



European Cultural  
Foundation

# Declaration of Responsibility

*The European Cultural Foundation (ECF) is an independent cultural foundation based in the Netherlands, which has been operating across Europe and in neighbouring countries since 1954. We believe that culture engages and inspires people to transcend boundaries and that the connecting power of culture is essential for creating open, inclusive and democratic societies.*

### History and background

The European Cultural Foundation was founded in Geneva in 1954. Its founding figures include the Swiss philosopher Denis de Rougemont, the architect of the European Community Robert Schuman, and HRH Prince Bernhard of the Netherlands, under whose presidency the Foundation moved to its current base in Amsterdam. All these influential figures believed passionately in culture as a vital ingredient for Europe's post-war rebuilding and healing process. These efforts have since developed into the current state of economic, political and cultural interdependence in Europe.

Besides the English name and acronym (European Cultural Foundation/ECF) which is most commonly used in our communications, due to our international background, ECF is also known as:

- Europese Culturele Stichting (ECS)
- Fondation Européenne de la Culture (FEC)

All three names are used in our Articles of Association, which are deposited with the Dutch Chamber of Commerce. However, we generally use European Cultural Foundation.

The European Cultural Foundation has the ANBI 'Algemeen Nut Beogende Instelling' status, meaning that the Foundation's objective is to improve the wellbeing of the general public. This status comes with tax benefits for donors. Since our objectives are fully related to culture, we were granted the Cultural ANBI status. This status comes with additional tax benefits for donors. The Foundation itself is not tax-exempt.

Our RSIN 'Rechtspersonen en Samenwerkingsverbanden Informatienummer' is: 002967327. Our Chamber of Commerce number is: 41199699.

Since July 2014, the Foundation has also held the CBF 'Centraal Bureau Fondsenwerving/Central Bureau for Fundraising organisations' keurmerk (seal of approval) for fundraising organisations.

### Vision, mission and values

#### **Our vision**

Culture is an invaluable resource for a positive future in Europe. It is the space where we negotiate ways of living together, understand our multiple identities and make it our home. We want to re-think and build Europe as an open, inclusive and democratic space.

#### **Our mission**

The European Cultural Foundation nurtures a socially engaged and culturally rooted civil society across Europe. We are committed to making a tangible impact on civil society, citizens' initiatives, public opinion and policy proposals, and combat the fragmenting forces jeopardising peace and social progress in Europe.

#### **Our values**

- Democracy
- Diversity
- Trust
- Solidarity
- Interdependency
- Freedom

### Articles of Association

The European Cultural Foundation adheres to its Articles of Association and its By-Laws. Both were approved by the Supervisory Board, on 17 December 2015 and on 7 December 2011 respectively. On a regular basis we assess with our Supervisory Board if these documents are still accurate and if needed they are reviewed and updated. The latest version of our Articles of Association is deposited at the Dutch Chamber of Commerce.

## Income

The European Cultural Foundation has three main sources of income:

### 1. Income from the lotteries

Through a longstanding agreement with the Prins Bernhard Cultuurfonds, renewed on 2 February 2012, the Foundation receives 25% of the Prins Bernhard Cultuurfonds' non-earmarked Lottery income.

### 2. Fundraised income

The Foundation receives funding from commercial, non-profit and government institutions. We actively pursue these opportunities. Not all income received from the above mentioned parties is considered fundraised income according to the definition of the CBF.

### 3. Income from ECF's securities portfolio

The Foundation has a reserve in the form of a securities portfolio which is externally managed by an asset manager. Our ambition is to cover our overhead expenses with the income generated through this securities portfolio. Furthermore, this securities portfolio functions as a buffer, allowing the organisation to continue operating for a limited period of time in case there is a drop in income.

## Codes, rules and guidelines

As a member of Goede Doelen Nederland, the European Cultural Foundation complies with all the necessary codes and guidelines, including the SBF-code for good governance and the 'Erkenningsregeling Goede Doelen'.

[Full overview of the Goede Doelen Nederland codes, rules and guidelines](#)

In line with this we adhere to the following three principles:

#### 1. a clear separation between the roles of:

- Management (Director)
- Supervision (Supervisory Board)
- Execution (employees)

#### 2. optimising interaction with stakeholders

#### 3. optimising effectiveness and efficiency of expenditure

## 1. A clear separation between management, supervision and execution

The European Cultural Foundation makes a clear distinction between management, supervision and execution. While the Director has managerial responsibilities, the Supervisory Board oversees the proper execution of these responsibilities. The carrying out of day-to-day tasks is performed by the Foundation's employees.

The Director is appointed and supervised by the Supervisory Board.

### Management

#### *Director's responsibilities*

The Foundation's management consists of one Director. The Director is responsible for representing the Foundation, and carries the responsibility for overall management, strategic development, execution of the Foundation's strategy, management of the Foundation's resources (human and monetary) and fund development.

At least twice a year, the Director formally reports to the Supervisory Board in a meeting in which the Director, the Supervisory Board, the Strategic Team (ST) and the ECF Finance Manager are present. More regular and informal contact is maintained outside these meetings with individual members of the Supervisory Board.

Every second week, the Director meets with the ST to discuss strategic matters. The ST consists of the Head of Advocacy, Research & Development and the Head of Business Development and Outreach. The ST and their respective teams are responsible for the execution of ECF's strategy, as well as development and execution of ECF's procedures and policies. Every second week (alternating with the ST meetings) the Director and the ST meet with the team leaders at the Management Team (MT) Meeting. In this meeting day-to-day business and monitoring of activities and finance are discussed.

### *Current Director*

Katherine Watson is the current Director of the European Cultural Foundation. She was appointed in June 2010. Prior to this appointment, Katherine Watson held the following positions:

- Associate Director of ECF (2009-2010)
- Director, LabforCulture.org (2006-2010)
- Founder and Vice-President, Meta4 Creative Communications Ltd. (2003-2006)
- Executive Producer, terminus1525.ca (2001-2005)
- Independent Producer and Cultural Consultant (2000-2001)

- Festival Director, UKaccents, British Council and British High Commission (1998-1999)
- General Manager and Associate Director, Le Groupe Dance Lab (1989-1998)
- Teacher, event programmer, cultural manager (1982-1989).

Additional roles:

- Vice-Chair of Management Committee, European Foundation Centre, Belgium
- Governing Council Member, European Foundation Centre, Belgium
- Management Committee Member, European Foundation Centre, Belgium
- Board of Directors Member, Alliance Publishing Trust, UK
- Advisory Board Member, Eurotopics, BpB, Germany.

### **Supervision**

#### ***Supervisory Board's responsibilities***

The Supervisory Board is the Foundation's supervisory body. The roles and responsibilities of the Supervisory Board Members are stated in the Foundation's Articles of Association and By-Laws. The main responsibilities can be summarised as follows:

- decide upon and evaluate the Foundation's strategy, and prioritise its activities;
- evaluate the efficient use of the Foundation's resources (approval of budget and Annual Report);
- appoint the Foundation's Director, members of the Supervisory Board and the President.

#### ***Current Supervisory Board Members***

At the end of this document a list of additional roles and responsibilities per Supervisory Board Member is published.

- HRH Princess Laurentien of the Netherlands (President)
- Görgün Taner (Chair)
- Rien van Gendt (Vice-Chair)
- Rob Defares (Treasurer)
- Isabel Alçada
- Christophe de Voogd
- Mária Hlavajová
- Nike Jonah
- Joachim Rogall
- Mats Rolén
- Igno van Waesberghe (Advisor representing Prins Bernhard Cultuurfonds)

### ***Recruitment***

Appointments for the European Cultural Foundation's Supervisory Board are based on a number of core criteria, including: expertise, international perspective, cultural, regional and demographic diversity, and a European network. Additional functions should be of value and should not lead to conflicting interests. In case of upcoming vacancies, the Foundation's and the Supervisory Board's extended network is informed and candidates are put forward.

### ***Evaluation***

In 2014 the Supervisory Board started self-evaluating. The evaluation is performed based on a list of questions which were developed by the Supervisory Board Members. In 2017 the self-evaluation was completed in December.

### ***Remuneration***

The Supervisory Board Members do not receive remuneration for their work. However, expenses incurred for travel etc. are reimbursed on request.

### ***The Executive Committee***

The Executive Committee consists of the Chair, Vice-Chair, Treasurer and Director. The Executive Committee meets at least twice a year. The mandate of the Executive Committee is to help prepare Supervisory Board meetings, lay the groundwork for taking decisions and give guidance to the Director.

The Audit Committee consists of the Director, the Vice-Chair, the Treasurer and the Advisor from the Prins Bernhard Cultuurfonds.

### ***President***

The President holds an extraordinary membership of the Supervisory Board. Her main responsibilities are:

1. co-approval on decisions as specified in the Articles of Association;
2. presence at Supervisory Board meetings, providing her views on matters or decisions as specified in the Articles of Association;
3. involvement in the organisation's strategy development, the evaluation of results and representation of the organisation.

The President does not chair the Supervisory Board but plays an active and visible role.

The current President is HRH Princess Laurentien of the Netherlands.

**Term**

The term for Supervisory Board Members is four years, renewable once (maximum eight years). The term for Executive Committee members is four years, renewable twice (maximum 12 years).

**Conflict of interest**

Supervisory Board Members are required to inform the Chair immediately of any activities, contracts/grants etc. that could lead to a potential conflict of interest. Potential conflicts of interest are declared at each Supervisory Board meeting. The Chair will decide whether the Supervisory Board Member will need to leave the room during discussion of, or while a decision is being taken on, a specific matter.

In addition, all Supervisory Board Members are required to sign a statement to declare their endorsement of the principles stated at the beginning of this document and confirming that there is no conflict of interest between the responsibilities he/she fulfils for the European Cultural Foundation and other relationships/positions he/she holds. This declaration is a requirement of the CBF seal of approval.

**Execution****Employees' responsibilities**

The Strategic Team (ST), together with their respective teams, is responsible for the implementation of the Foundation's strategy, as well as development and execution of the Foundation's procedures and policies. Every other week, the ST meets with all other team leaders to discuss current, operational matters (MT). In the weeks where no MT takes place the ST meets with the Director on strategic matters.

## 2. Optimising interaction with stakeholders

**Donors**

The European Cultural Foundation's largest donor is the Prins Bernhard Cultuurfonds (PBCF). Through a longstanding agreement between both organisations, the European Cultural Foundation receives 25% of the PBCF's non-earmarked Lottery income. Every quarter there is a meeting with the organisations' directors and their key staff to discuss strategy, operational activities, possibilities for exchange of information/knowledge and collaboration. On a more informal level, there are regular meetings between project managers and other team leaders of ECF and PBCF, exchanging ideas and information.

The European Cultural Foundation receives funding from a number of different sources including: the Robert Bosch Stiftung; Stiftung Mercator; Compagnia di San Paolo; Fondazione Cariplo; Stavros Niarchos Foundation; Fonds voor Cultuurparticipatie; British Council; Stichting Kulturele Haadstêd 2018; Stichting Euregio Maas-Rijn; the European Commission; Goethe-Institut; Rabobank and Fonds 1818. An overview of all amounts received per source is included in the Foundation's annual accounts.

The European Cultural Foundation maintains good and regular contact with all these organisations at a director and programme level. The Foundation has had a longstanding relationship with many organisations, such as the Robert Bosch Foundation and Stiftung Mercator, and a number of projects have been funded by these foundations.

**Grantees**

The recipients of ECF grants, whether a *STEP* travel grant, or an R&D grant, represent the future of culture in the regions where the European Cultural Foundation is active. They are the Foundation's eyes and ears in the regions.

The European Cultural Foundation maintains contact with a large number of grantees through its network and social media channels. Additionally, some grantees become advisors, partners or participants in another ECF project, a contributor to one of our publications, or (successfully) apply for another grant.

**Partner organisations**

In order to make optimum use of each other's resources (staff, expertise, network etc.), the European Cultural Foundation often undertakes projects with one or multiple NGO project partners. Examples are the *Tandem* projects where the Foundation works closely together with MitOst, Anadolu Kültür and Culture Resource (Al Mawred Al Thaqafy); the *Connected Action for the Commons* programme where the Foundation works together with Culture 2 Commons, Les Têtes de l'Art, Krytyka Polityczna, Oberliht, Platoniq and Subtopia; at the *Displaced in Media* project with partners like British Film Institute, Föreningen Fanzingo and Stichting Here to Support. In 2017, the European Cultural Foundation had strategic partnerships with Goethe-Institut Brussels, Stichting Ondertussen, Empodera Consultores, Culture Resource and EDGE Funders Alliance.

For all partnerships, a contract is agreed and evaluation mechanisms are in place. An example of such an evaluation mechanism is the narrative and financial reporting done at the end of a project before the receipt of the final installment of the Foundation's monetary contribution.

The European Cultural Foundation's communication with our project partners is ongoing, with regular updates about new developments and potential for collaboration. This contact is at different levels, with directors meeting more formally, and programme managers having more frequent and informal contact, concerning the contents and progress of a project.

### ***Target audience***

The European Cultural Foundation's target audience varies from cultural workers in the countries in which we are active to (cultural) policymakers and politicians involved in culture all over Europe and its neighbouring countries. Over the last few years, we have increased our focus on developing an audience in the Netherlands, working with Dutch partners and organising events in the Netherlands.

Communication with our target audience is evolving. The Foundation produces both an online and offline Annual Report. We employ all social media vehicles in our outreach, such as Twitter, Facebook and LinkedIn. We have also developed the ECF Labs, an interactive platform, an engine for communities which allows for sharing, discussion, creation and more.

### ***Press***

With our focus on increasing the brand awareness of our target groups, the European and Dutch press are very important stakeholders.

### ***Employees***

Our most valuable asset is our staff. The European Cultural Foundation's team consists of 33 employees (28.2 FTE's in 2017). The team is motivated, dedicated and driven to making a difference.

Clear communication with our team is of utmost importance. We are a small team and communication/reporting lines are short. We keep everyone updated on everything that is relevant to the Foundation through regular team meetings. We have launched an internal newsletter and we use our intranet to share information and latest news. Full staff meetings are held every six weeks.

The Foundation uses a confidential advisor to support employees who are dealing with unwanted behaviour in the workplace (sexual intimidation or harassment, discrimination, bullying, aggression and violence). The Foundation will not tolerate these kinds of behaviour. As well as a Grievance Procedure, the Foundation has described a Whistle-blowing Policy and accompanying procedures in the Staff Manual.

The Foundation has a 'Personeelsvertegenwoordiging' (PVT; employee representation group), consisting of four elected staff members. The PVT has quarterly meetings with the Director and HR Manager. Its aim is to ensure discussion and dialogue between management and staff on a regular basis. The Supervisory Board has agreed to meet with the PVT each year to reflect on the Annual Report of the previous year.

## **3. Optimising effectiveness and efficiency of expenditure**

The European Cultural Foundation manages a wide range of instruments to monitor the efficiency and effectiveness of our expenditure. The most important instruments we use are mentioned below.

### ***Fund Development***

On a monthly basis a financial overview is provided representing the status of all external funds. All committed, pending and potential contributions are listed and compared with the current budget. At the monthly Fund Development meetings the status of the external funds is discussed by the Funding and Partnerships Manager and the ECF budget holders.

### ***Monthly reporting***

A monthly financial report can be generated automatically through a link with our accounting system (Exact). Budget managers have real-time, online access to these reports.

### ***Quarterly reporting***

Each quarter, a management report is compiled providing ample information about the Foundation's income, expenditure and balances. It provides analysis against budgets and explanation on project expenditure.

Additionally it gives an estimate of the expected expenditure for the full year. The quarterly reports are shared with the Treasurer, the Supervisory Board, all ECF budget holders and the management of the Prins Bernhard Cultuurfonds.

### ***Contractual obligations***

Each quarter an overview is compiled representing all outstanding, contractual obligations at the end of the quarter. These are shared with all budget managers for monitoring and analysis.

**Ad hoc reporting**

On a regular basis ad hoc reports (internal and external) are being generated for specific projects or cost codes in order for the managers of these projects/ the Finance team to analyse expenditure.

**Reporting guidelines**

There are clear reporting guidelines for grantees, which are agreed in the contract. Only upon receipt of a report that shows the agreed progress and results will the next or final installment be transferred. Grantees and partners are required to comply with the Foundation's guidelines considering reporting and crediting the Foundation. If a grantee/partner has not completed the project within the agreed timeframe, the Foundation could decide to cancel the outstanding grant. The total amount of cancelled grants is reflected in the ECF annual accounts.

**Authorisation of contracts**

The Treasurer signs all contracts over €20,000.

**External auditor – Annual Accounts**

After performing the annual audit, the Foundation's external auditor (Dubois & Co) reports its findings to the Audit Committee. Dubois & Co prepares the auditor's report and a management letter, which reflects their findings. Both documents are shared with the Supervisory Board, which approves the Annual Report. Following ECF's Articles of Association, the Supervisory Board approves the auditor that audits the annual accounts. The Foundation follows guideline RJ650 for the reporting of the annual accounts. These are guidelines for fundraising organisations.

**External auditor – Donor reporting**

Several organisations that fund the Foundation's activities require an audit report as part of the final project report. We work with several auditors to comply with these requirements.

Our choice of auditor depends on the specific requirements of the funder, location of the project, location of the main partner (generally responsible for administration) and expertise of the auditor. Budget is a consideration, but the quality of the audit exceeds this consideration in importance.

**Annex  
Supervisory Board Members 2017**

**President**

**HRH Princess Laurentien of the Netherlands**

UNESCO Special Envoy on Literacy for Development  
Reading and Writing Foundation, The Hague – Founder and Honorary Chair  
Missing Chapter Foundation, The Hague – Founder and MT member  
Number 5 Foundation, The Hague – Founder and Director  
Oceano Azul Foundation, Lisbon – Member of Board of Trustees  
NLBB Association of people with reading disabilities, The Hague – Patron  
Dutch Language Society (Genootschap Onze Taal), The Hague – Patron  
Association of Public Libraries, The Hague – Honorary Chair  
Fauna & Flora International, Cambridge, UK – President  
European Climate Foundation, The Hague – Fellow  
Major Alliance, The Hague – Executive Fellow

**Chair**

**Görgün Taner (TR)**

Istanbul Foundation for Culture and Arts, Istanbul – General Director  
Istanbul Modern, Istanbul – Board Member  
HEC Montreal, Montreal – International Advisory Board Member  
Allianz, Istanbul – Advisory Board Member  
German Turkish Youth Bridge, Istanbul/Düsseldorf – Advisory Board Member

**Vice-Chair**

**Rien van Gendt (NL)**

Jewish Humanitarian Fund, The Hague – Board Member  
Bernard van Leer Stiftung, Lucerne – Board Member  
Rockefeller Philanthropy Advisors, New York – Board Member  
IMC Weekend School, Amsterdam – Board Member  
EDLI Foundation – The Hague, Board Member  
Sofam BV, Hilversum, NL – Chairman Board  
Partex BV, Amsterdam – Managing Director

**Treasurer****Rob Defares (NL)**

IMC B.V., Amsterdam – CEO  
 Rijksakademie van beeldende kunsten, Amsterdam – Supervisory Board Member  
 Trust Fund Rijksakademie, Amsterdam – Supervisory Board Chair  
 IMC Weekendschool, Amsterdam – Board of Trustees Chair  
 Association Proprietary Traders, Gouda, NL – Board Member  
 Amsterdam Art, Amsterdam – Board Member  
 MCA Museum of Contemporary Art Chicago, Chicago – Board of Trustees Member  
 Hartwig Medical Foundation, Amsterdam – Supervisory Board Member  
 Stichting Hartwig Foundation, The Hague – Supervisory Board Chair  
 Stedelijk Museum, Amsterdam – Supervisory Board Member  
 Manifesta, Amsterdam – Supervisory Board Member

**Members****Isabel Alçada (PT)**

Research Centre for Interactive Technologies, Universidade Nova, Lisbon – Researcher  
 Counsellor to the President of the Portuguese Republic  
 Foundation Belmiro de Azevedo/EDULOG, Porto – Advisory Board Member  
 UNICEF Portugal Council, Lisbon – Member

**Christophe de Voogd (FR)**

Institute of Political Studies, Paris – Reader and Researcher  
 Fondation pour l'innovation politique, Paris – Scientific Board Member  
 Prix d'Amsterdam, Paris – Jury President

**Mária Hlavajová (SK)**

BAK, basis voor actuele kunst, Utrecht – Artistic Director  
 De Zaak Nu, The Hague – Board Member  
 Bergen Assembly, Bergen – Advisory Board Member  
 Piotr Piotrowski Center for Research on East-Central European Art, Poznan, Poland – Advisory Board Member

**Nike Jonah (UK)**

Creative Scotland, Edinburgh – Consultant  
 Queen's Anniversary prize, London – Reader  
 Powerlist 100, London – Selection Panel

Arts Council Ireland, Dublin – Consultant  
 British Council, London – Consultant  
 Creative Baggage, London – Consultant  
 Royal Central School of Speech and Drama, London – Visiting Research Fellow  
 Royal Academy of Music, London – Guest lecturer  
 Camden Council, London – Consultant  
 The Cultural Capital Exchange, London – Speaker  
 Liverpool City Council, Liverpool – Advisor  
 Mayo County Council, Mayo, Ireland – Consultant  
 South Dublin County Council, Dublin, Ireland – Consultant  
 Donegal County Council, Donegal, Ireland – Consultant  
 Duckie, London – Consultant  
 Vrystaat Arts Festival, South Africa – Consultant  
 Birmingham Contemporary Music Group, Birmingham, UK – Board Trustee  
 The Bush Theatre, London – Board Trustee

**Joachim Rogall (DE)**

Bundesverband Deutscher Stiftungen (Association of German Foundations), Berlin – Deputy Chair  
 Goethe-Institut e.V., München – Board Member  
 Stiftung Deutsch-Russischer Jugendaustausch, Hamburg – Board Member  
 Stiftung Genshagen, Ludwigsfelde – Board Member  
 Deutsch-Türkische Jugendbrücke (German-Turkish Youth Bridge), Düsseldorf – Board Member  
 Network of European Foundations NEF, Brussels – Board Member  
 Stiftung Karl Dedecius Literaturarchiv, Frankfurt/Oder – Honorary Board Member

**Mats Rolén (SE)**

Mats Rolén AB – Chair  
 Mats Rolén AB – Consultant

**Advisor representing Prins Bernhard Cultuurfonds****Igno van Waesberghe (NL)**

Prins Bernhard Cultuurfonds, Amsterdam – Vice-Chair of the Supervisory Board  
 Japanmuseum SieboldHuis, Leiden – Advisory Board Member  
 Van den Berch van Heemstede Stichting, The Hague – Treasurer  
 Honorary Consul of the Republic of Poland, Amsterdam



## European Cultural Foundation

The European Cultural Foundation is an independent, impact-driven organisation with more than 60 years of experience.

We catalyse, connect and communicate civil society initiatives in arts and culture to work together for an open, democratic and inclusive Europe.

We support cultural changemakers through grants, exchanges and incubator programmes.

Our annual ECF Princess Margriet Award for Culture highlights culture as a force for positive change.

We connect people to people, the local to the European and grassroots to policy.

[culturalfoundation.eu](http://culturalfoundation.eu)