



■ european cultural foundation | report 2006

report 2006



We believe that cultural diversity is a resource. We want to see artistic creation and cooperation turn challenging experiences into creative encounter. And we aim to support a political culture in Europe that is built on respect for diversity

The ECF is one of Europe's leading cultural foundations. Across the broader Europe and its neighbouring regions, we stimulate and promote cultural cooperation and strong cultural policies. We give grants and run our own programmes in support of cultural cooperation in the arts and media; and we assist the development of cultural policies that help integrate Europe's diverse societies and Europe itself. Along with our many partner organisations, we seek to give culture a stronger voice and presence on the European political stage.

We believe passionately in the enriching experience of diversity and in the power of culture to promote mutual understanding and respect.

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



# Preface

In these times of extraordinary change, we can see how important culture has become in helping us live with new forms of diversity and thrive as a result of them. Culture has for too long been neglected in the 'European project'. Culture is not, however, the missing piece of the European puzzle: rather, it is the picture which its various pieces form.

Cultural diversity was brought into sharp focus in the ECF's thinking and in its work during 2006. This has enabled us to adopt a more unified approach to our various activities. More importantly, the new focus keeps us alert to the challenges of a key issue of our time: the diversity brought about by a rapidly changing Europe.

We are active in this area along with other players in the European cultural sector. In this context, the Civil Society Platform for Intercultural Dialogue was formed. Involving organisations from various sectors, the platform seeks to demonstrate good practice in the field of intercultural dialogue and influence policymakers in the run-up to 2008, the European Year of Intercultural Dialogue.

Supporting the creativity of young people has also become a strong and exciting feature of the ECF's activities. Along with our media partners, such as television broadcasters, cultural magazines and leading newspapers across Europe, we have been exploring and promoting popular youth culture, particularly in troubled environments.

One must look beyond the borders of Europe to understand the impact of diversity on European integration. For this reason, we set out in 2006 to engage views on cultural diversity from beyond Europe. We convened a Mediterranean Reflection Group that will encourage meaningful Euro-

Mediterranean dialogue and cooperation. We also funded research into the cultural aspects of European foreign policy. This was made possible by LabforCulture.org, an ECF flagship project that went live in June and is backed by many leading public and private sector organisations from across Europe.

The ECF continues to offer assistance where it is needed most, with a grants scheme that is now active in 54 countries, as well as mobility funds that support cross-border travel for artistic and cultural purposes, and an arts project that stimulates the cultural sector in troubled environments (e.g. Beirut). In the transition countries neighbouring the European Union, we assist cultural organisations to become key players of cultural change in their societies.

All of this valuable work has been made possible by the financial assistance of the lotteries in The Netherlands, particularly the BankGiro Lottery and De Lotto, whose support reaches the ECF through the Prince Bernhard Cultural Foundation.

In April 2007, my Presidency of the ECF will come to an end. It is rewarding to see what the ECF has achieved since the early days of my Presidency back in 1984, largely thanks to the outstanding individuals on the ECF's governing and advisory bodies, its management and staff team. I am delighted to announce that I can leave the Foundation in the able hands of my successor, HRH Princess Laurentien. With her energy, broad knowledge and commitment to the ECF's issues, she will further steer the Foundation in the coming years. Looking back with tremendous professional and personal joy on my work with the ECF. I am confident that the Foundation's future is bright!

**HRH Princess Margriet of the Netherlands**

**President of the European Cultural Foundation**

10	<b>We Support...</b>
12	■ <b>Support Highlight: Arts</b>
14	■ <b>Support Highlight: Grants</b>
16	■ <b>Support Highlight: Media</b>
18	■ <b>Lists of Grants Awarded</b>
24	<b>We Advocate...</b>
26	■ <b>Advocacy Highlight: Campaigns &amp; Action</b>
28	■ <b>Advocacy Highlight: Capacity Development</b>
30	■ <b>Advocacy Highlight: Reflection &amp; Debate</b>
32	■ <b>LabforCulture</b>
34	<b>We Focus On...</b>
36	■ <b>Focus Highlight: Diversity's Byways</b>
38	<b>Further Information</b>
40	■ <b>Publications</b>
41	■ <b>Network of National Committees</b>
44	■ <b>Governing Bodies</b>
47	■ <b>External Advisers</b>
48	■ <b>Staff</b>
51	<b>Mobility Photos</b>
52	■ <b>Direct Encounter: Supporting Mobility</b>
66	<b>Financial Statements</b>
67	■ <b>Treasurer's Report</b>
72	■ <b>Balance Sheet</b>
74	■ <b>Statement of Income &amp; Expenditure</b>
76	■ <b>Activities</b>
76	■ <b>Accounting Principles</b>
78	■ <b>Notes to the Balance Sheet</b>
82	■ <b>Notes to the Statement of Income &amp; Expenditure</b>
85	■ <b>Supplementary Information</b>
87	<b>List of Supporting Organisations</b>

**we support**

**we advocate**

**we focus on**

**further information**

**mobility photos**

**financial statements**

## We Support...

...culture and the arts in an increasingly diverse Europe and a rapidly changing world. We help artists, journalists, cultural organisations and networks to innovate and cooperate. And we put young people centre stage in the unfolding drama of 'the European project'.

Many cultural organisations have their own innovative, exciting ideas for cultural projects – projects with cooperation, exchange and an understanding of diversity at their heart – but lack the financial means to realise them. We invite project proposals twice a year and experts help us select the best of these for financial support.

In 2006, we awarded 90 grants – that's one out of every eight who applied – to cultural organisations across Europe and even beyond. The average grant was around € 17,400, and the total amount granted € 1,566,239.

The supported projects help us to show policymakers how cultural cooperation really works. We are gathering the stories our grantees have to tell and constructing a kaleidoscopic narrative of European diversity.

With our many partners, we helped tackle some of the acute cultural needs of the Western Balkans – a region that is moving away from conflict towards European integration – with a Balkan Incentive Fund for Culture. We supported 29 projects through this new fund in 2006 (see pages 14 and 21).

The ability of artists and cultural workers to travel, meet their peers, and engage in cooperative projects is essential for innovation in cultural life.

Our travel schemes support cultural mobility, especially of individuals intent on setting up new initiatives. In 2006, our main scheme, STEP *beyond*, spent € 82,935 financing 144 travels Europe-wide. We offer young people media platforms for their inspiring creativity and opinions. Taking advantage of our workshops (in 2006: Rotterdam and Istanbul – see page 16), networking events and travel schemes, young cultural journalists broaden the debate on popular youth culture and other issues that affect them and therefore all of us.

And in the *oneminutesjr* project, we help young people (especially those who do not enjoy the same privileges as most of their peers) express themselves by capturing one minute of images on video. These short videos are shown on major TV channels, on giant screens in public spaces, and online (see the huge archive of youthful diversity at [www.theoneminutesjr.org](http://www.theoneminutesjr.org)). The growth of the One Minutes – recently described as a 'mini world movement' – can be seen in the scope of *theoneminutesjr* workshops (fourteen in all in 2006, in nine countries, from Latvia to Finland, Serbia to Lebanon); and in the popularity of the 2006 One Minutes Festival, which had four separate ECF-supported junior awards.

Believing that cultural diversity and integration are ripe for artistic exploration, we continued to work with a group of arts organisations on creatively exploring issues of confrontation, storytelling, research, hospitality and intimacy. Two projects were supported by our ALMOSTREAL arts initiative in 2006, one in Lisbon and another in Beirut (see page 12).

we support





12

13

# ALMOSTREAL

Beirut is a city with no shortage of stories to tell. But many of the city's artists find themselves restricted by scarce funds and complex problems, often involving freedom of expression.

The team behind the ECF arts project ALMOSTREAL – which is devoted to open artistic exchange, especially in areas of conflict – chose to support Lebanon's alternative cultural scene in the hope that policymakers and funders will rethink their priorities.

Seizing on a new trend among the city's young artists for experimenting with digital art, ALMOSTREAL commissioned (through its partner in the region, Ashkal Alwan) several video works by emerging Lebanese artists.

# Storytelling in Beirut

Artists in Lebanon often have to premiere their work abroad, and international interest tends to cherry pick artistic work while ignoring local needs. That's why ALMOSTREAL commissions work that can be realised and shown locally before it is exported.

Despite all its difficulties, Beirut retains a daring openness unrivalled in the Middle East. Multimedia, digital and interactive art forms are helping to make the city a creative hub of vital significance both to the local contemporary arts scene and to the development of the arts in the region. ALMOSTREAL continues to play a part in nurturing this vitality.

€ 143,480 was allocated to ALMOSTREAL from the budget line Programme Activities.



# Balkan Incentives

You want to organise a visual arts exchange project in Tirana, or improve standards of architecture and urban planning in Pristina, or establish a platform for contemporary dance across the Western Balkans. Where do you go for support?

The Balkan Incentive Fund for Culture is managed by the ECF grants scheme and supports projects by applicants from Albania, Bosnia-Herzegovina, Croatia, Macedonia, Serbia, Montenegro, and Kosovo.

The fund responds to an urgent need in South East Europe for cultural funding at a time when the international community is preoccupied with other parts of the world, the EU is not yet prepared to help, and international funders are withdrawing support.

The original founders of the fund – the ECF, the Dutch humanist organisation Hivos and the Open Society Institute – were later joined by the Dutch Ministry of Foreign Affairs, the King Baudouin Foundation and the Swiss Agency for Development and Cooperation. The fund granted 29 projects a total of € 499,458 in 2006 – its first year of operation.

One of the supported projects deals with the phenomenon of 'internal exile' in a region where identity is confusingly fluid and places are renamed or their names disputed. Film, poetry, music and debate will explore the experiences of those people who, without having moved anywhere, suddenly find themselves in a different country.

€ 526,831 was allocated to the Balkan Incentive Fund for Culture from the budget lines Grants Allocated and Grants Coordination and Evaluation.



# pop culture in the media

Who censors what we hear – even down to the music we listen to? How can the young tune in to stories of other cultures, other lives? In what ways does hip hop, with its roots in the U.S., voice the everyday concerns of young Europeans?

In 2006, two ECF media workshops – one in Istanbul, the other in Rotterdam – looked at how the media covers these and other issues of youth and popular culture. Our media workshops offer vital insights into different cultural and journalistic practices, as well as chances for all involved to debate and collaborate.

Cultural and hip hop journalists, choreographers, designers, filmmakers.... Those who took part in November's Rotterdam workshop were excited by the prospect of European exchange within a young people's medium like hip hop. This meeting of youthful minds was organised by the ECF, the Dutch newspaper NRC Handelsblad, and the hip hop film festival, Blacksoil.

Two months earlier, at a workshop organised by the ECF and Turkish magazine Bant, popular culture journalists from twenty countries teamed up in Istanbul with Turkish journalists and culture professionals. Result? Not just wide media interest in the issues discussed (such as street art and music censorship), but article exchanges, joint publications... and a 2007 follow-up in Casablanca.

€ 215,988 was allocated to ECF Media from the budget line Programme Activities.

# Grants awarded in 2006

## ECF Grants Awarded

- Ariergarda Cultural Association **Romania** 2,900 [www.ariergarda.go.ro](http://www.ariergarda.go.ro)
- Art Link **Serbia-Montenegro** 10,000 [www.artlink.org.yu](http://www.artlink.org.yu)
- Artscenico **Germany** 30,000 [www.artscenico.de](http://www.artscenico.de)
- Association City of Women **Slovenia** 10,000 [www.cityofwomen.org](http://www.cityofwomen.org)
- Association for the Development of Modern Dance in Moldova **Republic of Moldova** 19,830  
[www.iatp.md/contemporarydance](http://www.iatp.md/contemporarydance) [www.addm-contemporary.com](http://www.addm-contemporary.com)
- Associazione Culturale aMAZElab **Italy** 17,200 [www.amaze.it](http://www.amaze.it)
- ATREE - Théâtre-Ecole d' Aquitaine **France** 22,500 [www.theatredujour.fr](http://www.theatredujour.fr)
- Az Theatre **United Kingdom** 17,000 [www.aztheatre.org.uk](http://www.aztheatre.org.uk)
- Bildmuseet **Sweden** 20,000 [www.bildmuseet.umu.se](http://www.bildmuseet.umu.se)
- BM Contemporary Art Centre **Turkey** 23,270 [www.btmadra.com](http://www.btmadra.com)
- Calvaria Publishing House Foundation **Ukraine** 29,000 <http://en.calvaria.org/about.php>
- Central and East European Book Projects **the Netherlands** 112,163 [www.ceeep.org](http://www.ceeep.org)
- CENTRALA - Foundation for Future Cities **the Netherlands** 25,000 [www.europelostandfound.net](http://www.europelostandfound.net)
- Centre for Applied Cultural Management **Ukraine** 8,880 [www.cacm.odessa.ua](http://www.cacm.odessa.ua)
- Centre for Art Management and Information - MMIC **Latvia** 20,000 [www.mmic.lv](http://www.mmic.lv)
- Cinémathèque de Tanger **Morocco** 22,000 [www.cinemathequedetanger.com](http://www.cinemathequedetanger.com)
- Ciplac Ayaklar Kumpanyasi **Turkey** 20,000 [www.ciplakayaklar.com](http://www.ciplakayaklar.com)
- Civic association Fléda **Czech Republic** 15,000 [www.slampoetry.cz](http://www.slampoetry.cz)
- Dutch Foundation for Literature **the Netherlands** 6,626 [www.writerinresidence.nl](http://www.writerinresidence.nl)
- Eufonia **Italy** 10,000 [www.astragali.org](http://www.astragali.org)
- European Council of Artists **Denmark** 10,000 [www.eca.dk](http://www.eca.dk)
- Foundation - Center for Contemporary Arts **Slovakia** 25,000 [www.scca.sk](http://www.scca.sk)
- Four Days **Czech Republic** 18,000 [www.ctyridny.cz](http://www.ctyridny.cz)
- Full house promotion **Greece** 25,000
- FUSIC **Spain** 10,000 <http://www.fusic.org>
- Galerija Balen **Croatia** 10,000 [www.galerijabalen.net](http://www.galerijabalen.net)
- Göteborg Dance & Theatre Festival **Sweden** 15,000 [www.festival.goteborg.se](http://www.festival.goteborg.se)
- HORS FORMAT **France** 12,000
- Institute for art production KITCH **Slovenia** 26,000 [www.kitch.org](http://www.kitch.org)
- Institute for culture resistant goods **Austria** 20,000 [www.kulturreisistent.net](http://www.kulturreisistent.net)
- Intercult **Sweden** 27,250 [www.intercult.se](http://www.intercult.se)
- Israeli Centre for Digital Art **Israel** 15,000 [www.digitalartlab.org.il](http://www.digitalartlab.org.il)

It's **the Netherlands** 2,500 [www.itsfestival.nl](http://www.itsfestival.nl)  
 Koman Foundation **Turkey** 15,500 [www.koman.org](http://www.koman.org)  
 KUD Pozitiv **Slovenia** 25,000 [www.pozitiv.si](http://www.pozitiv.si)  
 Kultur Aktiv e.V. **Germany** 5,000 [www.kulturaktiv.org](http://www.kulturaktiv.org)  
 Kulturno drustvo Codeep **Slovenia** 18,500 [www.codeep.org](http://www.codeep.org)  
 L' Officina **France** 18,900 [www.dansem.org](http://www.dansem.org)  
 Latvijas Zala kustiba **Latvia** 8,000 <http://www.urbantrip.lv> <http://utrip.livejournal.com> <http://www.zalie.lv>  
 Loesje International **Germany** 6,695 [www.loesje.org](http://www.loesje.org)  
 Love Difference **Italy** 15,000 [www.lovedifference.org](http://www.lovedifference.org)  
 MAMAPAPA **Czech Republic** 25,000 [www.mamapapa.cz](http://www.mamapapa.cz)  
 NIFCA Nordic Institute for Contemporary Art **Finland** 20,000 [www.nifca.org](http://www.nifca.org)  
 Northern Arts Tactical Offensive **United Kingdom** 25,000 [www.nato.uk.net](http://www.nato.uk.net)  
 Nuproductions **Norway** 4,000 [www.numusic.no](http://www.numusic.no)  
 Ons Erfdeel **Belgium** 10,000 [www.onserfdeel.be](http://www.onserfdeel.be) [www.onserfdeel.nl](http://www.onserfdeel.nl)  
 Pépinières européennes pour jeunes artistes **France** 8,825 <http://art4eu.net/>  
 Pro Rdopi Foundation **Bulgaria** 22,975 [www.satores.net](http://www.satores.net)  
 Remus Theatre Association **Poland** 15,732 [www.toutja.com/remus](http://www.toutja.com/remus)  
 Rotor **Kosovo** 6,000 <http://rotor.mur.at>  
 SIA Ego Media **Latvia** 15,550 [www.skanumezs.lv](http://www.skanumezs.lv)  
 Sputnik Photos International Association of Photojournalists **Poland** 25,500 [www.sputnikphotos.com](http://www.sputnikphotos.com)  
 Stichting De Balie **the Netherlands** 25,000 [www.debalie.nl](http://www.debalie.nl)  
 Stowarzyszenie Teatralne Teatr Biuro Podróży **Poland** 18,000 [www.tbp.ipoznan.pl](http://www.tbp.ipoznan.pl)  
 THE SERIOUS ROAD TRIP **France** 2,000 [www.theseriousroadtrip.org](http://www.theseriousroadtrip.org)  
 Theatre Tsvete **Bulgaria** 14,985 [www.theatretsvete.org](http://www.theatretsvete.org)  
 To the Beat **Denmark** 4,500 [www.tothebeat.dk](http://www.tothebeat.dk)  
 Vrede van Utrecht **the Netherlands** 10,000 [www.vredevanutrecht.nl](http://www.vredevanutrecht.nl)  
 Walkscreen **Germany** 24,000 [www.walkscreen.de](http://www.walkscreen.de)  
 Young Arab Theatre Fund **Belgium** 10,000 [www.yatfund.org](http://www.yatfund.org)  
 Youth Association of Tolmin **Slovenia** 10,000 [www.sajeta.org](http://www.sajeta.org) [www.kivem.org](http://www.kivem.org) [www.posocje.net](http://www.posocje.net)

Total Balkan Incentive Fund for Culture grants	438,458
Total ECF grants	1,086,781
<b>Total Grants Awarded in 2006</b>	<b>1,566,239</b>

## Balkan Incentive Fund for Culture

This funding line for cultural development in South East Europe was set up by the ECF in partnership with HIVOS (the Dutch Humanist Institute for Cooperation with Developing Countries) and the Open Society Institute. The fund also receives support from the Swiss Agency for Development and Cooperation, the Dutch Ministry of Foreign Affairs (DCO) and the King Baudouin Foundation.

**AKCIJA Sarajevo – Agency for cultural development** **Bosnia-Herzegovina** 29,000 [www.akcija.ba](http://www.akcija.ba)  
**Andersen Friends Association** **Albania** 20,000  
**Archis Intervention Prishtina** **Kosovo** 10,000 [www.archis.org](http://www.archis.org)  
**Arcs – Arci Cultura e Sviluppò** **Italy** 14,000 [www.arci.it](http://www.arci.it)  
**Art Alb Art** **Albania** 5,000 [www.artistetshqiptare.com](http://www.artistetshqiptare.com)  
**Association Clubture** **Croatia** 15,000 [www.clubture.org](http://www.clubture.org)  
**Atelier Varan Belgrade** **Serbia-Montenegro** 20,000 [www.varan.org.yu](http://www.varan.org.yu)  
**Comic Centre of Macedonia** **Macedonia** 10,000  
**Cultural Centre MEDIA ARTES** **Macedonia** 25,000 [www.metamorphosis.org.mk/seminar\\_voved\\_nvo2003/1/projects1.htm](http://www.metamorphosis.org.mk/seminar_voved_nvo2003/1/projects1.htm)  
**Deutsches Filminstitut** **Germany** 25,000 [www.filmfestival-goEast.de](http://www.filmfestival-goEast.de)  
**Fico Ballet** **Slovenia** 22,000 [www.ficobalet.org](http://www.ficobalet.org)  
**Jeunesses Musicales Macedonia** **Macedonia** 14,790 [www.jmm.org.mk](http://www.jmm.org.mk)  
**Kontejner** **Croatia** 25,000 [www.kontejner.org](http://www.kontejner.org)  
**Kraja - association** **Austria** 22,718 [www.kraja.org](http://www.kraja.org)  
**KUD Balkanika** **Slovenia** 20,000 [www.Balcanis.org](http://www.Balcanis.org)  
**Kulturtreger** **Croatia** 20,000 [www.booksa.hr](http://www.booksa.hr)  
**Multimedia Institute** **Croatia** 4,100 [www.mi2.hr](http://www.mi2.hr)  
**Nisi Masa** **France** 11,620 [www.nisimasa.com](http://www.nisimasa.com)  
**Omen** **Serbia-Montenegro** 19,500 [www.cyberrex.org/omen](http://www.cyberrex.org/omen)  
**Organisation for Development and Democracy Bujanovac** **Serbia-Montenegro** 15,000 [www.ordbujanovac.com](http://www.ordbujanovac.com)  
**Performing Arts Centre MULTIMEDIA** **Macedonia** 20,000 [www.multimedia.org.mk](http://www.multimedia.org.mk)  
**Platforma 9,81** **Croatia** 29,800 [www.platforma981.hr](http://www.platforma981.hr)  
**Smart Kolektiv** **Serbia-Montenegro** 15,000 [www.smartkolektiv.org](http://www.smartkolektiv.org)  
**Spectrum** **Croatia** 10,000 <http://spectrum.blog.hr>  
**Stacion CCA** **Kosovo** 25,600 [www.stacion.org](http://www.stacion.org)  
**Tanzelarija** **Bosnia-Herzegovina** 10,380 [www.tanzelarija.org](http://www.tanzelarija.org)  
**Tirana Institute of Contemporary Art** **Albania** 27,950\* [www.tica-albania.org](http://www.tica-albania.org)  
**YUSTAT Centre** **Serbia-Montenegro** 13,000 [www.yustat.org](http://www.yustat.org)

\* This figure is the total of the two grants awarded to the Tirana Institute

As this ECF grants map reveals, our funding reached the cultural sector throughout Europe and even further afield in 2006. Here you can see the number and location of grants awarded, applications received, and partners involved.

For example, 24 applications for grants were received from organisations in Croatia in 2006, of which 7 were successful, with 12 organisations from Croatia being involved as partners in other supported projects.

country	grants	applications	partners
---------	--------	--------------	----------





## We Advocate...

... culture as a force for cohesion in society and in Europe, and one that leads to greater respect for diversity. We try to ensure that those who 'create culture' are involved in making decisions about culture. We work with partner organisations and networks to advance the cause of cultural cooperation, and in turbulent environments we help to strengthen the structures that support cultural life. We stimulate research and reflection on serious cultural challenges for Europe, always with a view to finding practical solutions.

And we are not alone. We are supported in the Netherlands by our ECF 'Circle of Friends' and across Europe by our National Committee network. In 2006 we got together with organisations that deal with a range of issues – including cultural, social and educational issues. The alliance we formed (see page 26) will point out shining examples of **intercultural dialogue** throughout Europe and work to make 2008 a successful European Year of Intercultural Dialogue. Adding a cultural dimension to the projects of the Network of European Foundations (NEF), we also joined with other foundations in exploring a key issue of our time: the benefits and challenges brought to Europe by migration.

In so-called 'transition' countries just beyond the European Union, where the cultural sector tries its best to operate in difficult circumstances, we offer expert assistance to cultural

organisations and public institutions. We've worked in this field for many years and the results demonstrate that policymakers and the cultural sector achieve much more when working closely together. In 2006, ECF **Capacity Development** was active in Turkey, Kaliningrad (Russia), Slovakia, and the southern Mediterranean.

As well as providing practical assistance, we promote new thinking on European cultural policies. We developed the **Cultural Policy Research Award** along with the Riksbankens Jubileumsfond: three years and three winners later, the CPR Award has helped strengthen a network of young cultural policy scholars. Just as importantly, it has enabled important research projects to be realised. And an influential piece of cultural policy research – launched by the ECF's flagship project, **LabforCulture** – assisted the ECF in preparing a groundbreaking conference on EU foreign policy and culture (due to take place in March 2007).

Our reflection process on the Western Balkans culminated in the publication *The Heart of the Matter* and in a new cultural fund for the Balkans. By then we had already entered into dialogue with cultural activists from North Africa, the Middle East and Turkey to form a new Mediterranean **Reflection Group**. The Group's findings and activities should help Europeans view the region afresh and engage with it positively.

we advocate



A new diversity stemming from migration is adding a complex dimension to Europe's historic variousness. Both sorts of 'difference' are being explored by the **Civil Society Platform for Intercultural Dialogue**, an initiative launched in 2006 by the ECF and the European Forum for the Arts and Heritage.

To what end? First of all, to share the thinking and work that underpins intercultural dialogue. Organisations across several sectors – including cultural, educational, youth and human rights – are speaking to one another through the new platform and comparing and contrasting experiences.

All sectors need to have a voice in this debate. But talk must result in deeds: well-defined policies, clear strategies, making a measurable impact on policymakers.

NEF, the umbrella organisation for Europe's foundations (many of which are actively engaged with intercultural matters), has joined the platform and offered it practical support. And this platform which has mobilised so much of civil society on such an important issue has also been welcomed by the European Commission as a dialogue partner at European level.

The platform met for the first time in Brussels on 24 November 2006. It should boost intercultural policy and practice in individual EU countries and in the EU itself. It will be crucial for the success of the 2008 European Year of Intercultural Dialogue. And crucial in furthering this dialogue well into the future.

€ 40,000 was allocated to the Civil Society Platform for Intercultural Dialogue from the budget line Cultural Policy Development.



Two years ago, a national conference on cultural policy was held in Istanbul. Among those who wished to continue the discussion more locally was a delegation from the Anatolian city of Kars.

This was the prelude to a long-term ECF-led initiative in Anatolia, an initiative devoted to improving the skills and structures needed for good cultural policymaking in this vast region of Turkey.

In 2006, **ECF 'capacity development'** training and action projects were carried out in Turkey, Russia, Slovakia, and the southern Mediterranean.

The common factor? Assisting the cultural sector in uncertain environments to become strong enough to influence cultural policy and cooperate internationally.

Local expertise and locally developed ideas are paramount. The aim is to have long-term, 'joined-up' thinking when it comes to developing local cultural policies.

This involves improving the skills of independent cultural organisations and publicly funded cultural institutions alike; and bringing together artists, cultural workers, and local authorities for joint consultations and decision-making.

In Kars, in other Turkish cities, in countries and regions inside and bordering the broader Europe, the cultural sector wants to have a voice and a clear idea how to put good policy ideas into practice. Our capacity development work responds to these needs and makes a difference where it counts: locally.

€ 472,199 was allocated to ECF Capacity Development from the budget line Cultural Policy Development.



# Local Needs speeds

# Local Answers



30

31

# Mediterranean Reflections

What do Europeans working in the cultural field really know about the conditions experienced by their peers in North Africa, or the Middle East, or Turkey? Sadly, very little. All too often, this poor awareness prevents genuine cooperation from taking place.

In 2006 the ECF set up a Mediterranean Reflection Group to help bring authentic and open cooperative relations between cultural partners across the Mediterranean.

Setting the agenda and providing their own analysis, 'Mediterranean' artists, practitioners and intellectuals were joined by some European partners at the Group's first meeting in Amsterdam on 3 & 4 July 2006.

They agreed, among other things, to look deeper into issues of governance and the position of

non-governmental organisations, the artistic struggle for audiences at home and abroad, and the impact of international as opposed to local funding. Already this reflective body has taken some concrete steps. Interviews, stories and essays are being commissioned and will appear online and in print. Locally, the various partners are arranging meetings and debates in cooperation with the ECF. The feasibility of an experimental North-South mobility scheme is being looked into.

Contemporary art from the Arab world is becoming increasingly popular in Europe. The work of the Mediterranean Reflection Group should add to this popularity a real knowledge and readiness for cooperation.

€ 68,280 was allocated to the Mediterranean Reflection Group from the budget line Cultural Policy Development



Launched in June 2006, the ECF's flagship initiative **LabforCulture.org** is already Europe's largest online community on cross-border cultural cooperation. This vast cultural information and resource initiative was set up in response to the European Parliament's Ruffolo Report – a report which highlighted the dearth of accessible information on border-crossing cultural cooperation in Europe.

LabforCulture.org gives artists, cultural managers, funders, researchers and others the vital info they need, and in five different languages: English, French, German, Polish and Spanish. They can find out about funding opportunities, get cultural news from across Europe, discover who's who in culture from a huge directory, access resources for cultural research, give visibility to their own work... and more.

We formed a unique public-private alliance to form, fund and help steer this resource bank of effective cultural practice – with substantial contributions from the European Union too.

Stakeholders and partners from the cultural field contributed to the site's initial content. Now all of those who use LabforCulture.org (over 30,000 unique visitors in its first six months) can add their own content to the site. They can also create a blog, join discussion forums, network with their peers online, and personalise their own LabforCulture.org profile.

From a research perspective, two key areas being tackled by LabforCulture.org are mobility in European arts and culture and possible cultural components of EU foreign policy.

Katherine Watson succeeded Bettina Knaup as Director of LabforCulture.org in autumn 2006. She is committed to connecting artistic communities through new information technologies and to sustaining the initiative beyond its pilot phase, which has begun so successfully.

€ 995,273 was allocated to LabforCulture according to its own budget line



# culture's online community

For all in arts & culture who work across borders

LabforCulture.org

**We Focus On...**

... **the experience of diversity and the power of culture.** We believe that cultural diversity is a resource while acknowledging that it presents real challenges to us all. We want to see artistic creation and cooperation turn difficult experiences into creative encounter. And we want to support a political culture in the European Union that is built on respect for diversity and takes culture seriously both internally and in its dealings with the rest of the world.

In 2006 we began consciously streamlining and focusing our activities so that we could better respond to the challenges of cultural diversity in Europe – not only those regional differences which have characterised European diversity for centuries, but also the ‘new diversity’ that has flowed from recent migration, especially to major urban areas.

So, for instance, in our recent media work on popular youth culture we explore the role played by young people in Europe’s large multicultural cities as interpreters of cultural diversity, harnessing the power of imagery for forcefully direct communication. And many of the projects we support through our grants scheme are selected because they help us understand and *live* diversity.

With 2008 being designated the European Year of Intercultural Dialogue, the ECF teamed up with the European Forum for the Arts and Heritage to establish a platform that will give civil society a voice and a presence in the preparations for 2008 – and beyond. Representatives of

21 organisations from the cultural and social sectors met in Brussels on 24 November 2006 for the first meeting of the **Civil Society Platform for Intercultural Dialogue**. They agreed that this European initiative should be relevant at local level where intercultural dialogue is vitally needed. Numerous other organisations have since signalled their desire to join the platform.

We have also tackled the issue of cultural diversity through our flagship initiative LabforCulture. An example of this at a global level is our exploration of the willingness of key actors to have a structured cultural component to the EU’s external relations policy: in other words, consciously including culture in its considerations when dealing with the rest of the world. Two research publications have now been produced on this issue, and a major conference is being prepared.

Diversity begins at home! The ECF has used the first year of its new focus to look at its own methods of working in relation to diversity. It has gone out to meet the cultural sector and canvassed opinion. Its staff team has begun its own internal reflection process on the subject. The ECF website has been adapted to reflect the new focus and also host the material produced. The Foundation is showcasing examples of its diversity work at events and will also do so through an online exhibition.

2006 was Year One of our new focus. Look out on our website and in future Annual Reports for news of where the focus is at and where it is headed next.

**we focus on**



# Diversity's Byways

What the tourist's eye sees can be deeply revealing. When that 'tourist' is an artist, a cultural worker, a journalist, then it's likely that fascinating words and images will accompany the observations.

As part of our diversity focus, we have been preparing an exciting online meeting-place where artists and cultural workers can swap tales of cultural diversity. They will be able to place their stories, images and individual profiles on the new interactive site, making it an inspiring place for creative exchange and cooperation on diversity in Europe.

As a small taster of what to expect when the site goes live in summer 2007, our website ([www.eurocult.org](http://www.eurocult.org)) has been featuring the artistic impressions of anthropologist and documentary filmmaker Janine Prins. Janine's *Expedition Europa* aims to discover 'the blind spots on the European cultural map'.



Week seven saw Janine leave Italy and cross the Adriatic, heading for Croatia....

*Reality is on the whole more diverse, colourful and so-called modern. At least in the city of Split with Roman relics as well as the latest super yachts – and everything in between, though not yet full of global brands.*

*Something else I expected to find were visible expressions of national pride. Local produce presented itself through farmers markets, beer, fruit juices, but equally often military heroism. Gotovina is often portrayed along the roads as a national hero, whilst being held in The Hague waiting for his trial. When is nationalism productive, when destructive?*

*What would be the situation in the art scene? Many galleries full of pleasing commercial paintings that fit various interior decorating colour schemes. Some museum and gallery exhibitions supported by the Ministry of Culture, showing classic work of established native artists. Yet there is an art school in Split – where can we find the work of its graduates? Sadly, nowhere. The alternative scene had nothing on display at the time of our visit, except its cosy wall drawings of course, which had more to do with love than anger.*

€ 3,570 was allocated to photographer Janine Prins from the budget line Programme Activities





**Publications**

**ECF Network**

**Governing Bodies**

**External Advisers**

**Staff**

**further**

**information**

## Publications

## The ECF's National Committees

### **Why We Need European Cultural Policies** by Nina Obuljen

This contains the fruits of a research project supported by the Cultural Policy Research Award, of which Nina Obuljen was the first ever winner. Formerly a Research Fellow at the Institute for International Relations in Zagreb and now Croatia's Assistant Minister of Culture, Obuljen explores here the impact of EU enlargement on cultural policies in transition countries.

'I wanted to see if the EU's often publicly declared priority of promoting cultural diversity and "unity in diversity" was really accompanied by the most effective policy instruments,' Obuljen writes. The book was edited by Janet Hadley and published by the ECF. It can be downloaded from the Award's website ([www.cpraward.org](http://www.cpraward.org)).

### **The Heart of the Matter**

Published in September 2006, this book records the work of the ECF Balkan Reflection Group, which explored the role of the arts and culture in the Balkans' European integration. Featuring co-editor Chris Keulemans' insightful summary of the Reflection Group's debates, the book also includes short articles by some of the Group's cultural and political experts. The authors face up to the bleak realities of the Balkan conflict and its aftermath, but are not without hope. As Sreten Ugričić writes: 'Throughout the Balkans, artists are displaying the sort of intelligence which might be the most positive force emerging from these traumatised and disillusioned societies.' The book can be downloaded from [www.eurocult.org/uploads/docs/361.pdf](http://www.eurocult.org/uploads/docs/361.pdf).

### **Website ([www.eurocult.org](http://www.eurocult.org))**

The ECF website was redesigned to be contemporary and easy to navigate. This is where to go to get the fullest information about the ECF and to see our work illustrated. Starting from the homepage, you can quickly discover what projects and initiatives we are supporting, how we are advocating cultural cooperation in Europe, and what are the latest developments in our focus on cultural diversity. An agenda of forthcoming events and news about recent ones can be accessed from the homepage, and there is a link to a visual showcase of our work. The site's redesign prompted an overhaul of all communication material, including new information folders and postcards.

### **E-zine**

Seven E-zines (or digital newsletters) appeared in 2006. A new format coincided with the relaunch of the ECF website. Each E-zine goes out to 5000 readers, bringing them our top stories. You can subscribe from the 'Follow Us' section of the ECF homepage. We also produce a special Dutch version of the E-zine.

While remaining autonomous and pursuing their own programmes of activities, our **National Committees** help us to pursue our cultural mission throughout Europe. They are made up of individuals who are distinguished in various fields and who share our goals and values. Often the Committee is closely related to a 'befriended organisation' of the ECF's (e.g. the Villa Decius Association in Poland). The network is undergoing a process of change (as discussed by the Committees on 20-23 October 2006) which should see the Committees become flexible, active 'fora', supported by the ECF in cooperating with one another and acting regionally where possible.

As well as pursuing their own local and regional activities, the Committees act as important sources of information for the ECF in Amsterdam, as 'antennae' and ambassadors in their respective contexts. Distinguished individual members assist us in achieving our advocacy goals. The Committees also help us to develop an informed opinion on European diversity, which is of great importance for our focus on the 'experience of diversity'.

An ECF **Circle of Friends** replaced the Dutch Committee. This change reflects the unique relationship between the ECF and its host country. The initial meeting of the Friends took place at the Palace of Het Loo in June 2006. Hosted by HRH Princess Margriet (President of the ECF) and HRH Princess Laurentien, the meeting was attended by thirty leading individuals from the worlds of culture, the media, politics and industry, with contributions by novelist Geert Mak and former Minister of Economic Affairs Laurens-Jan Brinkhorst.

The Committees debate issues and launch projects of European relevance in local contexts. Here are just a few examples:

In 2006, the **Central European Committees** addressed the role of 'migrant writers' in European literature.

The **Swedish Committee** invited Sonja Licht, President of the Belgrade Fund for Political Excellence and ECF Board member, to give a lecture on 'Reconnecting the Western Balkans with Europe – the Role of Arts and Culture'.

A seminar organised by the **Finnish Committee** considered the employment prospects of immigrants in Finland as well as multiculturalism in society from national and European perspectives.

The **UK Committee** organised a large, high-level debate in the autumn – in partnership with the London School of Economics – on the implications of the decline of language learning in the UK (not least in terms of economic competitiveness), with suggestions of how to reverse this decline.

In 2006 the Visegrad Summer School run by the Villa Decius Association (the **Polish Committee**) looked at what 'being European' means, and considered the EU agenda for Ukraine and Turkey, especially the role of Visegrad countries in their European integration.

The **Irish Committee** concluded a comprehensive research with a publication on the professional training of staff in the public health sector, which now deals with a growing population of new communities in Ireland. At the Committee's AGM, videos made by young people involved in the ECF's oneminutesjr initiative featured in a lecture on Irish film in a European context.

#### **AUSTRIA**

Austrian Committee of the European Cultural Foundation  
c/o Institut für die Wissenschaften vom Menschen  
Ms Susanne Froeschl [e-mail: froeschl@iwm.at](mailto:froeschl@iwm.at)

#### **BULGARIA**

Bulgarian Committee of the ECF  
C/o Kliment Ohridski University  
Ms Tsveta Andreeva [e-mail: c.andreeva@mc.government.bg](mailto:c.andreeva@mc.government.bg)

#### **CYPRUS**

Cypriot Committee of the European Cultural Foundation  
C/o Municipal Arts Centre  
Mr Yiannis Toumazis, Secretary General [e-mail: toumazis@spidernet.com.cy](mailto:toumazis@spidernet.com.cy)

#### **CZECH REPUBLIC**

Czech Committee of the European Cultural Foundation  
c/o Multicultural Centre Prague  
Mr Jakob Hurrle [e-mail: research@mkc.cz](mailto:research@mkc.cz)

#### **FINLAND**

Euroopan Kulttuurisäätiö Suomen Osasto  
Ms Sari Aalto, Secretary [e-mail: sari.aalto@eurocult.fi](mailto:sari.aalto@eurocult.fi) [www.eurocult.fi](http://www.eurocult.fi)

#### **GERMANY**

Deutsche Vereinigung der Europäischen Kulturstiftung (ECF)  
Dr Olaf Schwencke, President [e-mail: olaf.schwencke@t-online.de](mailto:olaf.schwencke@t-online.de)

#### **GREECE**

Greek Committee of the European Cultural Foundation  
Ms Lisa Mousis, President [email: lmousis@yahoo.com](mailto:lmousis@yahoo.com)

#### **HUNGARY**

Hungarian Committee of the European Cultural Foundation  
Ms Judit Rajk [e-mail: ecf@freemail.hu](mailto:ecf@freemail.hu)

#### **IRELAND**

Irish National Committee of the European Cultural Foundation  
Mr Jim O'Donnell, Director [e-mail: info@apocc.irg.gov.ie](mailto:info@apocc.irg.gov.ie)

#### **POLAND**

Polish National Committee of the European Cultural Foundation  
c/o Villa Decius  
Ms Danuta Glondys, Director [e-mail: dglondys@villa.org.pl](mailto:dglondys@villa.org.pl)

#### **PORTUGAL**

Portuguese Committee of the European Cultural Foundation  
c/o Centro Nacional de Cultura  
M. Guilherme d'Oliveira Martins, President [e-mail: gom@cnc.pt](mailto:gom@cnc.pt)

#### **SWEDEN**

Svenska Nationalkommittén för Kulturellt Samarbete i Europa  
Ms Ulla Rasch Anderson, Executive Secretary [e-mail: ulla.raschanderson@bredband.net](mailto:ulla.raschanderson@bredband.net)

#### **SWITZERLAND**

Europäische Kulturstiftung – Schweizer Komitee  
Ms Celine Nerny, Director [e-mail: celine.nerny@pd.admin.ch](mailto:celine.nerny@pd.admin.ch) [www.eurocult.ch](http://www.eurocult.ch)

#### **UNITED KINGDOM**

European Cultural Foundation  
U.K. Committee  
Mr Rod Fisher, Director [e-mail: ecf@intelculture.org](mailto:ecf@intelculture.org) <http://www.intelculture.org/html/ecf.shtml>

## Board and Advisory Council

The Board is the Foundation's decision-making body. It consists of a minimum of 5 and a maximum of 12 members, including a Treasurer, Chair and Deputy Chair. The Chair and Deputy Chair act as the Foundation's two Vice Presidents. The President of the Foundation, HRH Princess Margriet of the Netherlands, is an Extraordinary Member of the Board.

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.

The Advisory Council, a larger body than the Board, is chaired by ECF's President. It meets at least once a year, in conjunction with one of the meetings of the Board. The Advisory Council is composed of professionals who have excelled in their chosen field – be it cultural, intellectual, economic or political. Their advice and support reflects European diversity.

### Advisory Council as at 31 December 2006

#### Chair

HRH Princess Margriet of the Netherlands (NL) \*

#### Members

<u>Mr Jaak Aaviksoo (EE)</u>	Rector, University of Tartu
<u>Mr Waldemar Dabrowski (PL)</u>	Former Minister of Culture, Poland
<u>Ms Andrée van Es (NL)</u>	Former M.P. Consultant
<u>Ms Rayna Gavrilova (BG)</u>	Former Deputy Minister of Culture, Former Executive Director Open Society Foundation/Sofia, Director of Trust for Civil Society in CEE
<u>Mr Rien van Gendt (NL)</u>	Executive Director, Van Leer Group Foundation
<u>Ms Ekaterina Genieva (RU)</u>	Director General, Library for Foreign Literature
<u>Ms Laura Kolbe (FIN)</u>	City Counsellor Helsinki, Professor, Helsinki University
<u>Mr Jean-François Leguil-Bayart (F)</u>	Professor; member, Centre d'Etudes des Relations Internationales, Institut d'Etudes Politiques Président du Fonds d'Analyse des Sociétés Politiques

<u>Lord Robert MacLennan of Rogart (UK)</u>	House of Lords Spokesperson on Europe, Member of the House of Lords
<u>Mr Wolfgang Petritsch (A)</u>	Austrian Federal Ministry for Foreign Affairs, Permanent Mission of Austria to the United Nations
<u>Mr Jacques Pilet (CH)</u>	Journalist and Adviser to the Director, Ringier SA, Switzerland.
<u>Mr Erik Rudeng (N)</u>	Director of the Freedom of Expression Foundation (Fritt Ord)
<u>Mr Paul Scheffer (NL)</u>	Writer, journalist
<u>Mr Jacques H. Schraven (NL)</u>	Deputy Chairman of the Corus Group plc, Chairman of the Supervisory Board of Corus NL B.V.
<u>Duke Karl von Schwarzenberg (CH/CZ)</u>	Minister of Foreign Affairs
<u>Mr Görgün Taner (TR)</u>	Director Istanbul Kültür ve Sanat Vakfı
<u>Mr Vassilis Voutsakis (GR)</u>	Lecturer, University of Athens; Former Adviser on Culture to Premier Simitis

#### Observers to the Advisory Council

HRH Princess Laurentien of the Netherlands (NL) \*

<u>Ms Adriana Esmeijer (NL)</u>	Director, Prince Bernhard Cultural Foundation
<u>Mr Cees G.A.A. Brekelmans (NL)</u>	Prince Bernhard Cultural Foundation
<u>Mr Max Sparreboom (NL)</u>	Director, Praemium Erasmianum Foundation
<u>Representative of Directorate General IV, Council of Europe</u>	

\* also an Extraordinary Member of the Board

#### Board as at 31 December 2006

HRH Princess Margriet of the Netherlands (NL)  
(President of the Foundation and Extraordinary Member of the Board)

#### Chair

<u>Ms Kathinka Dittrich van Weringh (D)</u>	(Vice President of the Foundation) Former Director of Goethe Institutes and former City Counsellor for Culture, Köln
---	---

**Deputy Chairman**

Mr Morris Tabaksblat (NL) (Vice President of the Foundation)  
Chairman, Reed Elsevier; former CEO of Unilever

**Treasurer**

Mr Gerard Kalff (NL) Former Senior Executive Vice President, Netherlands Division  
ABN AMRO Bank

**Members**

Mr Dan Brändström (S) Director, Riksbanken Jubileumsfond (National Bank  
Foundation)

Ms Katerina Brezinova (CZ) Director of Programmes, Multicultural Center Prague  
Professor University of Prague

Mr Laurent Dréano (F) Direction Générale de la Culture, Mairie de Lille

Mr Piero Gastaldo (I) Secretary General, Compagnia di San Paolo Foundation

Mr Hywel Ceri Jones (GB) Chairman of the Executive Board of the European Policy Centre,  
Brussels Former Director General, European Commission  
Director of NEF (Network of European Foundations)

Ms Sonja Licht (YU) President, Belgrade Fund for Political Excellence

Mr Luc Tayart de Borms (B) Managing Director, King Baudouin Foundation

Mr Andras Török (H) Former Deputy Minister of Culture; Director, Summa Artium

**Observer**

HRH Princess Laurentien of the Netherlands (NL)

Mr Cees Brekelmans (NL) Representing the Prince Bernhard Cultural Foundation

The Foundation would like to thank the following, now former members of the Board and the Advisory Council for giving so generously of their time during their term of office.

Mr Markus Örn Antonsson (IS) Director General, Icelandic National Broadcasting Service

Mr Jon Bing (N) Professor in Computers and Law, University of Oslo

Ms Désirée Edmar (S) Former Director, Swedish Museum of Natural History  
Consultant for the Swedish Ministry of Education

**External Advisers**

The external grant advisers assess the ECF grant applications.

The external advisers to the STEP *beyond* mobility team assess the STEP mobility grant applications.

**External Advisers for the ECF Grants programme**

Ms Jeanneke den Boer (NL)

Ms Ira Cecic (SLO)

Mr Mik Flood (UK)

Ms Christel Hartmann-Fritsch (D)

Mr Ondrej Hrab (CZ)

Ms Aleksandra Jovicevic (SR)

Ms Marion Mangeng (A)

Mr Miguel Torres (P)

Ms Anna Rozenvalde (LV)

**ECF Board Representatives in the Grants Advisory Committee**

Ms Kathinka Dittrich van Weringh (D)

Mr András Török (H)

**External Advisers for the STEP *beyond* mobility scheme**

Ms Sabine Bornemann (D)

Ms Elzbieta Grygiel (PL)

Ms Tsveta Andreeva (BG)

## Staff as at 31 December

### Management

Mr Gottfried Wagner (A)

Director

Ms Odile Chenal (F)

Deputy Director

### Executive Secretariat

Ms Gisèle Bidenbach (F)

until 31/12/2006

Ms Marjan Buijs (NL)

until 28/2/2007

### Finance, Personnel and Administration

Ms Annemie Degryse (B)

Head

Mr Jaap de Bruijn (NL)

Mr Hans Peter Christen (NL)

### Reception

Mr Jan Baas (NL)

Ms Ursula Schutter (NL)

### Communications

Ms Viola von Harrach (UK),

Head as from 01/05/2006

Ms Armelle Desmarchellier (F)

until 01/05/2006

Ms Mascha-Christine Ihwe (D)

as from 07/08/2006

Ms Lise Mathol (NL)

### Support for Cultural Cooperation

Ms Taja Vovk Cepic (SLO)

Head as from 16/02/2006

Ms Esther Claassen (NL)

Mr Igor Dobricic (SER)

Ms Andrea Karlsson (S)

internship as from 01/02/2006 until  
01/09/2006

Mr Tommi Laitio (FIN)

Ms Wietske Maas (NL)

internship until 31/01/2006

Mr Lodewijk Reijs (NL)

as from 16/02/2006

Ms Raya Ribbius (NL)

Mr Bertan Selim (MK)

Ms Estelle Tham (S)

internship from 01/09/2006 until  
01/03/2007

### Cultural Policy Development (Advocacy)

Ms Isabelle Schwarz (D/F)

Head

Mr Philipp Dietachmair (A)

Ms Susanne Mors (D)

Mr Bertan Selim (MK)

### Fund development

Ms Hanneloes Weeda (NL)

### LabforCulture

Ms Bettina Knaup (D)

Manager until 30/09/2006

Ms Katherine Watson (CA)

Director as from 11/10/2006

Ms Nicola Mullenger (UK)

Ms Angela Plohman (UK/CA)

Ms Gunilla Redelius (S)

Ms Ana Sofia Dos Santos Félix (P)

as from 20/03/2006 until 31/08/2006



## **mobility photos**

# **Direct Encounter: Supporting Mobility**

With the aid of a STEP beyond mobility grant, German artist Stefan Demming travelled to Belgrade to meet up with drama director Andjelka Nikolic and others for work on the video parts of the multimedia performance, 'I Am My Own Wife'.

Stefan used the trip to prepare for the performance artistically and technically. The performance itself – realised by Stefan's hosts, the Belgrade-based cultural organisation Hop.la! – draws parallels between eastern Germany in the 1990s and present-day Serbia.

Wanting to get to know Serbian society intimately, Stefan based himself in suburban Novi Beograd and explored further from there. 'I got some very precious insights from the direct encounter,' Stefan says. A few of his revealing photographs – and comments – are featured here and on the following pages.



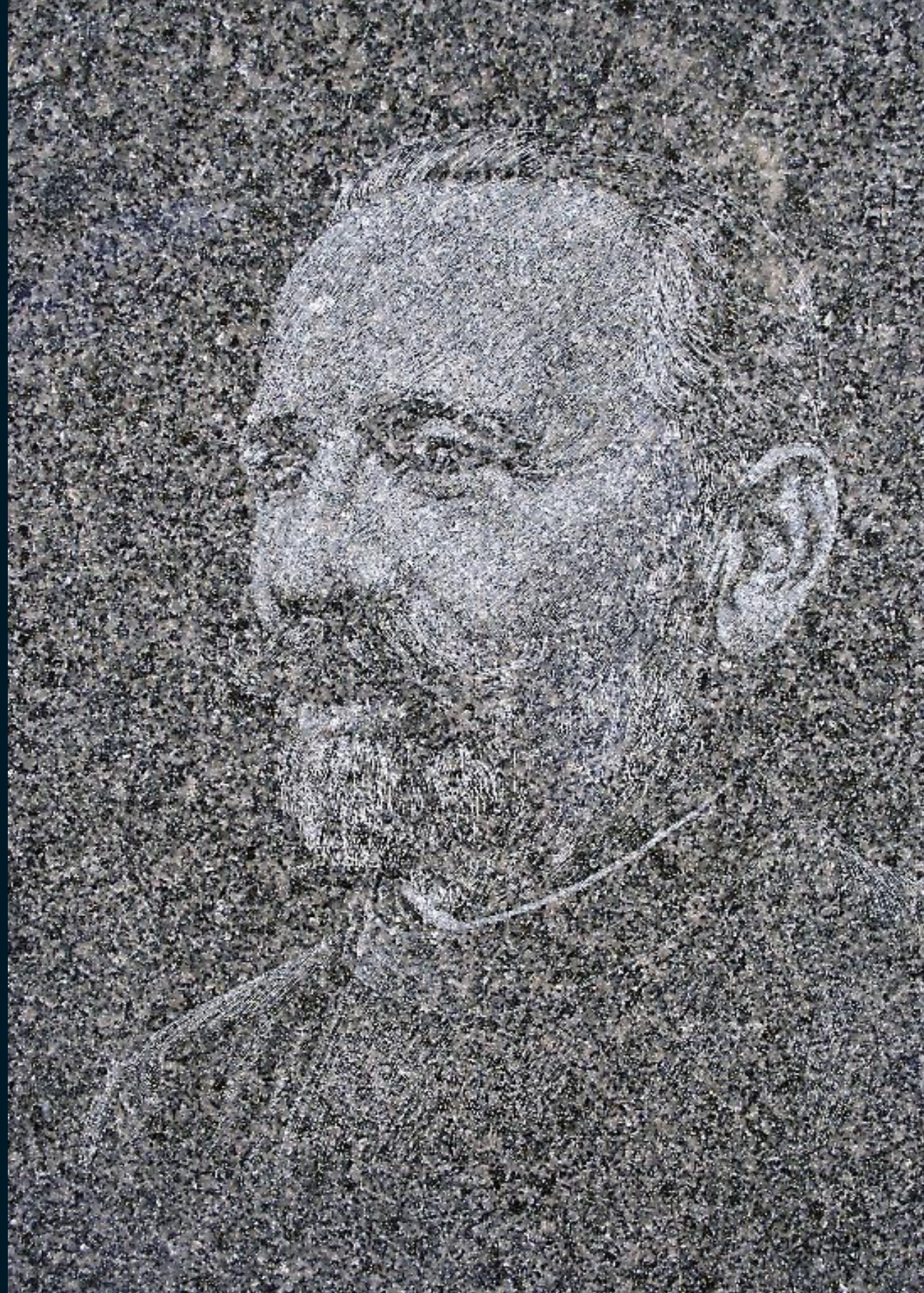
## Direct Encounter: Supporting Mobility

Stefan Demming





**‘ I took these photos as a practical attempt to cope with all the new and concrete information in this contemporary Serbian society which, on the one hand, longs for development and peace, and in which also many people refuse to take responsibility for what happened in the name of their nation some years ago.’**







Марија-Мила Борисављевић

Мирослав Борисављевић

7



ОЖАЛОВАЊЕ

Умро је старији Мило Јерин у Сремској  
и Славци, 1910. године, у 72. години  
животне. Сахрањен је у гробу своје  
породице у гробљу Свети Јован у  
Сремској Славци, 12. септембра 1978. године.

Мили драги



Миломир Борисављевић - Бата





**‘ This photo displays an ambivalence  
between real affection or  
even shock about a poverty encountered  
and some almost humorous aspects  
of the scene.’**









**‘ I like the way these portraits engraved on tombstones made an act of “memorising” possible by a visual means – even I, who didn’t know any of these people, could somehow “invent” a memory of them while looking at their pictures!’**

## 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 in the costs as soon as they can be estimated and are legally enforceable by third parties because of contracts or externally communicated commitments.

## The year 2006

The books for the fiscal year 2006 were closed with a deficit amounting to Euro 60,243, which consists of the European Cultural Foundation's deficit, Euro 51,291, plus LabforCulture's deficit, Euro 8,952. Consequently, Euro 51,291 will be withdrawn from the Foundation's General Reserve and Euro 8,952 will be withdrawn from the earmarked Reserve for LabforCulture.

The deficit is much lower than was foreseen in the approved budget for 2006 mainly because of a substantial increase in income received by the European Cultural Foundation from the BankGiro Loterij by the end of 2006 (as well as results from interests). In 2006, the Foundation received Euro 3,295,771 from the BankGiro Loterij, which was Euro 495,771 more than budgeted and Euro 384,102 more than the Foundation actually received in the year 2005.

Income from investments in 2006 was higher due to revaluations of the shares portfolio by Euro 197,915 compared with Euro 126,857 in 2005. Financial fixed assets have increased substantially over the past three years. Due to the increased investment portfolio, further agreements have been made in respect to the proportion of investments in shares and bonds. The portfolio is invested in mainly low-risk financial assets to a minimum of 80% in bonds and maximum of 20% in shares. The total cash income related to interest from bonds and dividends received by the European Cultural Foundation in 2006 comes closer to the total amount which the Foundation spent on 'General administration costs'. Indeed, this income even exceeds the 'General administration costs' if revaluations are included. The aim of the Foundation is to be able to make up for the 'General administration costs' through income generated from investments. In order to achieve this goal, it is self-evident that the 'General reserve' of the Foundation invested in bonds and shares should continue to grow in the coming years.

# Financial

# Statements

# 2006

## Treasurer's report



It is also striking that the amount received by the European Cultural Foundation from 'Programme sponsorship' increased considerably in the past three years: this helps the Foundation to diversify its income and widen its outreach. A major part of the increase consists of sponsorship income received for the LabforCulture project. The targeted 'Sponsorship income' budget for 2006 was reached, which gives cause for satisfaction. Taking into account the further development and growth of the Foundation's activities, the contributions from the lotteries are of the utmost importance to the European Cultural Foundation.

The Board members agreed at their meeting of 25 September 2006 that the Foundation could spend Euro 500,000 more than the budget for 2006 based on the expected additional lottery income. At 31 December 2006, the European Cultural Foundation had spent Euro 375,374 more than budgeted and spent Euro 899,600 more than in the year 2005.

The General administration costs in 2006, Euro 607,990, are in line with the budgeted amount of Euro 616,550. As a percentage of the total income, the General administration costs remain 9%, as in 2005.

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

## Budget 2007

In accordance with accounting principles (Guideline 640 of the 'Richtlijnen voor de jaarverslaggeving'), Budget 2007 is part of the Treasurer's report.

Taking into account the fact that the higher lottery income received by the European Cultural Foundation in 2006 will have a continued effect in 2007, the Foundation increased the budgeted lottery income to Euro 4,845,000 for 2007, compared with Euro 4,100,000 in 2006.

The total Programme sponsorship income budget has been decreased for 2007 to Euro 1,059,196, compared with Euro 1,273,657 budgeted for 2006. The Programme sponsorship income budget for LabforCulture has been decreased for 2007 to Euro 589,046, compared with Euro 771,900 budgeted for 2006: this is due to the initial contributions being phased out, with new agreements and bids for EU tenders pending. The European Cultural Foundation will contribute Euro 250,000 to LabforCulture in 2007.

The Programme sponsorship income budget related to the other programme activities of the Foundation has been decreased for 2007 to Euro 470,150, compared with Euro 501,757 budgeted for 2006. This is because the outcomes of bids prepared for national and European funding schemes are still uncertain.

The total expenses budgeted for 2007 increased by Euro 412,736 compared to the total expenses budgeted for 2006. This is because of expected additional cultural events (including online and off-line publications) related to the Foundation's new focus on cultural diversity.

The 2007 figures for LabforCulture are included in the overall Budget 2007 of the European Cultural Foundation. In order to be able to distinguish the LabforCulture budget 2007 from the European Cultural Foundation Budget 2007, a separate overview of the LabforCulture budget has been reported.

**Budget 2007, including income and expenses for LabforCulture**

(all amounts in Euro)

	Budget 2007	Budget 2006
<b>INCOME</b>		
BankGiro Loterij	3,500,000	2,800,000
Lotto	1,200,000	1,100,000
Nationale Instant-Loterij	145,000	200,000
Programme sponsorship	1,059,196	1,273,657
Interest, dividends and other income	500,000	450,000
Reserve LabforCulture from 2006	179,647	120,607
<b>Total income</b>	<b>6,583,843</b>	<b>5,944,264</b>
<b>EXPENSES</b>		
<b>Operational expenses</b>		
<b>Support for Cultural Cooperation</b>		
<i>Grants allocated</i>	1,465,759	1,363,000
<i>Grants coordination, evaluation and development</i>	226,500	186,500
<i>Grants not taken up</i>	0	0
<i>Total Grant activities</i>	1,692,259	1,549,500
<i>Total Programme activities</i>	1,047,500	994,000
<b>Total Support for Cultural Cooperation</b>	<b>2,739,759</b>	<b>2,543,500</b>
<b>Total Cultural Policy Development</b>		
LabforCulture	1,018,693	1,142,507
Fund development	52,000	49,000
Cultural events	429,000	194,500
Communication and information for the cultural sector	377,500	314,000
Governance and networking in Europe's regions	272,000	194,550
<b>Total operational expenses</b>	<b>6,008,293</b>	<b>5,554,557</b>
General administration	575,550	616,550
<b>Total expenses</b>	<b>6,583,843</b>	<b>6,171,107</b>
<b>Surplus / (deficit)</b>	<b>0</b>	<b>(226,843)</b>

**Budget 2007, LabforCulture**

	2007	2006
<b>INCOME</b>		
Contribution of ECF	250,000	250,000
Programme sponsorship	589,046	771,900
Reserve LabforCulture from 2006	179,647	120,607
<b>Total income</b>	<b>1,018,693</b>	<b>1,142,507</b>
<b>EXPENSES</b>		
Direct programme costs	645,193	824,007
Salary costs	373,500	318,500
<b>Total expenses</b>	<b>1,018,693</b>	<b>1,142,507</b>



 Gerard J. Kalff, *Treasurer*

Amsterdam, 20 April 2007

**Balance Sheet at 31 December 2006**

(after appropriation of the result)

<b>ASSETS</b>	<b>Ref.</b>	<b>2006</b>	<b>2005</b>
<i>(all amounts in Euro)</i>			
<b>Tangible fixed assets</b>	<b>1</b>		
Premises		45,181	48,423
Refurbishment		61,157	76,544
Furniture and equipment		98,088	73,780
		<u>204,426</u>	<u>198,747</u>
<b>Financial fixed assets</b>	<b>2</b>		
Bonds		8,698,626	8,546,158
Shares		1,855,903	1,105,601
		<u>10,554,529</u>	<u>9,651,759</u>
<b>Current assets</b>	<b>3</b>		
Accounts receivable		1,267,738	1,709,078
<b>Deposits, cash</b>	<b>4</b>		
Deposits		0	91,498
Cash and bank balances		923,102	707,445
		<u>923,102</u>	<u>798,943</u>
		<u>12,949,795</u>	<u>12,358,527</u>

<b>LIABILITIES</b>	<b>Ref.</b>	<b>2006</b>	<b>2005</b>
<i>(all amounts in Euro)</i>			
<b>General reserve</b>	<b>5</b>		
General Reserve		9,420,090	9,471,381
Reserve for LabforCulture		170,695	179,647
		<u>9,590,785</u>	<u>9,651,028</u>
<b>Current liabilities</b>	<b>6</b>		
Received in advance		95,316	93,378
Grants payable		1,377,308	1,173,525
Accounts payable		1,886,386	1,440,596
		<u>3,359,010</u>	<u>2,707,499</u>
		<u>12,949,795</u>	<u>12,358,527</u>

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

Including LabforCulture

(all amounts in Euro)	Ref.	Actuals 2006	Budget 2006	Actuals 2005
<b>INCOME</b>				
BankGiro Loterij		3,295,771	2,800,000	2,911,669
Lotto		1,160,693	1,100,000	1,224,339
Nationale Instant-Loterij		108,474	200,000	244,106
Programme sponsorship	7	1,303,536	1,273,657	1,207,491
Interest and dividends	8	610,672	450,000	592,054
Other income		7,092	0	28,874
<b>Total income</b>		<b>6,486,238</b>	<b>5,823,657</b>	<b>6,208,533</b>
<b>EXPENSES</b>				
<b>Operational expenses</b>				
Grants allocated		1,566,239	1,363,000	1,357,168
Grants coordination, evaluation and development		222,671	186,500	188,575
Grants not taken up		(31,556)	0	(8,545)
Total Grant activities		1,757,354	1,549,500	1,537,198
Programme activities		1,108,657	994,000	997,689
<b>Total Support for Cultural Cooperation</b>		<b>2,866,011</b>	<b>2,543,500</b>	<b>2,534,887</b>
<b>Total Cultural Policy Development</b>		<b>1,243,149</b>	<b>1,116,500</b>	<b>894,143</b>
LabforCulture		995,273	1,142,507	1,107,026
Fund development		33,345	49,000	6,021
Cultural events		260,271	194,500	89,069
Communication and information for the cultural sector		409,307	314,000	319,263
Governance and networking in Europe's regions		131,135	194,550	158,099
<b>Total operational expenses</b>		<b>5,938,491</b>	<b>5,554,557</b>	<b>5,108,508</b>
<b>General administration costs</b>				
General administration		607,990	616,550	538,373
<b>Total general administration costs</b>		<b>607,990</b>	<b>616,550</b>	<b>538,373</b>
<b>Total expenses</b>		<b>6,546,481</b>	<b>6,171,107</b>	<b>5,646,881</b>
<b>Surplus / (deficit)</b>		<b>(60,243)</b>	<b>(347,450)</b>	<b>561,652</b>
<b>Appropriation of the result</b>				
(Withdrawal from) / Addition to Reserve for LabforCulture		(8,952)	(120,607)	75,800
(Withdrawal from) / Addition to the General Reserve		(51,291)	(226,843)	485,852



## Activities of the ECF

The 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 the ECF alone or in partnership with others) according to the priorities and the development strategy of the 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. For comparison reasons, the expenditures of 2005 in the Statement of income and expenditure are reclassified.

### 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 upon receipt of letters from the Prince Bernhard Cultural Foundation (PBF) stating how much it has received from the BankGiro Loterij, the Lotto and the Nationale Instant-Loterij. According to an agreement between the ECF and PBF, 25% of all lottery income of the PBF is passed on to the ECF.

### Recognition of expenses

In general, expenses are charged to cost centre, 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 2006. Support expenses are recognised in the period in which the related activities took place, if they can be estimated at the date of closing the books. Salary costs are allocated to cost centres on the basis of time-writing by the employees.

### 90% Spending rule

The 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 3 years. The ECF has complied with this rule in the year 2006.

## Notes to the balance sheet

(all amounts in Euro)

### 1 TANGIBLE FIXED ASSETS

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

	Premises	Refurbishment	Furniture & equipment	Total
<b>Historical cost</b>				
Balance at 31 December 2005	137,069	281,647	279,702	698,418
Items not in use any more	-	-	(970)	(970)
Additions 2006	-	-	63,543	63,543
<b>Balance at 31 December 2006</b>	<b>137,069</b>	<b>281,647</b>	<b>342,275</b>	<b>760,991</b>
<b>Depreciation</b>				
Balance at 31 December 2005	88,646	205,103	205,922	499,671
Items not in use any more	-	-	(970)	(970)
Depreciation 2006	3,242	15,387	39,235	57,864
<b>Balance at 31 December 2006</b>	<b>91,888</b>	<b>220,490</b>	<b>244,187</b>	<b>556,565</b>
<b>Book value at 31 December 2006</b>	<b>45,181</b>	<b>61,157</b>	<b>98,088</b>	<b>204,426</b>
<b>Book value at 31 December 2005</b>	<b>48,423</b>	<b>76,544</b>	<b>73,780</b>	<b>198,747</b>

### 2 FINANCIAL FIXED ASSETS

	Bonds 2006	Shares 2006
Balance at 1 January 2006	8,546,158	1,105,601
Acquisitions	1,732,510	627,642
	10,278,668	1,733,243
Sales	(1,515,964)	(75,255)
	8,762,704	1,657,988
Revaluations	(64,078)	197,915
Balance at 31 December 2006	8,698,626	1,855,903
Market value at 31 December 2006	8,787,703	1,855,903

The portfolio is low-risk. The income generated is earmarked for covering support expenses.

In January 2007, EUR 389,929 (part of the balance of the bank accounts, transferred from the ING in Brussels to the ING in Amsterdam) was invested in bonds.

### 3 CURRENT ASSETS

#### Accounts receivable

The details of the accounts receivable are as follows:

	2006	2005
BankGiro Loterij/Lotto	692,887	1,089,336
Interest to receive	229,769	234,765
Programme sponsorship income	246,784	114,340
Others	98,298	270,637
	1,267,738	1,709,078

#### 4 DEPOSITS, CASH

##### Deposits

The deposits were terminated and the balance was transferred to the ING bank, Amsterdam.

##### Cash and bank balances

Cash and bank balances are at the free disposal of the Foundation. At the end of December 2006, the balances of the bank accounts held at the ING in Brussels were transferred to the ING in Amsterdam. An amount of EUR 389,929 was invested in bonds in the beginning of January 2007.

#### 5 RESERVES

The movement in the reserves can be explained as follows:

<b>General Reserve</b>	<b>2006</b>	<b>2005</b>
Balance at 1 January	9,471,381	8,985,529
Result for the year	(51,291)	485,852
Balance at 31 December	9,420,090	9,471,381

<b>Reserve for LabforCulture</b>	<b>2006</b>	<b>2005</b>
Balance at 1 January	179,647	103,847
Withdrawal from Reserve	(8,952)	-
Added to the Reserve	-	75,800
Balance at 31 December	170,695	179,647

<b>Income and expenditures for LabforCulture</b>	<b>2006</b>	<b>2005</b>
<u>INCOME</u>		
Contribution ECF	250,000	250,000
Programme sponsorship	736,321	932,826
<b>Total income</b>	<b>986,321</b>	<b>1,182,826</b>

<u>EXPENSES</u>		
Direct programme costs	678,226	846,024
Salary costs	317,047	261,002
<b>Total expenses</b>	<b>995,273</b>	<b>1,107,026</b>

<b>(Deficit) / Surplus</b>	<b>(8,952)</b>	<b>75,800</b>
----------------------------	----------------	---------------

The deficit of Euro 8,952 will be deducted 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.

#### 6 CURRENT LIABILITIES

##### Grants payable

The Grants payable are partly long-term and partly short-term. They have been awarded for the period 2002-2006.

##### Accounts payable

The details of the accounts payable are as follows:

	<b>2006</b>	<b>2005</b>
Taxes and social premiums	76,223	56,616
Other personnel costs	193,485	143,719
Contractual obligations recognised as expenditure	1,301,864	1,152,719
Others	314,814	87,542
	<u>1,886,386</u>	<u>1,440,596</u>

#### CONTINGENT LIABILITIES

As at 31 December 2006, the European Cultural Foundation has a rental obligation for the period up to 1 July 2007 (Euro 9,520 for that period) for the office space situated in Amsterdam at the Roemer Visscherstraat 18.

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.

## Notes to the statement of income and expenditure

(all amounts in Euro)

### INCOME

#### 7 Programme and grants sponsorship

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

	2006	2005
European Commission, active citizenship	56,680	0
HIVOS subsidy for grants Balkan Incentive Fund	140,000	120,000
Open Society Institute Switzerland, Balkan Incentive Fund	50,000	0
King Baudouin Foundation	40,000	0
Swiss Agency for Development and Cooperation	31,610	0
Dutch Ministry of Foreign Affairs, DCO for Balkan incentive Fund	10,000	0
HIVOS, contribution Balkan event	0	20,000
UNICEF subsidy for One Minutes Junior programme	0	9,632
European Community, Kaliningrad	107,329	0
Nordic Council of Ministers, Kaliningrad project	26,388	20,116
Riksbankens Jubileumfond, CPRA 2006	9,757	9,757
Dutch Ministry of Foreign Affairs, DCO for Anna Lindh Foundation	17,050	0
Stichting NCDO, Mediterranean Reflection Group	12,500	0
Dutch Ministry of Foreign Affairs, DZO/UM Matra	47,335	92,503
EU contribution, publication Sharing Cultures	0	(343)
Open Society Institute Liechtenstein, funding mobility programme	10,000	3,000
SIDA Stockholm	8,566	0
	<u>567,215</u>	<u>274,665</u>

#### Sponsorship income for the LabforCulture project

Riksbankens Jubileumfond	0	47,594
Ministry of Education and Culture, The Netherlands	80,000	80,000
Ministry of Culture, Poland	50,000	50,000
Ministry of Education and Culture, Cyprus	0	20,000
Bundeskulturstiftung	150,000	300,000
Foundation Calouste Gulbenkian	20,000	20,000
Robert Bosch Stiftung	60,000	120,000
Compagnia di San Paulo	100,000	100,000
Ministry of Culture, of Higher Education and Research, Luxembourg	30,000	0
Ministry of Culture, Spain	24,000	0
Royal Ministry of Culture and Church Affairs, Norway	30,000	20,000
European Commission, DG for Education and Culture	123,318	175,232
Ericarts, contribution G2CC project	22,606	0
Fitzcarraldo, contribution G2CC project	23,748	0
OTM, contribution G2CC project	22,649	0
	<u>736,321</u>	<u>932,826</u>
<b>Total Programme sponsorship</b>	<b>1,303,536</b>	<b>1,207,491</b>

**8 Interest and dividends**

The details of the interest and dividends are as follows:

	<b>2006</b>		<b>2005</b>
Interest from bank accounts	29,603		14,947
Bank charges related to bonds/shares	<u>(18,200)</u>		<u>(9,991)</u>
		11,403	4,956
Interest from bonds	419,063		399,846
Revaluations bonds	(64,078)		12,501
Paid (dis)agio	<u>(3,603)</u>		<u>9,339</u>
		351,382	421,686
Dividends	49,972		38,555
Revaluations shares	<u>197,915</u>		<u>126,857</u>
		<u>247,887</u>	<u>165,412</u>
		610,672	592,054

**84 Financial statements****EXPENSES****Salaries, social charges and pension costs**

	<b>2006</b>	<b>2005</b>
Salaries	1,308,159	1,139,109
Social charges	116,142	84,112
Pension costs	<u>286,485</u>	<u>342,613</u>
	1,710,786	1,565,834

The number of employees at the year ended 31 December 2006 was 27; 22 FTE including 4 FTE working for LabforCulture (2005: 25 employees; 20 FTE, including 3 FTE working for LabforCulture).

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.

**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 deficit for the year 2006 has been withdrawn from 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 2006 of the European Cultural Foundation, Amsterdam, as set out on pages 72 to 84 which comprise the balance sheet as at 31 December 2006, the profit and loss account 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 Part 9 of Book 2 of the Netherlands Civil Code. 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.

**Auditors' 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 auditors' 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 Foundation'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

# Supplementary information

the Foundation's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the Board, 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 the European Cultural Foundation as at 31 December 2006, and of its result for the year then ended in accordance with Part 9 of Book 2 of the Netherlands Civil Code.

#### Report on other legal and regulatory requirements

Pursuant to the legal requirement under 2:393 sub 5 part e of the Netherlands Civil Code, we report, to the extent of our competence, that the Treasurer's report is consistent with the financial statements as required by 2:391 sub 4 of the Netherlands Civil Code.

Amsterdam, 20 April 2007

PricewaterhouseCoopers Accountants N.V.

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 ECF initiatives:

- HIVOS, the Dutch Humanist Institute for Cooperation with Developing Countries
- UNICEF, the United Nations Children's Fund
- The Nordic Council of Ministers
- The Bank of Sweden Tercentenary Foundation (Riksbanken Jubileumfond)
- Dutch Ministry of Foreign Affairs, MATRA programme
- Dutch Ministry of Foreign Affairs (DCO)
- Open Society Institute Switzerland
- Swiss Agency for Development and Cooperation
- King Baudouin Foundation
- JVC
- National Committee for International Cooperation and Sustainable Development (NCDO)
- European Community
- Open Society Institute Liechtenstein
- SIDA Stockholm

LabforCulture was initiated by the European Cultural Foundation and developed with the support of the following organisations:

- European Union – Directorate General Education and Culture
- Kulturstiftung Des Bundes (with partner: Deutsches Informations Zentrum Kulturförderung)
- Robert Bosch Foundation
- Compagnia di San Paolo
- Dutch Ministry of Education, Culture and Sciences
- The Bank of Sweden Tercentenary Foundation (Riksbanken Jubileumfond)
- Polish Ministry of Culture and National Heritage
- Norwegian Ministry of Culture and Church Affairs
- Fritt Ord Foundation
- Calouste Gulbenkian Foundation
- Luxembourg Ministry of Culture
- Spanish Ministry of Culture
- Cypriot Ministry of Education and Culture

And its partners:

- ERICarts Institute
- Fitzcarraldo Foundation
- German Federal Agency for Civic Education
- On-the-Move.org aisbl



## Cover image

'ECF's Imprint, 2006'. The map shows where the ECF was active in 2006, pinpointing the location of grants projects, workshops, conferences, training events, etc.

## Text

David Cameron

## Production coordination

Lise Mathol

## Design

de C, Ris van Overeem, Amsterdam

## Photos

*p 5* Evgeny Umansky, Karpenko-Karpenko (Kaliningrad). *KatyaNastya, 2002-2005*.

*p 12/13* Akram Zaatar, *This Day, 2003*, video still, courtesy of the artist.

*p 14/15* Radmila Zivanovic. Festival of Urban Arts *ART GENERATOR, 24-27* August, 2005, Stip, Macedonia.

*p 16/17* Volga Yildiz, 2006.

*p 26/27* Photo by a teenager of Turkish living in Kreuzberg (Berlin, Germany), courtesy the Koman Foundation, 2006.

*p 28/29* Dmitry Bulatov, Pavel Saveliev. *Acephalus: Optical Models, 2005*.

*p 30/31* Katerina Attalidou, *Leaps of Faith, 2005*.

*p 36/37* Janine Prins, *Building Blocks, Lavender, Exhibition, evil Eddie* from 'Expeditie Europa, 2006'.

*p 52-65* Stefan Demming, Beograd 2006

## Printed by

Spinhex Industrie, Amsterdam

## Copyright

ECF 2007

## European Cultural Foundation

Jan van Goyenkade 5

1075 HN Amsterdam

The Netherlands

tel +31 20 573 38 68

fax +31 20 675 22 31

e-mail [eurocult@eurocult.org](mailto:eurocult@eurocult.org)

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