Declaration of Responsibility

The European Cultural Foundation works for an open, inclusive and better Europe. It was created 65 years ago for the promotion of European unity by encouraging cultural and educational activities of common interest. In 2019 the Foundation’s theme is ‘Democracy Needs Imagination’. We strongly believe that culture can provide resistance against divisive forces. Culture can tell the story of Europe. Culture can imagine a future.

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 ingreident 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.

As well as the English name and acronym (European Cultural Foundation/ECF) which is most commonly used in our communications, due to our international background, the European Cultural Foundation 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 well-being of the general public. This status comes with tax benefits for donors. Since our objectives are fully related to culture, we were granted Cultural ANBI status. This status comes with additional tax benefits for donors.

The European Cultural Foundation itself is not tax exempt.

Our RSIN ‘Rechtspersonen en Samenwerkingsverbanden Informatienummer’ / Fiscal number is: 002967327. Our Chamber of Commerce number is: 41199699.

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

Vision, mission and goals

Throughout 2019 we will be working on a new strategic plan for 2020 and beyond. The below vision, mission and goals reflect the state of affairs of 2018.

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 create 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 to combating the fragmenting forces jeopardising peace and social progress in Europe.

Our goals
We believe in nurturing the growth of new visions of Europe that provide a cultural response to the fragmentation of Europe. We believe it is crucial to:
- strengthen civil society and citizens’ initiatives that reinvigorate our democracies, based on the values of diversity, democracy, freedom, solidarity
- support and communicate content that inspires public opinion, challenges prevailing prejudices or offers concrete alternative solutions
- advocate concrete policy proposals recognising culture as a resource and including civil society in policy-making and decision-making processes from the local to European levels
- reflect the diversity of people and communities through everything we do and everyone we work with.
Articles of Association

The European Cultural Foundation adheres to its Articles of Association and its By-Laws. Both were approved by our Supervisory Board, on 17 December 2015 and 7 December 2011 respectively. On a regular basis we assess with our Supervisory Board whether these documents are still accurate; if necessary 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 long-standing 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 European Cultural 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 European Cultural 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 acts 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 (ECF’s Director)
   - Supervision (ECF’s Supervisory Board)
   - Execution (ECF’s 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 European Cultural 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 and the Head of Finance are present. More regular and informal contact is maintained outside these meetings with individual members of the Supervisory Board. Every week, the Director meets with the Management Team (MT) to discuss strategic matters as well as to monitor activities and operational matters. The MT consists of the Head of Finance, Head of Programmes, Head of Public Advocacy, Head of Communications and Head of Operations.

Current Director

André Wilkens is the current Director of the European Cultural Foundation. He was appointed on 15 November 2018. Prior to this appointment, André Wilkens held the following positions:
Managing Director, Die Offene Gesellschaft, Berlin (2016-2018)
Director, Mercator Centre, Essen/Berlin (2009-2015)
Head of Strategic Communications, UNHCR, Geneva (2009)
Director, Open Society Institute, Brussels (2003-2009)
Director, Ogilvy & Mather communications agency, Brussels (1999-2003)
Programme Manager, European Training Foundation, Turin (1994-1999)

Additional roles:
- Board Chair, Tactical Tech, Berlin (Member since 2015, Chair since 2017)
- Founder/Board Member, Initiative Offene Gesellschaft (since 2016/since 2018)
- Founding member, European Council of Foreign Relations (since 2007).

Previous Director (until 14 November 2018)
Katherine Watson was Director of the European Cultural Foundation until November 2018. She was appointed in June 2010.

Prior to this appointment, Katherine Watson held the following positions:
- Associate Director, European Cultural Foundation (2009-2010)
- Director, LaborCulture.org (2006-2010)
- Founder and Vice-President, Meta4 Creative Communications Ltd. (2003-2006)
- Independent Producer and Cultural Consultant (2000-2001)
- Festival Director, UKaccents, British Council & 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 (to May 2018)
- Governing Council Member, European Foundation Centre, Belgium (to May 2018)
- Management Committee Member, European Foundation Centre, Belgium
- Board of Directors Member, Alliance Publishing Trust, UK (January 2012-January 2018).

Supervisory Board’s responsibilities
The Supervisory Board is the European Cultural 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:
- deciding upon and evaluating the Foundation’s strategy, and prioritising the Foundation’s activities
- evaluating the efficient use of the Foundation’s resources (approval of budget and Annual Report)
- appointing the Foundation’s Director, members of the Supervisory Board and the President.

Supervisory Board Members
At the end of this document, we have published a list of additional roles and responsibilities per Supervisory Board member.

- HRH Princess Laurentien of the Netherlands (President)
- Gönügen Taner (Chair until 31 July 2018)
- Christophe de Vooogd (Member until 31 July 2018; Chair from 1 August 2018)
- Rien van Gendt (Vice-Chair)
- Rob Defares (Treasurer)
- Isabel Alçada
- Mária Hlavajová
- Nike Jonah
- Joachim Rogall (until 22 March 2018)
- Mats Rolén (until 30 November 2018)
- Ign van Waesberghe (Advisor representing Prins Bernhard Cultuurfonds until 30 June 2018)
- James Kennedy (Advisor representing Prins Bernhard Cultuurfonds from 1 July 2018)

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 Supervisory Board’s extended network is informed and candidates are put forward.
**Evaluation**
In 2014 the Supervisory Board started self-evaluating, in line with #8 of Article 11 of the Articles of Association of the European Cultural Foundation. The annual evaluation is performed based on a list of questions that were developed by the Supervisory Board members.

**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 making decisions and offer guidance to the Director.

The Audit Committee consists of the Director, the Vice-Chair, the Treasurer and one more Supervisory Board member yet to be appointed.

**President**
The President holds an extraordinary membership of the Supervisory Board and plays an active and visible role. Her main responsibilities are:
- Co-approval on decisions as specified in the Articles of Association.
- Presence at Supervisory Board meetings, providing her views on matters or decisions as specified in the Articles of Association.
- Involvement in the organisation’s strategic development, the evaluation of results and representation of the organisation.

The current President is HRH Princess Laurentien of the Netherlands.

**Term**
The term for Supervisory Board members is four years, renewable once (maximum 8 years), and for Executive Committee members renewable twice (maximum 12 years).

**Conflicts 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 particular discussions, 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 MT, 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 activities, procedures and policies.

### 2. Optimising interaction with stakeholders

**Donors**
The European Cultural Foundation’s largest donor is the Prins Bernhard Cultuurfonds (PBCF). Through a long-standing agreement between the two organisations, the European Cultural Foundation receives 25% of the PBCF’s non-earmarked lottery income. Every quarter there is a meeting between the two organisations’ directors and 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 the European Cultural Foundation and PBCF, exchanging ideas and information.

The European Cultural Foundation receives funding from a number of different sources including: Abu Dhabi Arts & Music Foundation, Compagnia di San Paolo, the European Commission, Fondazione Cariplo, Fonds voor CultuurActiviteiten, Goethe-Institut, Municipality of Rijeka, Robert Bosch Stiftung, Stavros Niarchos Foundation and Stichting Kultuurele Haasté 2018. 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 of these organisations at a director and programme level. The Foundation has had a long-standing relationship with many organisations, such as the Robert Bosch Stiftung and Compagnia di San Paolo, and a number of projects have been funded by these foundations.
Grantees
The recipients of ECF grants 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 other ECF projects or become contributors 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 programmes where the Foundation works closely together with MitOst e.V. (Berlin), and the Displaced in Media project with partners like the British Film Institute (BFI), Föreningen Fanzingo and Stichting Here to Support. For all strategic partnerships, please see the Activities Report and Financial Report.

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 instalment 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
Our target audiences include: active citizens, cultural agents, cultural activists, media, policymakers and philanthropists. We use different offline and online communication channels with a focus on storytelling, knowledge sharing and maintaining a strong social media presence. At the same time, we continuously keep the database updated since this is crucial for relationship management and fund development activities.

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

Employees
Our most valuable asset is our staff. The European Cultural Foundation had a full-time equivalent staff of 26.79 FTEs in 2018. 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 issues relevant to the Foundation through regular team meetings. We have launched an internal newsletter and we use our intranet to share information and all the latest news. Full staff meetings are held on a regular basis.

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

The Foundation has a ‘Personeelsvertegenwoordiging’ (PVT; employee representation group), consisting of four elected staff members in 2018. The PVT has quarterly meetings with the Director and Head of Operations. 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 in the context of the Board meeting that approves the Annual Report with the aim of reflecting on the past year.

3. Optimising effectiveness and efficiency of expenditure

The European Cultural Foundation manages a wide range of instruments to monitor the effectiveness and efficiency 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 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 contracts. Only upon receipt of a report that shows the agreed progress and results will ECF transfer the next or final instalment. Grantees and partners are required to comply with the European Cultural Foundation’s guidelines on 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 European Cultural 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 European Cultural Foundation follows guideline RJ650 for the reporting of their annual accounts. These are guidelines for fundraising organisations.

External auditor – Donor reporting
Several organisations that fund the European Cultural Foundation’s activities require an audit report as part of the final project report. We work with several auditors to comply with these requirements.

The 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.

Evaluation, potential threats and outlook

How we evaluate
Impact assessment and evaluation is an important aspect of the European Cultural Foundation’s work and is carried out by our Research & Development team. We apply a variety of internal and external evaluation methods and tools to our programmes to take stock of our achievements, to learn from our experience, to share knowledge within and beyond the European Cultural Foundation, and to inform our decisions and strategies going forward. Evaluation results demonstrate to our donors and partners how we achieve our goals.

Before launching any new programme, we conduct feasibility studies, mappings or exploratory reflection groups with stakeholders from the countries and topical areas we plan to address. The aim of these activities is to analyse the contexts and identify the needs and the urgencies on which we would focus the future programme’s objectives and activities. Ongoing monitoring and evaluation help us to adjust our multiannual programmes and tools towards stronger outcomes and impact.

Potential threats
The European Cultural Foundation has undertaken a comprehensive risk analysis of all the aspects of the strategy, organisation, operations and governance to define risk areas and put in place mechanisms for mitigating any risk.

- The European Cultural Foundation is highly dependent on a single source of income that can vary annually. Through the Prins Bernhard Cultuurfonds, we are guaranteed to receive income from BankGiro Loterij and Lotto/ Staatsloterij until 2032, when the contract between the lotteries and the Prins Bernhard Cultuurfonds will expire.
- The Ministry of Justice of the Netherlands has decided to permit new online gambling. This may affect the level of lottery funding received by the European Cultural Foundation in future.
A fast-changing European context urges us to engage proactively with the current political-cultural climate and realities in order to achieve our goals. Data protection and data loss are a potential risk for the Foundation. We have put an Information Security Policy in place to guarantee the availability, integrity and confidentiality of critical information systems, and to comply with the new General Data Protection Regulation (GDPR).

The political environment in which the European Cultural Foundation operates could lead to safety, communications and reputational concerns for individuals related to our work. We have a Travel Safety Policy and a Crisis Management Team.

Outlook
We are currently looking at our programmes, our communications, our organisational structure and our financial base and in that consider 2019 to be a transitional year. During the transition year existing programmes, grants and projects are merged into three programmatic clusters. The 2019 Programme Clusters are Experience Europa, Imagine Europa and Demos Europa. 2019 also marks the 65th anniversary of the European Cultural Foundation and coincides with key political and historic moments for Europe: the election of a new European Parliament and the establishment of a new EU leadership, the conclusion of Brexit and 30th anniversary of the fall of the Berlin Wall.

Our new multi-annual strategy will be presented on 2 October 2019 at the celebration of the 65th anniversary of the European Cultural Foundation and with a clear vision of our future direction.

Annex
Supervisory Board 2018 roles and responsibilities

President

HRH Princess Laurentien of the Netherlands
- UNESCO Special Envoy on Literacy for Development
- Reading and Writing Foundation, The Hague – Founder
- Missing Chapter Foundation, The Hague – Founder and MT member
- Number 5 Foundation, The Hague – Co-founder and Director
- Oceano Azul Foundation, Lisbon – Member of Board of Trustees
- Association of Limitless Reading, The Hague – Patroness
- Dutch Language Society (Genootschap Onze Taal), The Hague – Patroness
- Association of Public Libraries, The Hague – Honorary Chair
- Fauna & Flora International, Cambridge, UK – President
- European Climate Foundation, The Hague – Fellow

Chair
from 1 August 2018 (Member until 31 July 2018)

Christophe de Voogd (FR)
- Institute of Political Studies, Paris – Reader and Researcher
- Fondation pour l’innovation politique, Paris – President of the Scientific Board
- Prix d’Amsterdam, Paris – Jury President

Chair
until 31 July 2018

Görgün Taner (TR)
- Istanbul Foundation for Culture and Arts, Istanbul – General Director
- Istanbul Modern, Istanbul – Board Member
- HEC Montréal, Montréal – 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
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
- 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 Member
- Manifesta, Amsterdam – Supervisory Board Member
- Stedelijk Museum, Amsterdam – Supervisory Board Member
- Manifesta, Amsterdam – Supervisory Board Member
- Amsterdam Art Weekend, Amsterdam – Board Chair

Members

Isabel Alçada (PT)
- Research Centre for Interactive Technologies, Universidade Nova, Lisbon – Researcher
- Counsellor to the President of the Portuguese Republic
- Foundation Belmio de Azevedo/EDULOJ, Porto – Advisory Board Member

Mária Hlavajová (SK)
- BAK, basis voor actuele kunst, Utrecht – Artistic Director
- Bergen Assembly, Bergen – Advisory Board Member
- Piotr Pictrowski Center for Research on East-Central European Art, Poznan, Poland – Advisory Board Member

Nike Jonah (UK)
- Counterpoints Arts, London – Creative Producer, Pop Culture and Social Change
- Onda – Office national de diffusion artistique, France – Facilitator
- Institut umění – Divadelný ústav / Arts and Theatre Institute, Czech Republic – Facilitator
- One Dance UK, London

Joachim Rogell (DE), until 22 March 2010
- Bundesverband Deutscher Stiftungen (Association of German Foundations), Berlin – Chairman of the Board
- Goethe-Institut e.V., München – Board Member
- Institut für Auslandsbeziehungen e.V. (Institute for Foreign Cultural Relations), Stuttgart – Board Member
- Stiftung Genshagen, Ludwigsfelde – Board Member
- Network of European Foundations NEF, Brussels – Board Member
- Stiftung Karl Dedecius Literaturarchiv, Frankfurt/Oder – Honorary Board Member

Mats Rolén (SE), until 30 November 2018
- Mats Rolén AB – Chair
- Mats Rolén AB – Consultant

Advisor representing Prins Bernhard Cultuurfonds

James Kennedy (NL), from 1 July 2018
- University College Utrecht and Professor of Modern Dutch History, Universiteit Utrecht – Dean
- Board of the Netherlands America Commission for Educational Exchange, Amsterdam – Member
- Museum Catharijneconvent, Utrecht – Member, Board of Trustees
- Amsterdams Universiteitsfonds, University of Amsterdam, Amsterdam – Member
- Prins Bernhard Cultuurfonds, Amsterdam – Board Member
- Academie voor Wetgeving, The Hague – Instructor
- KADOC Documentation and Research Center on religion culture and society, Leuven University, Leuven, BE – Editorial Board
- Stichting voor Christelijke Filosofie/Foundation for Christian Philosophy, Amersfoort, NL – Curatorium Member
- Commissie Paleis op de Dam / Commission Royal Palace Amsterdam, Amsterdam – Member
Igno van Waesberghe (NL), until 30 June 2018
- Japanmuseum SieboldHuis, Leiden – Advisory Board Member, until 30 March 2018
- Van den Berch van Heemstede Stichting, The Hague – Treasurer
- Honorary Consul of the Republic of Poland, Amsterdam