10,633)</u>
	30,530		15,880
Interest from bonds	315,998		330,753
Revaluations bonds	61,369		66,929
Paid (dis)agio	<u>(3,150)</u>		<u>0</u>
	374,217		397,682
Dividends	58,453		94,492
Revaluations shares	<u>259,280</u>		<u>(963,137)</u>
	317,733		<u>(868,645)</u>
	<u>722,480</u>		<u>(455,083)</u>

**Other income (ref.10)**

The Foundation received a one-off donation from the Stichting Voorzieningsfonds Pensioengerechtigden van de ECF Buitenland amounting to € 300,000.

**EXPENSES****Operational expenses****Grant activities (ref.11)**

<b>Grants allocated</b>	<b>2009</b>	<b>2008</b>
Collaboration grants	519,200	216,490
Artistic grants	504,145	480,417
Balkan Incentive Fund for Culture	295,585	261,701
Extra and strategic grants	73,510	104,500
	<u>1,392,440</u>	<u>1,063,108</u>

In 2009 a total amount of € 138,240 above the budgeted amount of € 1,254,200 was awarded; this was due to higher than expected lottery income received by ECF in 2009.

**Grants not taken up**

In 2009 an amount of € 28,283 (2008: € 89,737) of grants payable was released from grants payable and has been deducted from the operating expenses as 'Grants not taken up'. The Foundation is focusing on the performance of the concerned external parties, resulting in a lower amount being released in 2009 compared with 2008.

**Grants other costs**

	<b>2009</b>	<b>2008</b>
Grants coordination & evaluation	50,703	84,229
Salary/General administration costs	267,560	234,836
	<u>318,263</u>	<u>319,065</u>

Due to the review of the organisational structure of the Foundation, ECF spent € 51,042 less on other costs compared with budget (€ 369,305).

**Programme activities (ref. 12)**

	<b>2009</b>	<b>2008</b>
Young people and media programme	453,227	1,235,304
Grants Festival 2009	51,510	132,856
STEP <i>beyond</i> mobility programme	65,316	171,462
Programme development/Rhiz.eu	14,769	51,208
AlmostReal	0	126,363
Salary/General administration costs	308,047	364,469
	<u>892,869</u>	<u>2,081,662</u>

Due to the fact that, in 2009, ECF focused on strategy development and reviewed its programme activities, € 80,840 less was spent on programme activities compared with budget (€ 973,709).

**Cultural Policy Development (ref.13)**

	<b>2009</b>	<b>2008</b>
Capacity development	539,006	626,894
Advocacy and networking	167,805	297,701
Salary/General administration costs	482,996	426,798
	<u>1,189,807</u>	<u>1,351,393</u>

With Cultural Policy Development activities receiving less sponsorship income (€ 334,139) compared with budget (€ 440,800), and the Foundation focusing on strategy development and reviewing its programme activities in 2009, ECF spent € 287,727 less on Cultural Policy Development compared with budget (€ 1,477,534).

**LabforCulture (ref.14)**

See 'Income and expenditure for LabforCulture' overview on page 54.

Since LabforCulture received less sponsorship income (€ 238,818) compared with budget (€ 410,000), the Foundation spent € 130,059 less on LabforCulture compared with budget (€ 683,000).

**Fund development (ref.15)**

Fund development costs consist mainly of salary costs related to the ECF fund developer function and include € 11,001 in respect to general administration costs that have been allocated to fund development. ECF spent € 57,964 less than budgeted (€ 135,977).

**Cultural events (ref.16)**

Costs allocated to 'Cultural events' relate mainly to the preparation of the 'Routes Princess Margriet Award for Cultural Diversity'. As the award ceremony did not take place in 2009 but in January 2010, only those costs related to the event's preparation were allocated to the 2009 expenditures, resulting in an underspend of € 75,741 compared with budget.

**Communication and information for the cultural sector ref.17)**

	<b>2009</b>	<b>2008</b>
General information	46,594	75,031
Publications, PR & Promotion	25,199	75,209
Website & database	30,048	21,866
Salary/General administration costs	137,828	200,172
	<u>239,669</u>	<u>372,278</u>

ECF deferred the search for a Head of Communications, resulting in a lower salary/General administration costs compared with 2008. Part of the publication costs of the annual report were pre-financed in 2008, resulting in lower costs for publications in 2009.

**Governance and networking in Europe's regions (ref.18)**

Costs related to governance and networking in Europe's regions include costs in respect to ECF's Board and Advisory Council meetings, ECF Fora/Friends, organisational development consultancy costs and salary/general administration costs. ECF spent € 23,528 less compared with budget (€ 215,707). The members of the Board do not receive any remuneration, but a reasonable compensation for costs incurred is offered.

**General administration (ref.19)**

In 2009, ECF began allocating the general administration direct costs to the projects using an activity based approach and consequently improved the understanding of actual (integral) costs connected to the projects. As of 2010, not only general administration direct costs will be reallocated but also general administration salary costs.

Not-allocated general administration costs, excluding indicated costs, amount to € 453,131 compared with € 415,215 budgeted for 2009. The overspend is mainly due to a slightly higher allocation of salary costs to general administration compared with budget.

As a percentage of the total income, the general administration costs, excluding costs related to termination of three employment contracts, are 6%.

	<b>2009</b>	<b>2008</b>
Computerisation	12,255	11,070
Financial & personnel administration	6,239	3,111
Depreciation	11,932	13,231
Housing, utilities, other expenses	17,654	12,463
Salary costs	405,051	318,558
	<u>453,131</u>	<u>358,433</u>
Termination three employment contracts	381,061	0
	<u>834,192</u>	<u>358,433</u>

**Salaries, social charges and pension costs**

	<b>2009</b>	<b>2008</b>
Salaries	1,338,054	1,381,576
Social charges	154,044	140,965
Pension costs	366,781	272,775
Termination three employment contracts	381,061	0
	<u>2,239,940</u>	<u>1,795,316</u>

The number of employees at the year ended 31 December 2009 was 29; 24 FTE including 3 FTE working for LabforCulture, taking into account that one vacancy equivalent to 0.8 FTE is not included in the figures given above (2008: 27 employees; 22 FTE, including 4 FTE working for LabforCulture and two vacancies equivalent to 1.8 FTE). For privacy reasons, the remuneration of the 'Executive Committee' or 'Board', consisting solely of the salary of the Director, does not need to be specified in the financial statements according to Article 383 of Book 2 Part 9 of The Netherlands Civil Code.



## Supplementary information

### **Appropriation of result according to articles of Association**

According to article 5 of the articles of Association, the result for the year is at the disposal of the Board. The surplus for the year 2009 has been added to the General Reserve. This has already been reflected in these financial statements.

### **AUDITORS' REPORT**

#### **Report on the financial statements**

We have audited the accompanying financial statements 2009 of European Cultural Foundation, Amsterdam as set out on pages 44 to 64 which comprise of the balance sheet as at 31 December 2009, the statement of income and expenditure for the year then ended and the notes.

### **Board's responsibility**

The Board of the foundation is responsible for the preparation and fair presentation of the financial statements and for the preparation of the Treasurer's Report, both in accordance with the Guideline for annual reporting 640 'Not-for-profit organisations' of the Dutch Accounting Standards Board. This responsibility includes: designing, implementing and maintaining internal control relevant to the preparation and fair presentation of the financial statements that are free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

### **Auditor's responsibility**

Our responsibility is to express an opinion on the financial statements based on our audit. We conducted our audit in accordance with Dutch law. This law requires that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance whether the financial statements are free from material misstatement. An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order

to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

#### **Opinion**

In our opinion, the financial statements give a true and fair view of the financial position of European Cultural Foundation as at 31 December 2009, and of its result for the year then ended in accordance with the Guideline for annual reporting 640 'Not-for-profit organisations' of the Dutch Accounting Standards Board.

#### **Report on other legal and regulatory requirements**

We report, to the extent of our competence, that the Treasurer's Report is consistent with the financial statements.

Amsterdam, 1 June 2010

PricewaterhouseCoopers Accountants N.V.

**drs. J.L. Sebel RA**

The European Cultural Foundation thanks the following institutions for their longstanding support:



The Foundation would like to thank the following partners in supporting ECF initiatives:

#### **Balkan Incentive Fund**

- Foundation Open Society Institute, Budapest
- Foundation Open Society Institute, Montenegro
- Foundation Open Society Institute, Serbia
- HIVOS (Dutch Humanist Institute for Cooperation with Developing Countries)
- Kosova Foundation for Open Society
- Open Society Fund Bosnia and Herzegovina

#### **Cultural Policy and Capacity Development**

##### *Kaliningrad project*

- European Union, IBPP-Culture Programme for Russia
- *Turkey and Moldova projects*
- Ministry of Foreign Affairs, Matra Project, The Netherlands

#### **Cultural Policy Research Award 2009**

- Stiftelsen Riksbankens Jubileumsfond, Sweden

#### **LabforCulture funding in 2009**

- Stiftelsen Riksbankens Jubileumsfond, Sweden
- Ministry of Education, Culture and Science, The Netherlands
- Ministry of Culture and National Heritage, Poland

- Compagnia di San Paolo, Italy
- Ministry of Culture, Spain
- Fondazione Cariplo, Italy
- Stiftelsen Framtidens Kultur, Sweden

#### **Routes Princess Margriet Award for Cultural Diversity**

- Association of Charity Lotteries in the European Union (ACLEU)
- Ministry of Education, Culture and Science and Ministry of Foreign Affairs, The Netherlands (for prize money awarded in 2010)
- Rabobank Foundation, The Netherlands

#### **StrangerFestival**

- Amsterdams Fonds voor de Kunst
- Boeing
- Federal Agency for Civic Education, Germany
- UNICEF
- VandenEnde Foundation, The Netherlands

#### **STEP beyond mobility fund**

- Open Society Institute Assistance Foundation, Arts and Culture Network Programme

