



report 2007

25 February

Culture rocks the city

An EU-supported awareness project called 'Active Citizens - Local Cultures - European Politics' resulted in a 26' TV documentary, 'Culture Rocks the City', which demonstrated how culture can radically change the image of European cities and coincided with the publication 'Guide to Citizen Participation in Local Cultural Policy Development for European Cities'.



January



1 March

Istanbul & Europe: Art in Turkey Today

The cultural richness of present-day Turkey could be sampled at an ECF evening of film, imagery and debate at Amsterdam's Nieuwe Kerk.

9 March

Diversity Makes the Difference? European Foreign Policy and Culture conference

Ján Figel, Sean Doyle, David Green, Gijs de Vries and Wolfgang Petritsch were keynote speakers at the conference which took stock of the current position of European cultural policy and outlined future strategic necessities.



9 March

New research publication

'A Cultural Dimension to the EU's External Policies - from Policy Statements to Practice and Potential.'

25 March

EU's 50th anniversary - but what about the next half century?

Fifty decision-makers, leading thinkers and opinion formers were asked to share their ideas and proposals for Europe's next half-century on the occasion of the 50th anniversary of the Treaty of Rome.



12 April

ALMOSTREAL goes Beirut

The ECF's support and research arts project ALMOSTREAL joined forces with the Lebanese Association for Plastic Arts Ashkal Alwan for a video initiative focused on the theme of storytelling. Eleven new video works by a young generation of Lebanese artists were premiered in Beirut.

'A Year in the Life of the ECF'

European Cultural Foundation

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12 May

The Princess Margriet Award

We were delighted to announce a new award that recognises outstanding contributions to cultural diversity in Europe. The ECF Princess Margriet Award is a fitting tribute to our former President.



7-8 June

Berlin cultural policy conference

How can cultural policy help make the most of Europe's cultural resources? This issue was tackled by the Fourth Federal Congress on Cultural Policy in Berlin.

9 June

Pop Culture Crosses the Mediterranean

What makes a good magazine? Why does a global brand pay more for an advertisement in Poland than in Sweden? What are the differences between North African and European hip hop? 50 editors of independent pop culture magazines from over 20 countries met in Casablanca to discuss these and many other matters.



July

12 May

ECF welcomes new President

HRH Princess Laurentien of the Netherlands was formally declared the ECF's new President. She took over from HRH Princess Margriet, who had been 24 years at the Foundation's helm.



8 June

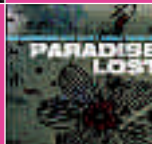
Cultural Policy Research Award 2007

The winner of the CPR Award was Amanda Brandellero for her proposed project 'Manufacturing diversity? Ethnicity and the commodification of culture in the cultural industries'. Amanda's research will shed light on the part played by ethnic minorities in developing the cultural industries.

9-11 June

Art as a Space for Negotiation

15 cultural organisers and curators from Europe and the Middle East met in Amman to consider three key challenges: how to develop local audiences while appealing to an international art market, how best to negotiate with international sponsors, and what role the artist can play in times of conflict.



10 June - 21 November

Roma Pavilion at the Venice Biennale

For the first time ever, this year's Venice Biennale hosted a 'trans-national' pavilion, featuring an unorthodox body of work which, if not exactly borderless, crosses many borders. We supported this initiative.

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





Preface

The unequivocal belief in the power of culture to promote understanding and trust among people across Europe lies at the heart of the European Cultural Foundation (ECF). We therefore support collaborative initiatives by artists working across borders and we advocate strong cultural policies. Depending on the task at hand, the ECF is an advocate, a catalyst, a platform for discussion and a grant provider.

Cooperation with partners from both the public and private sector is essential to all our activities. We greatly appreciate the generous support from a range of organisations, in particular from the lotteries in the Netherlands, mainly the BankGiro Lottery and De Lotto, whose funding reaches the ECF through the Prince Bernhard Cultural Foundation.

In 2007, we focused on projects that illustrate how sharing of differences can lead to greater understanding and respect. This theme is also central to the Princess Margriet Award, established in April 2007 by the Dutch Ministries of Culture and Foreign Affairs and the ECF in honour of the 24 years of her tremendous dedication to the ECF and cultural issues in Europe.

Our 2007 highlights range from a high-level conference on culture and EU foreign policy to supporting grassroots artistic projects impacting cultural actors in 48 countries. We helped initiate a European platform where cultural and socio-economic organisations gather and enter into dialogue with policymakers around cultural themes. The ECF also welcomed the first ever EU cultural strategy aimed at promoting a cultural agenda for Europe in a globalising world. We will engage constructively to make this a success.

Culture is unlike anything else: we are culture and culture is us. This broad meaning and reach of culture is a source of both inspiration and challenge for an independent, relatively small organisation such as the ECF. We need to be focused, aim to make an impact, show our relevance and communicate about what we do. We also need to remain alert to new trends.

I very much look forward to working with the members of the ECF staff, Board and Advisory Council. My commitment to the ECF stems from my strong belief that our free societies are only sustainable and durable if we invest in our cultures. Together with you, we will play our part in helping to gain recognition for the importance of arts and culture so that we can face the challenges of Europe's rich cultural landscape – to the benefit of us all.

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

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We offer support where it is most needed. We champion work that cuts across national borders; work that is innovative and takes risks.

We pick the best of the project proposals sent to us, help them get off the ground quickly, and offer follow-up support. We are on the look-out for projects with prospects – of forging new connections, finding new audiences, taking art to new places.

8 With our arts programme, we encourage open artistic exchange and new ways of exploring cultural diversity, especially in troubled places. Activities are chosen and supported by ourselves and the partners involved.

Young people and popular culture are the focus of our media work. We give youthful forms of expression greater exposure and analysis, and help make mainstream media accessible to the young.

Art travels across borders, and so must artists.

We fund the travel of artists and cultural workers as they make discoveries and connections across Europe and the Mediterranean.

Sending Out Roots & Shoots

Rhiz.eu www.rhiz.eu

One of the privileges of doing the work we do is that we get to encounter some of Europe's brightest sparks in the cultural sector – people brimming with enthusiasm and good ideas, looking for support.

We had a thought: What if we put these people in touch with one another, invited them to swap ideas for projects and share their experiences and stories online? Out of this thought, Rhiz.eu was born.

It's an arts project in its own right. In its first six months Rhiz.eu attracted over 1000 'members', featured the work of around 350 organisations, and showcased 200 cultural projects.

The site takes its name from a botanical term, rhizome, meaning 'a plant that sends out roots and shoots from its nodes'. Metaphorically, it describes social structures that are non-hierarchical, self-regulating, and formed peer-to-peer. Just like Rhiz.eu.

The site acts as a bridge between diverse communities. 'Discover, tell, share, play' is the banner across its homepage. Consider yourself invited.

€ 91,798 was allocated to rhiz.eu from the budget line Programme Activities.



Diversity in Venice

Some of the best contemporary art from around the world is showcased at the Venice Biennale. Countries are represented by prestigious artists whose work is housed in national pavilions. But what about the art of those who are not tied to any single nation, artists from communities that can be called trans-national?

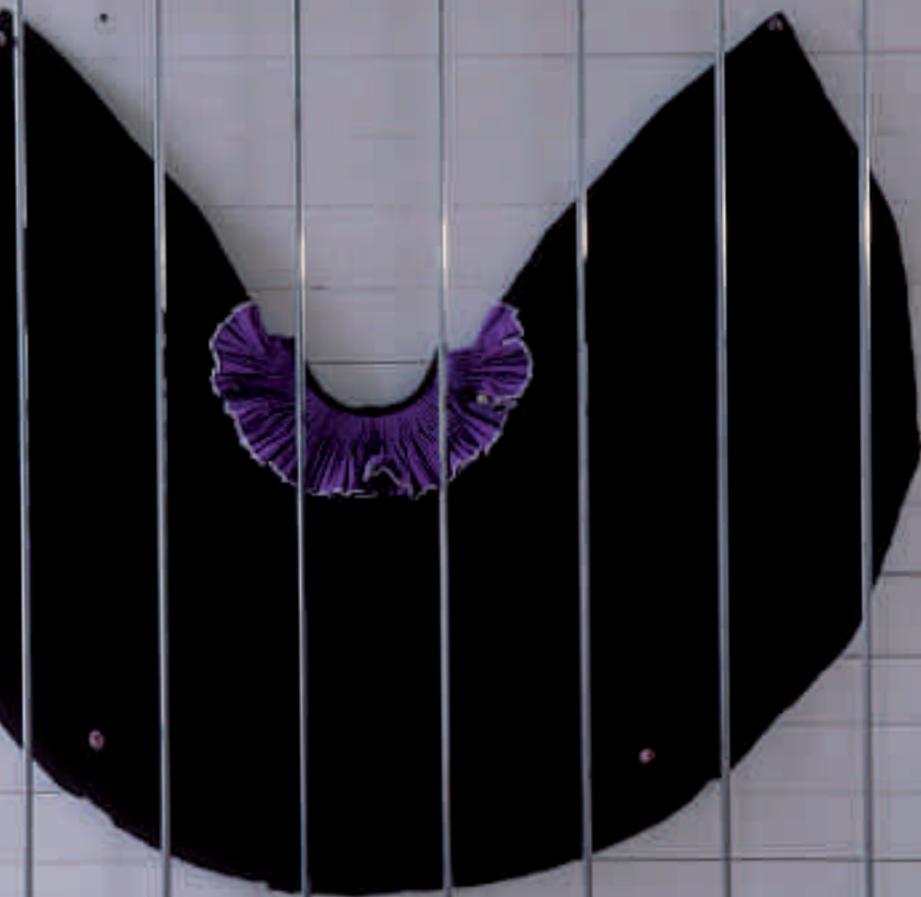
For the first time ever, the 2007 Biennale exhibited the work of Roma artists. We were right behind the project, helping to support this groundbreaking Open Society Institute initiative. We also co-organised a public debate with invited experts who considered art's response to issues of mixed belonging, temporary rootedness and cultural diversity. And with our partners we jointly commissioned the documentary film 'Paradise Lost, a journey in Roma art' by Dutch filmmaker Meral Uslu.

The exhibition challenged Europe's art world to admit such 'outsider art' into its hallowed halls. The work of sixteen Roma artists from eight European countries graced the centuries-old interior of the Palazzo Pisani. This was work which confronted, played with, and ultimately transcended common Roma stereotypes.

As the exhibition's curator, Timea Junghaus, remarked: 'We're the first truly European Pavilion.'

€ 37,465 was allocated to the Roma Pavilion in 2007 from the budget line Events. We also supported this project in 2006.





Seeing is Believing

theoneminutesjr www.theoneminutesjr.org

theoneminutesjr is a real success story. What started out as an obscure art-school experiment in the Netherlands – film students making minute-long videos – has caught the imagination of young people and broadcasters around the world. Training workshops, a website with a huge video archive, public screenings, TV slots, a prize-giving annual festival: this initiative has it all.

At its heart is a very simple idea. Give a group of young people video cameras (and some expert tuition) and see what they do and say with these in sixty seconds. What are their fascinations, fears and hopes? What is it they respond to in the world around them?

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This year there have been workshops in 21 countries. In the 2007 One Minutes Festival in Ghent, Belgium, there were four separate junior categories and the winners received a One Minutes statue and a high resolution video camera.

All the nominees were invited to the event. One of the winners, Christina Dubnytska from Ukraine, expressed the joy she felt at being nominated: 'I was so extremely happy and excited that I could not sleep that night. What I did first was of course watch the film once again and try to believe.'

We are delighted to be a leading player in this project, working with broadcast partners who run special workshops and screen one-minutes on TV and online.

€ 121,466 was allocated to theoneminutesjr from the budget line Programme Activities.



Telling Stories About Lebanon

When it comes to storytelling, it is always worth asking whose story is being told and who is telling it. In Europe, major media outlets often portray the Middle East in a way that neglects the actual, complex lives of the people who live there.

As part of our experimental arts project ALMOSTREAL, we got together with the Lebanese Association for Plastic Arts to create 'Video Works' – an initiative that gives a new generation of video makers the chance to make work that will be seen and heard.

ALMOSTREAL explores artistic collaboration as an advanced form of intercultural practice. 'Video Works' exemplifies the second of the project's five stages, with a focus on storytelling.

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Storytelling is a traditional and vital part of cultural life in the Middle East; when it emerges through a young art form, guided by young people, the results are striking.

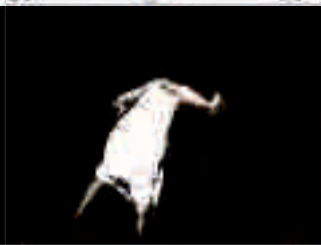
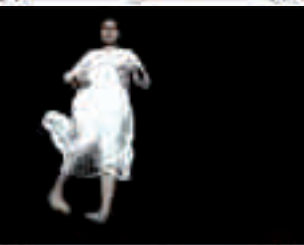
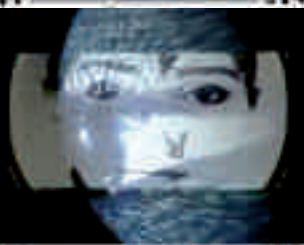
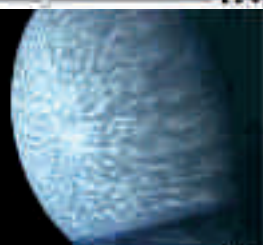
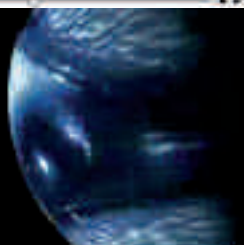
Eleven new video works were chosen, supported, and produced. They tell with delicacy and intricacy stories that need to be told: stories that offer 'an alternative route back towards daily life as a place of possibility'.

The works were premiered at Beirut's VideoAvril festival and were screened again in Ljubljana to accompany a session of our Mediterranean Reflection Group.

With such intriguing titles as 'Ghosts Have No Shadow' and 'Please Rewind Me Later', the videos are a source of delight. They can be viewed at www.almostreal.org.

Interdisciplinary workshops for young Lebanese digital artists follow up on the promise shown in 'Video Works'.

€ 156,116 was allocated to ALMOSTREAL from the budget line Programme Activities.



**Grants
awarded
in
2007**

ECF Grants Awarded (All amounts in Euro)

- Aksioma - Institute for Contemporary Arts, Ljubljana **Slovenia 30,000** www.aksioma.org
- Al Mawrad al Thaqafy **Egypt 15,000** www.mawred.org
- Al-Ma'mal Foundation for Contemporary Art **Palestinian Authorities 25,000** www.almamalfoundation.org
- Artfactories **France 15,000** www.artfactories.net
- Artneuland **Germany 10,000** www.artneuland.com
- Asa Djinnia - Tarek Atoui **France 7,900**
- Association Internationale pour la Biennale des Jeunes Créateurs de l'Europe et de la Méditerranée **Belgium 25,000** www.bjcem.org
- Bettina Knaup **Germany 35,000**
- Bomba Suicida **Portugal 6,000** www.bs cultural.org
- Brouhaha International **United Kingdom 10,000** www.brouhaha.uk.com
- Bundesverband Deutscher Kinder- und Jugendmuseen / BVKJM **Germany 25,000** www.bv-kindermuseum.de
- Center for Contemporary Art, Chisinau KSA:K **Moldova 17,200** <http://www.art.md>
- Central and East European Book Projects **Netherlands 100,000** www.cee bp.org
- Centre for professional development in culture, arts & media **Serbia 6,600** www.arts-mediaconsulting.org.yu/
- Centre for the Development of Arts Education **Ukraine 4,750**
- Cie 13 **Belgium 28,000** www.cie13.be
- City of Women **Slovenia 15,000** <http://www.cityofwomen.org>
- Compagnie Pierre Deloche **France 18,000** www.deloche-danse.com
- CONCORD (European NGO confederation for Development and Relief) **Belgium 8,840** www.concordeurope.org
- D Media Association **Romania 23,650** www.dmedia.ro
- Dance Agency TSEH **Russia 9,000** www.tseh.dance-net.ru
- Dancing on the Edge Foundation **Netherlands 7,500** www.dancingontheedge.nl
- DZMP Krsko **Slovenia 15,000** www.drustvo-dzmp.si
- European Music Council **Germany 9,000** www.emc-imc.org
- e-werk weimar e.V. **Germany 13,750** www.strassenbahndepot.info
- Filmmor Women's Cooperative **Turkey 14,700** www.filmmor.org
- Free Theatre **Latvia 20,000**
- Fundacja Together Polska **Poland 9,000** www.together.org
- Future Worlds Center (legal name: Cyprus Neuroscience and Technology Institute) **Cyprus 20,000**
www.cnti.org.cy, www.everybodys-song.net
- Goethe Institut Amsterdam **Netherlands 6,000** www.goethe.de/amsterdam
- gold extra **Austria 22,000** www.goldextra.com
- Installation LX **Luxembourg 20,000** www.lx5.net
- Institute of Culture and History **Netherlands 10,000** www.hum.uva.nl/ich/
- KYRNEA INTERNATIONAL **France 10,000** www.kyrnea.com

Maqamat Theatre Dance	Lebanon	10,000	www.maqamat.org
Movimiento	Germany	25,000	www.movimiento.com
Multicultural Centre Prague	Czech Republic	10,000	www.mkc.cz
NAUTE	Greece	17,150	www.art-naute.org
Network of ECF Fora, Irish committee	Ireland	7,500	
NewYorkRioTokyo e.V.	Germany	15,000	www.nyrt.net
NISI MASA	France	15,000	www.nisimasa.com
Notre Europe	France	10,000	www.notre-europe.eu/
Oranim Academic College of Education	Israel	5,000	www.oranim.ac.il
OWH TV Studio	Moldova	10,500	www.owh.md
Radiojojo gGmbH	Germany	12,000	www.radiojojo.de , www.world-childrens-radio.net
Rimini Protokoll GbR	Germany	30,000	www.rimini-protokoll.de
S.M.A.K. Stedelijk Museum voor Actuele Kunst	Belgium	20,000	www.smak.be
Studentska Zalozba	Slovenia	9,990	www.studentskazalozba.si
The Blue Noise Department	Netherlands	17,200	www.thebluenoise.nl
The FabriC Association	Bulgaria	10,000	www.fabrikata.bg
The Israeli Center for Digital Art	Israel	15,000	www.digitalartlab.org.il
The Serious Road Trip	France	1,000	www.theseriousroadtrip.org
Theater an der Parkaue	Germany	8,000	www.parkaue.de
Theater und Kunst Diletta Benincasa	Germany	18,000	http://www.theater-und-kunst-diletta-benincasa.org
Underconstruction e. V.	Germany	20,000	www.underconstructionhome.net
WHITE NIGHTS FESTIVAL	Estonia	5,500	www.teetkask.com
Young Arab Theatre Fund a.i.s.b.l	Belgium	15,000	http://www.yatfund.org

Total Balkan Incentive Fund for Culture grants	406,650
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Total ECF grants	918,730
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Total Grants Awarded in 2007	1,325,380
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Balkan Incentive Fund for Culture

The Balkan Incentive Fund for Culture, for cultural cooperation projects in and with South East Europe, was launched by the ECF, Hivos (the Dutch Humanist Institute for Cooperation with Developing Countries), the Open Society Institute (OSI), and Foundations in Albania, Bosnia & Hercegovina, Kosovo, Macedonia and Serbia. The Swiss Agency for Development and Cooperation has supported the fund since 2006.

ACADEMICA Serbia **21,750** www.academica.org.yu ; www.e761.org ; www.openarcfest.org

artists association Tac.ka Bosnia-Hercegovina **4,000** www.tacka.prijedor.com

BACACI SJENKI - SHADOW CASTERS Croatia **22,000** <http://shadowcasters.blogspot.com>

Balkan Rock Council/Wired Network Bosnia-Hercegovina **5,500** www.wired-culture.org

Creative Artists Association Lanterna Bosnia-Hercegovina **20,000** www.kratkofil.org

Cultural Center Rex Serbia **8,600** www.rex.b92.net

eFM Radio Bosnia-Hercegovina **12,500** www.efm.ba

Euro-Balkan Institute Macedonia **15,000** www.euba.org.mk; www.identities.org.mk; www.gendersee.org.mk

Factum Croatia **14,000** www.zagrebdox.net

KD Integrali Slovenia **7,000** www.integrali.si

Kontekst Serbia **15,000** www.kontekstgalerija.org

Kriterion Bosnia-Hercegovina **7,500** www.kriterion.co.ba

Kulturmobil Serbia **22,500** www.kulturmobil.co.yu

LABIRINT Art organisation Croatia **25,000** www.brokenships.com

Line initiative and movement Macedonia **15,000** www.line.com.mk

Ngo Kiosk Serbia **20,000** www.kioskngo.org

POLISFEST Serbia **18,600** www.romartfest.com

Prostory Montenegro **29,200**

Sarajevo Center for Contemporary Art Bosnia-Hercegovina **28,750** www.scca.ba , www.pro.ba

Stacion Center for Contemporary Art, Pristina Kosovo **25,000** www.stacion.org

STATION Serbia **30,000** www.dancestation.org

theatre nomad United Kingdom **10,000** www.theatrenomad.com

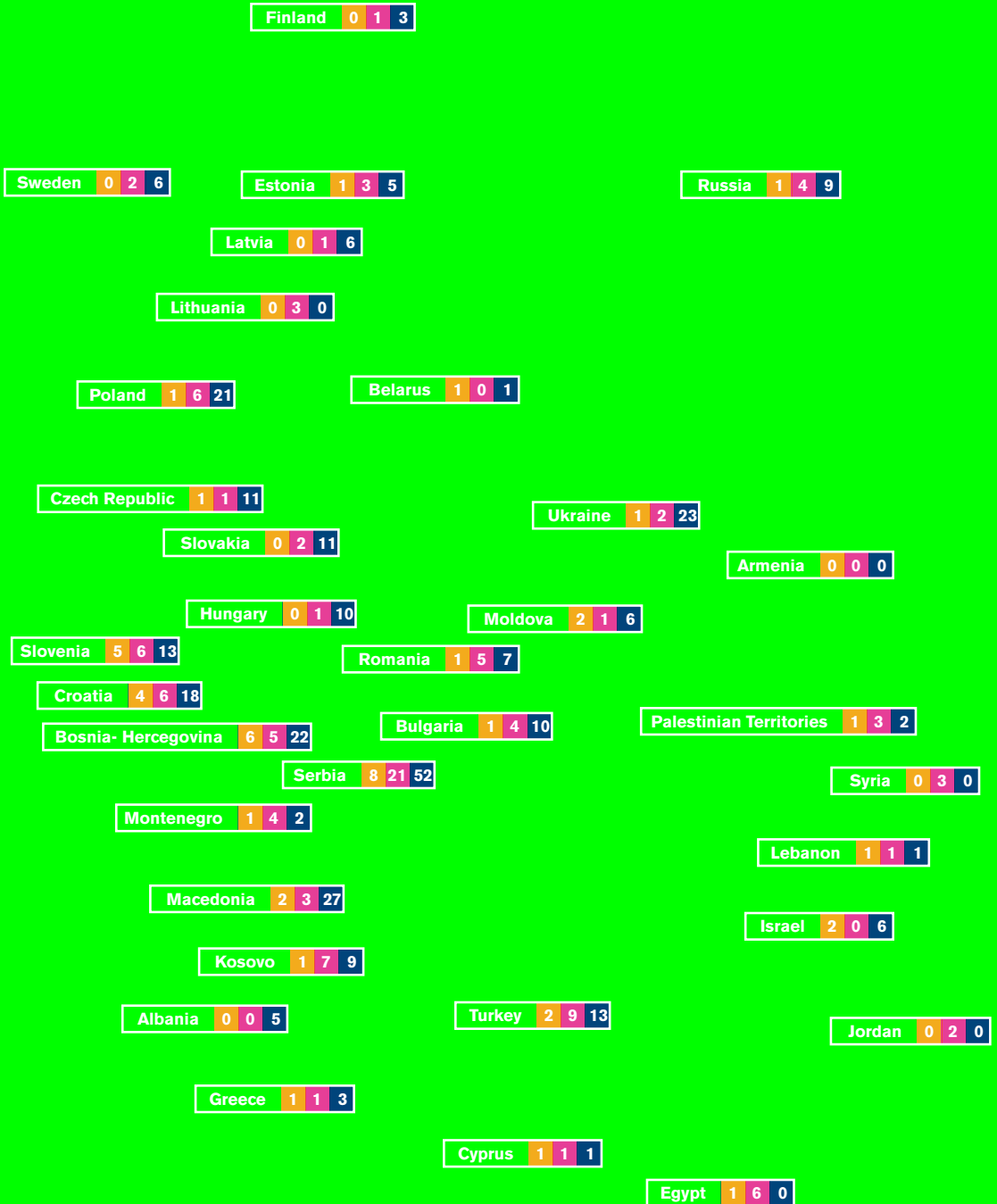
What, How and for Whom / WHW Croatia **29,750** www.whw.hr

As this ECF grants map reveals, our funding reached the cultural sector throughout Europe and even further afield in 2007. Here you can see the number and location of grants awarded, applications received and partners involved.

For example, 33 applications were received from organisations in France in 2007, of which 7 were successful, with 7 organisations from France being involved as partners in other supported projects.



country	grants	partners	applications
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We campaign for culture so that artists have an effective voice in the political arena. We support those who bring much-needed change to cultural life in challenging environments. And we reflect and act on the big cultural issues facing a diverse Europe.

Culture can be a unifying force. Our campaigning urges Europe's policymakers to value culture as a means of bringing communities closer together.

This is as true for local communities as it is for Europe in its relations with the rest of the world.

Social and political instability have weakened the structures that support culture in parts of Europe and neighbouring regions. We offer skills training and other forms of support to the cultural sector in these places.

And with our expert 'reflection groups' and research initiatives, we tackle cultural challenges in a way that turns analysis into practical solutions.

Sustaining Culture

Culture sustains us in our lives, but what sustains culture? In places of transition, of social and political instability, very little can be taken for granted. That's why we work in such places, helping individuals and organisations sustain cultural life locally and cooperate with their peers internationally.

In 2007 we ran capacity development projects in Turkey, Russia and Slovakia.

This was our experience in the Russian 'exclave', Kaliningrad....

Kaliningrad, Russia

Nestling between Poland and Lithuania, Kaliningrad is a Russian seaport with a uniquely European position. It has a fascinating mix of cultures and a cultural sector driven by enthusiasts who are trying to fulfil the region's artistic and cultural potential. We met them at our capacity development training sessions – training which sought to improve cultural management, policies and networking within the region and beyond.

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The project started with an individual contact, grew into an ECF grant, and in 2005 became an ongoing multi-annual project.

Did we succeed? Did they succeed? Here is what they had to say:

Inna Vyshemirsky, co-founder of the NGO 'Open Sea', praised the pragmatic nature of the training. Getting financial support is a struggle for artists and cultural organisations everywhere. More so in challenging environments. 'In Russia it is tough to find financial support in the sphere of culture,' Inna said. 'Our projects are expensive. We learned a lot about financial partnerships and how to get the financial support you need to make your project become a reality.'

In our capacity development work, we insist on the use of local expertise, harnessing and honing the skills that are locally available. Expertise is not simply 'imported'. There are good reasons for this.

As **Andrey Popov**, First Vice-Minister for Culture in Kaliningrad Oblast pointed out, 'Often, European trainers did not have the local expertise needed to understand the issues at stake. They approached topics from a European point of view. Now we have a bilateral learning process with interesting discussions and new ways to explore.'

All of those who took part in the training sessions seem to be agreed on one thing: there is now a more connected cultural community in Kaliningrad. **Elena Tsvetaeva**, Director of the National Centre for

Contemporary Arts, welcomed the breaking down of barriers: 'People from the contemporary art scene were perceived, even by colleagues, to be "strange", indefinable. There was a certain prejudice about how we are or might be. The day-to-day contact of the training sessions took away this barrier.'

Now there is a sense that the various actors are striving towards a common goal. Previously – as **Tatyana Ivanova**, Head of NGO Dom Zamok, remarked – 'Public institutions and NGOs were developing in their own ways, without consulting each other.'

Elena Ryabkova, Head of the Kings Gate historical and cultural centre, spoke of a 'joint mind' created by the training. **Svetlana Sokolova**, Director of Kaliningrad's historical museum Friedland Gates, agreed: 'I was very happy to see the development of strong genuine interest in each other's work and organisations. Discussions lasted till late at night. This surely also contributed to us being able to develop a strong common vision for the cultural sector of the region.'

'Innovative Strategies for Local Development - Capacity Building for Cultural Organisations in the Kaliningrad Region' is an ECF project partly funded by the European Union and the Nordic Council of Ministers, implemented in cooperation with Transit Agency, Kaliningrad.

€ 75,115 was allocated to the Kaliningrad project within the ECF Capacity Development programme (€ 266,354 in total) from the budget line Cultural Policy Development.

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Diversity's Rainbow

2008 is to be the European Year of Intercultural Dialogue. When we first heard about this plan, we decided that the cultural sector should spearhead an alliance of civil society actors to make sure that the Year is a success and has a lasting legacy.

We got together with one of our strong partners, the European Forum for the Arts and Heritage (EFAH), and set about organising this alliance. We were soon joined by a whole host of organisations from many different fields – education, youth, social affairs, human rights, migration, anti-discrimination, and others.

What emerged was the Civil Society Platform for Intercultural Dialogue – now also known as the Rainbow Platform. The aims were clear:

- To find out what works and why in the field of intercultural dialogue, and to share this knowledge widely.
- To make policy recommendations to those who have the power to effect change.
- To help the EU prepare for the 2008 Year, and to make a contribution to sustainable policies for diversity beyond 2008.

By the end of 2007, over two hundred organisations were actively involved in the platform. As well as meeting twice, in Lisbon and Brussels, the platform conducted a wide-ranging consultation which resulted in a 'Rainbow Paper' which outlines the main principles of intercultural involvement.

While warning against the misuse of the term 'intercultural dialogue', the paper states positively that such dialogue can become one of the ways we talk about and address inequality and tension in society.

With the platform's findings due to be presented at the January launch of the European Year, 2008 is set to start with a rainbow!

Main partners: European Forum for the Arts and Heritage (EFAH) and Network of European Foundations (NEF).

€ 30,000 was allocated to the Civil Society Platform for Intercultural Dialogue in 2007 from the budget line Cultural Policy Development.

This project was also supported in 2006.



Diversity Making the Difference

How does the European Union engage with the rest of the world? Can it be a force for good – a bright example of how cooperation and diversity can thrive hand-in-hand? The push to include culture as an important consideration in the EU's external relations has been gaining momentum over recent years, in conferences, research projects and publications.

We like to think that we have played a key part in this development. On 9 March 2007, at the Peace Palace in the Hague, we brought together European and national policymakers, representatives of cultural institutes and the foundation sector, artists and media representatives for a conference on culture and EU foreign policy. This gathering was aptly titled 'Diversity Makes the Difference'. Its declared objective was to examine 'whether an enhanced and more structured cultural component within the EU's external relations policy is desirable and feasible'.

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There was no doubting the interest and seriousness of this topic for the political decision makers present. Such an engaged response would have been unthinkable just a few years ago. Developments such as the European Commission's first-ever communication on culture show that culture is moving centre-stage in the European project. At last we have an 'agenda for culture' in EU politics!

The prospects for advanced cultural cooperation between the EU and third countries were debated fully. A set of practical and policy recommendations now known as the Hague Recommendations were publicised after the event. They propose that a framework be put in place to enable the European Council, Commission and Parliament to develop a cultural component to EU foreign policy. They also ask the EU to appoint a dialogue partner for regular consultation with representatives of national cultural institutes and agencies (EUNIC) as well as foundations and cultural networks.

The specific measures they call for include further research, the creation of a flexible fund to support pilot cooperation projects, and the training of European and non-European cultural managers to overcome administrative obstacles to cooperation.

The subject of the Hague event was followed up at the German Presidency's culture conference, 'Kultur macht Europa', held in Berlin on 7-8 June 2007. We will continue to pursue our interest in culture and EU foreign policy in partnership with others throughout 2008.

Conference partners: Goethe-Institut for EUNIC Amsterdam and the Dutch Service Centre for International Cultural Activities (SICA).

The main funding for this project came from the 2006 budget.



LabforCulture – one website, 50 countries, 5 languages www.labforculture.org

All the info about cultural cooperation in Europe can now be accessed through our fast-growing initiative, LabforCulture. This is a unique tool for artists, cultural professionals, organisations and networks across the 50 countries of Europe. It is also a platform for cultural cooperation between Europe and the rest of the world. By December 2007, LabforCulture.org had tripled its number of visitors.

Here the arts and culture sector can discover funding possibilities, get the latest cultural news, post blogs, search contacts through the online profiles or simply make an announcement about an arts event. The site is in five languages: English, French, German, Polish and Spanish.

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In 2007, LabforCulture developed a Business Plan for 2008 – 2012. The plan was presented at the annual LabforCulture Assembly 2007 in November, hosted by the Calouste Gulbenkian Foundation, Lisbon.

LabforCulture also commissioned the research publication, *A cultural dimension to the EU's external policies - from policy statements to practice and potential*, compiled by Rod Fisher and published by Boekman Studies, Amsterdam.

LabforCulture and documenta 12 magazines collaborated to present two dynamic workshops on online publishing during the hundred days of documenta 12 (June-August 2007). The workshops were relayed to the wider community through daily blogging, links to podcasts and online debate. LabforCulture also had blog reporting at events such as the Istanbul Biennale and key cultural conferences across Europe.

Marking its first anniversary with an experimental online project, LabforCulture invited proposals for curatorial concepts, choosing 'Victim's Symptoms' by Ana Peraica (Croatia/the Netherlands). The project, to be launched in spring 2008, will link artists, theorists and the online cultural community in debate.

€ 928,264 was allocated to LabforCulture according to its own budget line.

find ideas
find events
find people
find money
find venues
find debates

One website, 50 countries and
5 languages. It's never been easier to
know about everything that's happening
across Europe in arts and culture.

www.labforculture.org

Cultural diversity is a reality which we live and in which we live – a reality that is complex and has many layers.

As a cultural organisation with a European outlook, we want to explore the role of arts and culture in reflecting and affecting contemporary diversity in Europe. We believe that we can add value to the diversity debate. We have longstanding experience of tackling issues of Europe's regional diversity. But what about issues arising from the changing composition of our societies – especially our cities – due to migration? Not to address the 'new citizens' in our midst would mean missing an opportunity.

We are refocusing our activities to include Europe's new communities as much as possible. Our goal is to make sure that the many diverse creative voices of Europe are heard. The campaigning element of our work is increasingly hitting home as politicians wake up to the danger of ignoring culture at a time of rapidly growing cultural diversity. We are less intent on discovering political 'solutions' than on enriching the cultural space that is Europe.

Our diversity focus is an attempt to come to grips with what is happening in society in Europe today. The focus will have a strong impact on everything we do and stand for. We will use what we discover to change ourselves as an organisation, so that we more accurately reflect and serve the diversity within our societies. And we hope to inspire others to do likewise.

Diversity on Film

We backed an exciting project connected with three of Europe's premier cultural events and involving young people. The project's aim? To explore cultural diversity and intercultural dialogue through the medium of film.

Art school students from seven European countries took part in film workshops at the Berlinale and Kassel's dokumenta 12. They were coached by top professionals while creating their parts of the film 'I See You: The Language of the Arts and Intercultural Dialogue', which was screened in Turin prior to the 25th Turin International Film Festival.

At the workshops, the students discussed Europe's cultural diversity with filmmakers, scholars of cultural theory, and foundation leaders. In small teams, they produced short 'movies', with 18 videos making the final cut.

Under the artistic guidance of filmmaker Ove Nyholm and artist Kirsten Langkilde, the young students created a rich, multifaceted collage of contemporary European topics related to diversity.

Partners: Network of European Foundations (NEF), European League of Institutes of the Arts (ELIA) and Berlin University of the Arts (UdK).

The main funding for this project came from the 2006 budget.



Reflecting the Mediterranean

Contemporary creation in the Middle East, North Africa and Turkey; the political and artistic challenges of cooperation with European cultural actors. This was the remit of the Mediterranean reflection process we set in motion. In a spirit of trust and openness, artists and cultural actors from the region took centre stage, set the agenda and asked their own questions. The findings of the process will appear in a publication due out in 2008. In the meantime, here is a brief record of where they met in 2007 and some of the things that were said.

Algiers, Algeria

Financing Culture

What takes the place of the State when the State begins to withdraw? The free-market economy, but this can take time to bed down, and values only whatever sells.

Starting from the Algerian experience of state disengagement, this workshop teased out relations between State, private and international funding of culture.

Finding a role for the State while avoiding too much red tape and restriction is one aim. Then there is the international dimension: not only the part played by funders and curators from abroad, but Europe as a desired, if mistrusted, partner.

Might the fresh impetus of foreign funding lead to greater experiment, a radical cultural avant-garde?

Partner: Editions Barzakh

Amsterdam, the Netherlands

Istanbul, Turkey and Europe

Istanbul has a 'can-do' culture in which artistic expression flourishes, though resources and proper structures are in short supply. International funders, attracted by the city's contemporary art, are stepping in to the breach. But what do they want? What will their money bring?

Cooperation is desired in Turkey, but cooperation on an equal footing. EU membership is a good dream for some, but Turkey is large, complex. As one workshop participant put it, 'In Anatolia, it is difficult to talk about the EU. But it is also difficult to talk about Istanbul!'



Ljubljana, Slovenia

Balkan-Mediterranean cooperation

Two regions developing an interest in each other, inching closer to cooperation. Two regions with a lot in common. But what do they really share?

Restricted space: in Serbia – ‘Public space, which used to be an arena of change, has transformed into a circus of easy entertainment and consumerism’; in Turkey, ‘an independent space is a dangerous place: it will always be put under police control!’

Lack of funding and policies and frameworks; obstacles to mobility, and to cooperation in the midst of conflict.... Cultural actors from both regions have much to work on, and are clearly determined to join forces.

Partner: Bunker Ljubljana

Amman, Jordan

Art as a Space for Negotiation

'Producing art is always serious but it becomes even more sensitive in crisis situations and especially when it is funded from the outside.' The report of this meeting of fifteen cultural actors from Europe and the Middle East goes on to list some key findings.

Not surprisingly, there is a call for funders to support long-term collaboration between practitioners and organisations within the region. But there are sharp words for funders too.

Very few foundations are willing to take risks, and they tend to value artistic practices for what these can achieve socially or politically. Art needs to be understood in its context, and artists and others need to *train* funders to understand.

Partner: Makan House of Expression

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Alexandria, Egypt

Conclusions

At the final meeting in Alexandria we described our proposed new ECF Placement scheme, which will address the lack of knowledge of local context and practice by enabling young European cultural actors to come to the region and work on a specific project with an organisation there. The Alexandria meeting also gave everyone a chance to draw some conclusions for the future. The reflection process may be at an end, but its reverberations will be felt for some time to come. 'Be aware that change has occurred among us,' the participants reminded themselves.

Partner: Al Mawred (Culture Resource)

In 2007 € 50,372 was allocated to the Mediterranean Reflection Group from the budget line Cultural Policy Development.



Change through Culture in the East

Culture has the potential to reconcile conflicts, develop communities, improve the quality of life and build links across social and historical divides. Europe is waking up to its eastern side. Across the Carpathian mountains, the enlarged EU now has three immediate neighbours: Belarus, Ukraine and Moldova. Three countries that for decades were separated from much of Europe, and that are far enough out of sight to remain out of mind. Not much is widely known about their proud cultural heritage and rich potential. Time to find out, then.

In 2007 we joined forces with the German Marshall Fund of the United States to set up an Eastern European reflection process. Its main purpose was to explore the role of culture and cultural actors in promoting change in Belarus, Ukraine and Moldova. How could the arts help to make these societies more democratic, modern and European in outlook?

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The first task was clearly one of discovery. We needed to know exactly what was happening – how the arts are contributing to social change – within the cultural sector of each country.

Country reports were made, and their findings corroborated at a series of meetings with influential cultural actors in the three countries. A synthesis of the three reports proposes a number of ways to assist the cultural actors of change.

The recommendations have already made an impact at EU level, having featured in a discussion of 'culture as a catalyst of EU foreign policy objectives' in a meeting organised by the European Commission (Brussels, 6 December). But they are not simply for others to achieve. They show us the way ahead in our own work in Eastern Europe.

This was the first phase of a reflection process which will continue through 2008 to 2009. A final publication with the results of the East European Reflection Group, interviews, essays, and examples of positive change in the region will be published in 2009.

€ 51,999 was allocated to the East European Reflection Group from the budget line Cultural Policy Development.



Three Steps Beyond

We stimulate new creative projects that cross cultural divides with our mobility fund STEP *beyond*.

It is astonishing how much can be achieved with an average spend of € 537.50 on each 'Step-beyonder'.

Here are glimpses of three of the 178 projects supported by the fund in 2007.

Melting the Ice

Two performing artists and a cameraman travelled from Bulgaria to Sweden for an artistic encounter aimed at melting the ice between two countries that know little enough about each other. A chance meeting between members of a Bulgarian NGO called IME and an all-female Swedish performance group inspired the project. As the Bulgarian performance artists put it, 'We decided to bring some of our Southern Balkan vibes and hot expression/aggression to snowy Sweden! Their performance in Haparanda's town square included projecting an interactive video, 'Melting the Ice', onto a large ice cube which was literally melted by fire-juggling and salt drawings. The locals had seen nothing like it!

Transformations

Territory of Desire is a collaborative project which weds art to cultural, spatial, environmental and social issues. Recently the project has focused on the South Caucasus. Dutch photographer Dirk-Jan Visser chose the territory of Georgia to focus his lens on. His journalistic research project looked at transformation in the country. Industrial transformation was plain to see. 'In Tbilisi there are huge industrial plants which do not operate anymore. In these massive areas, small businesses such as iron welding and the production of concrete blocks are developing! One worrying human development is the difficult fate of so-called 'internally displaced persons' in Georgia. Dirk-Jan made a series of portraits of refugees that highlights their plight.

Beyond Words

A new production based on 'gesture theatre' is just one outcome of a collaboration between French and Romanian theatre groups. Alexandre Dufour of ECHO performance company described well the revelatory nature of his Romanian travel: 'Seeing works so complex and deep as those of Tom Stoppard, Plaute, Carlo Gozzi and Shakespeare in the Romanian language and without subtitles and being able to understand the main issues of the stories – this for me was a revelation. I discovered the greatness and the universal reach of the actor's work. This particularity stunned me. As an actor, it also gave me the desire to work in a foreign language, to research those instruments the actor can use to transcend language.'

€ 128,196 was allocated to STEP *beyond* from the budget line Programme activities.



Publications

ECF Network

Governing Bodies

External Advisers

ECF Team 2007

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Publications

The ECF's East European Reflection Group published reports on Belarus, Moldova and Ukraine, giving a balanced view of the intertwined political and cultural issues at stake in these countries. There is also a companion report that presents a synthesis of the main cultural-political challenges facing the three countries. The reports can be downloaded from <http://www.eurocult.org/we-advocate/stimulating-reflection-debate/east-european-reflection-group/>

'A Cultural Dimension to the EU's External Policies: from Policy Statement to Practice and Potential' was commissioned by LabforCulture. The book confirms and illustrates the practical potential for a cultural dimension to EU foreign policy. Compiled by Rod Fisher and published by Boekmanstudies.

'Guide to Citizen Participation in Local Cultural Policy Development for European Cities', by Jordi Pascual i Ruiz and Sanjin Dragojevic, published by Interarts Foundation (Barcelona), ECUMEST Association (Bucharest) and the ECF. Copies of this book are available in English, Spanish, French and Ukrainian and can be downloaded from <http://www.eurocult.org/key-documents/>

The Arabic version of our publication **'Arts Management in Turbulent Times - Adaptable Quality Mangement'**, written by Milena Dragicevic Šesic and Sanjin Dragojevic and translated by Nihad Salema, is available as a pdf download from the ECF website at <http://www.eurocult.org/key-documents/>

E-zines

Seven digital newsletters or 'ezines' appeared in 2007. Each went out to around 7000 readers, bringing them our top stories linked to updates on the ECF website.

Website

The ECF website was expanded to include a media library of online video material and project-related visuals. 400 people took part in a user poll which rated our website highly; their input was used to update and refresh the site. A new homepage section presents the stories of people and projects related to our work.

The ECF's Network of Fora

Consisting of individuals who are distinguished in various fields and who share our goals and values, the ECF Fora assist us in our work across Europe. They also have their own, related goals and pursue their own programmes of activities. Many of them are closely connected with partner organisations. For instance, the Polish Forum is represented by the Krakow-based Villa Decius Association.

Some of the highlights of ECF Fora activities in 2007 include the **Polish Forum's** international conference 'Captive Mind Revisited', which reflected on the 'enslaving of minds' that took place in the Soviet bloc countries. The revitalised **Bulgarian Forum** has also organised an important conference, on 'New Dimensions of Intercultural Dialogue in Bulgaria and South East Europe'.

The **Czech Forum**, supported by the Multicultural Centre Prague, is pursuing a project on labour migration in the region. Recently it has also staged a series of readings involving 'migrant authors', with accompanying debate on issues of national identity, multiculturalism and migration, at the Prague Book Fair.

The **German Forum** has taken advantage of the lively German competition for the 2010 European Cultural Capital to contribute to the debate on the scheme, while the **Irish Committee** has conducted a research, debate and publication project on 'the New Irish Communities', promoting effective professional education for pluralism and intercultural development. This will be followed up by the project 'New Europe – New Ireland', which is currently in preparation.

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Portuguese Forum of the European Cultural Foundation
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M. Guilherme d'Oliveira Martins, President

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Svenska Kommittén för Kulturellt Samarbete i Europa
e-mail: ulla.raschanderson@bredband.net
Ms Ulla Rasch Anderson, Executive Secretary

SWITZERLAND

Currently under review

UNITED KINGDOM

European Cultural Foundation
U.K. Committee
e-mail: intelculture@yahoo.co.uk
Mr Rod Fisher, Director

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 Laurentien 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 the 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 of the Foundation reflects European diversity.

Board as at 31 December 2007

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

Chair

Ms Kathinka Dittrich van Weringh (D) (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 Kalf (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 Bernard Focroulle (B)	Director General of Festival d'Aix en Provence; Former Director of Theater De Munt
Mr Piero Gastaldo (I)	Secretary General, Compagnia di San Paolo Foundation
Ms Shreela Ghosh (UK)	Deputy Director, Institute of International Visual Arts, London
Ms Sonja Licht (SR)	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

Mr Cees Brekelmans (NL)	Representing the Prince Bernhard Cultural Foundation
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The following members of the Board and the Advisory Council have moved on. The Foundation would like to thank them for giving so generously of their time during their term of office.

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)
Mr Jaak Aaviksoo (EE)	Minister of Defence, Estonia; Rector, University of Tartu
Mr Jean-François Leguil-Bayart (F)	Professor; member, Centre d'Etudes des Relations Internationales, Institut d'Etudes Politiques; Président du Fonds d'analyse des sociétés politiques
Duke Karl von Schwarzenberg (CH/CZ)	Minister of Foreign Affairs, Czech Republic

Mr Otto von der Gablentz passed away in July 2007. For the European Cultural Foundation, Otto was a central and unique personality, as a governor, as an intellectual, and as a friend. He was a great European. His ideals and actions will be remembered as an inspiration to all at the Foundation.

Advisory Council as at 31 December 2007

Chair

HRH Princess Laurentien of the Netherlands (NL)*

Members

Mr Waldemar Dabrowski (PL)	Former Minister of Culture, Poland
Mr Pavol Demes (SK)	Director for Central and Eastern Europe of the German Marshall Fund of the United States
Ms Nuria Enguita Mayo (E)	Chief curator, Fundacio Tapies
Ms Andrée van Es (NL)	Former MP; Director-General for Kingdom Relations and Governance, Dutch Ministry of the Interior and Kingdom Relations
Ms Rayna Gavrilova (BG)	Former Deputy Minister of Culture; Former Executive Director Open Society Foundation/ Sofia; Director of Trust for Civil Society in CEE
Mr Rien van Gendt (NL)	Member of the Governing Council of Van Leer Group Foundation
Ms Ekaterina Genieva (RU)	Director General, Library for Foreign Literature, Moscow
Ms Laura Kolbe (FIN)	City Counsellor Helsinki; Professor, Helsinki University
Mr René Kubásek (CZ)	Adviser to the Czech Minister of Foreign Affairs; Former Czech representative at the International Visegrad Fund
Lord Robert MacLennan of Rogart (UK)	House of Lords Spokesperson on Europe
Mr Wolfgang Petritsch (A)	Ambassador and Permanent Representative of Austria to the OECD in Paris
Mr Jacques Pilet (CH)	Journalist and Adviser to the Director, Ringier SA, Switzerland
Mr Erik Rudeng (N)	Director, Freedom of Expression Foundation (Fritt Ord)
Mr Paul Scheffer (NL)	Writer, journalist
Mr Jacques H. Schraven (NL)	Deputy Chairman of the Corus Group plc; Chairman of the Supervisory Board of Corus NL B.V.
Mr Görgün Taner (TR)	Director, Istanbul Kültür ve Sanat Vakfı
Mr Vassilis Voutsakis (GR)	Lecturer, University of Athens; lawyer; Former Adviser on Culture to Premier Simitis
Mr Gijs de Vries (NL)	Senior Fellow, Netherlands Institute of International Relations, Clingendael

Observers to the Advisory Council

Mr Cees G.A.A. Brekelmans (NL)	Representative, Prince Bernhard Cultural Foundation
Ms Adriana Esmeijer (NL)	Director, Prince Bernhard Cultural Foundation
Mr Robert Palmer (UK)	Director, Directorate Culture, Cultural and Natural Heritage, Council of Europe
Mr Max Sparreboom (NL)	Director, Praemium Erasmianum Foundation

External Advisers

The external grants advisers assess the ECF grant applications.

External Advisers for the ECF Grants programme

Ms Jeanneke Den Boer (NL)
Ms Christel Hartmann-Fritsch (D)
Ms Aleksandra Jovicevic (SR)
Ms Marion Mangeng (A)
Mr Miguel Torres (P)
Ms Malgorzata Sternal (PL)
Ms Diana Spiegelberg (UK)
Ms Stéphane Blanchon (F)

ECF Board Representatives in the Grants Advisory Committee

Ms Kathinka Dittrich van Weringh (D)
Mr András Török (H)

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

External Advisers for the STEP *beyond* mobility scheme

Ms Tsveta Andreeva (BG)
Ms Leïla Badis (F)
Mr Levan Khetaguri (GE)

* also an Extraordinary Member of the Board

ECF Team 2007

Management

Mr Gottfried Wagner, Director (A)

Ms Odile Chenal, Deputy Director (F)

Executive Secretariat

Ms Marjan Buijs (NL) until 28/2/07

Ms Kati Visser (NL/H)

Ms Naomi Wielinga (NL)

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

Ms Mascha-Christine Ihwe (D)

Ms Elvira Lupsa (RO)

intern 01/02/07-18/03/07

Ms Lise Mathol (NL)

With the support of

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Support for Cultural Cooperation

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Mr Maurits Bartstra (NL) intern

01/09/07-31/03/08

Ms Giuisy Chierchia (I)

intern 01/03/07-31/08/07

Ms Esther Claassen (NL)

Mr Igor Dobricic (SER)

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Ms Jerneja Rebernak (SLO) intern 14/06/07-31/12/07

Mr Lodewijk Reijs (NL)

Ms Raya Ribbius (NL)

Mr Bertan Selim (MK)

Ms Estelle Tham (S) intern 01/09/06-01/03/07

With the support of

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Ms Wietske Maas (NL), freelance

Ms Sofia Dos Santos Felix (P), temp

Cultural Policy Development

Ms Isabelle Schwarz (D/F), Head

Mr Philipp Dietachmair (A)

Ms Susanne Mors (D)

Mr Bertan Selim (MK)

Mr Mark Snijder (NL) 01/04/07-17/02/08

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Ms Hanneloes Weeda (NL)

LabforCulture

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Ms Nicola Mullenger (UK)

Ms Angela Plohman (UK/CA)

Ms Gunilla Redelius (S)

Ms Marja Salaspuro (FIN) intern 01/08/07-31/01/08

With the support of

Mr Pieter van Kemenade (NL), freelance

Ms Lidia Varbanova (BG), freelance

Editorial Group (freelance):

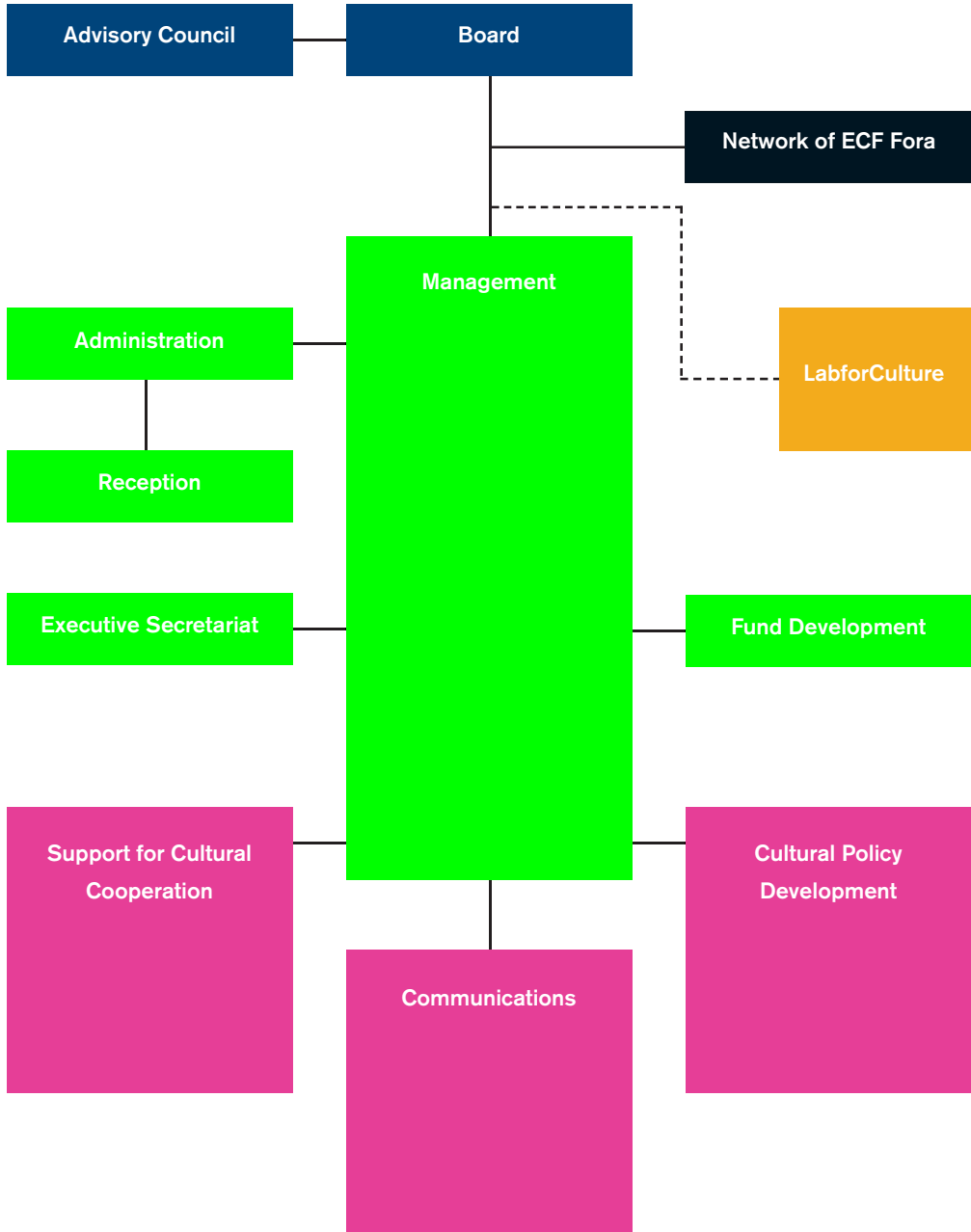
Ms Cristina Farinha (P)

Ms Grethe Melby (N)

Mr Tobias Troll (D)

Ms Dea Vidovic (HR)

European Cultural Foundation Organisational Structure 2007



Treasurer's Report

Balance Sheet

Statement of Income & Expenditure

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Notes to the Statement of Income & Expenditure

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financial statements 2007

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 2007

The books for the fiscal year 2007 were closed with a deficit amounting to Euro 171,263, which consists of the European Cultural Foundation's deficit, Euro 41,667, plus LabforCulture's deficit, Euro 129,596, for which a reserve was already created. Consequently, Euro 41,667 will be withdrawn from the Foundation's General Reserve and Euro 129,596 will be withdrawn from the earmarked Reserve for LabforCulture.

The deficit is higher than was foreseen in the approved budget for 2007 mainly because of a substantial decrease in income received from interest on bonds and the revaluation of shares and bonds in 2007. Also the income from the lotteries was lower than budgeted and was lower than the figure for the year 2006. The sponsorship income however, was higher than budgeted as the number of sponsors has increased. Thanks to its budget-monitoring system, the Foundation has been able to adjust its expenditure in line with the lower level of income received throughout the year, which shows the flexibility of the organisation in this respect.

The investment portfolio is invested in mainly low-risk financial assets, with a minimum of 80% in bonds and a maximum of 20% in shares. 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 grow in the coming years. However, the decrease in income generated from investments compared to the year 2006 reflects the overall economic situation.

The General administration costs in 2007, Euro 589,620, are in line with the budgeted amount of Euro 575,550. As a percentage of the total income, the General administration costs are 10%. No important events and decisions took place between the reported year and the publication date of this report.

Budget 2008

In accordance with accounting principles (Guideline 640 of the 'Richtlijnen voor de jaarverslaggeving'), Budget 2008 is part of the Treasurer's report.

With the Foundation budgeting the lottery income conservatively, the level of the budgeted lottery income for the year 2008 has been kept at about the same level as the actual lottery income over the year 2007.

The total budget for Programme sponsorship income has been increased for 2008 to Euro 2,040,738, compared with Euro 1,059,196 budgeted for the year 2007.

The Programme sponsorship income budget for LabforCulture has been decreased for 2008 to Euro 500,000 compared with Euro 589,046 budgeted for 2007: this is due to certain initial contributions coming to an end and the fact that new agreements are still pending. The European Cultural Foundation will again contribute Euro 250,000 to LabforCulture in 2008.

The budget for Programme sponsorship income related to the main programme activities of the Foundation has been increased for 2008 to Euro 1,540,738, compared with Euro 470,150 budgeted for 2007. At the time of writing, 77% of the sponsorship income budget has been confirmed.

The total expenses budgeted for 2008 is Euro 380,386 higher than the total expenses budgeted for 2007. This is due to special increased sponsorship income related to the 'European Year of Intercultural Dialogue'.

The 2008 figures for LabforCulture are included in the overall Budget 2008 of the European Cultural Foundation. In order to be able to distinguish the LabforCulture Budget 2008 from the European Cultural Foundation Budget 2008, a separate overview of the LabforCulture Budget has been reported.

Budget 2008, including income and expenses for LabforCulture

(all amounts in Euro)

	Budget 2008	Budget 2007
INCOME		
BankGiro Loterij	3,250,000	3,500,000
Lotto	950,000	1,200,000
Nationale Instant-Loterij	145,000	145,000
Programme sponsorship	2,040,738	1,059,196
Interest, dividends and other income	<u>500,000</u>	<u>500,000</u>
Total income	6,885,738	6,404,196
EXPENSES		
Operational expenses		
Support for Cultural Cooperation		
<i>Grants allocated</i>	1,339,200	1,465,759
<i>Grants coordination, evaluation and development</i>	247,000	226,500
<i>Grants not taken up</i>	<u>0</u>	<u>0</u>
<i>Total Grant activities</i>	1,586,200	1,692,259
<i>Total Programme activities</i>	<u>1,799,474</u>	<u>1,047,500</u>
Total Support for Cultural Cooperation	3,385,674	2,739,759
Total Cultural Policy Development		
LabforCulture	750,000	1,018,693
Fund development	97,500	52,000
Cultural events	182,500	429,000
Communication and information for the cultural sector	335,500	377,500
Governance and networking in Europe's regions	<u>212,500</u>	<u>272,000</u>
Total operational expenses	6,358,129	6,008,293
General administration	<u>606,100</u>	<u>575,550</u>
Total expenses	6,964,229	6,583,843
Surplus/(deficit)	(78,491)	(179,647)

Budget 2008, LabforCulture

(all amounts in Euro)

	2008	2007
INCOME		
Contribution of ECF	250,000	250,000
Programme sponsorship	500,000	589,046
Reserve LabforCulture from 2007	<u>0</u>	<u>179,647</u>
Total income	750,000	1,018,693
EXPENSES		
Direct programme costs	392,500	645,193
Salary costs	<u>357,500</u>	<u>373,500</u>
Total expenses	750,000	1,018,693



Gerard J. Kalff, *Treasurer*

Amsterdam, 22 May 2008

Balance Sheet at 31 December 2007

(after appropriation of the result)

ASSETS	Ref.	2007	2006
<i>(all amounts in Euro)</i>			
Tangible fixed assets	1		
Premises		77,844	45,181
Refurbishment		45,837	61,157
Furniture and equipment		<u>111,150</u>	<u>98,088</u>
		234,831	204,426
Financial fixed assets	2		
Bonds		8,029,549	8,698,626
Shares		<u>2,159,739</u>	<u>1,855,903</u>
		10,189,288	10,554,529
Current assets	3		
Accounts receivable		1,785,458	1,267,738
Deposits, cash	4		
Deposits		220,000	0
Cash and bank balances		<u>39,707</u>	<u>923,102</u>
		259,707	923,102
		12,469,284	12,949,795

LIABILITIES	Ref.	2007	2006
<i>(all amounts in Euro)</i>			
General reserve	5		
General Reserve		9,378,423	9,420,090
Reserve for LabforCulture		<u>41,099</u>	<u>170,695</u>
		9,419,522	9,590,785
Current liabilities	6		
Received in advance		181,384	95,316
Grants payable		1,418,710	1,377,308
Accounts payable		<u>1,449,668</u>	<u>1,886,386</u>
		3,049,762	3,359,010
		<hr/>	<hr/>
		12,469,284	12,949,795

Statement of income and expenditure for the year ended 31 December

Including LabforCulture

INCOME	ref.	Actuals 2007	
BankGiro Loterij		3,150,596	
Lotto		988,316	
Nationale Instant-Loterij		144,916	
Programme sponsorship	7	1,123,136	
Interest and dividends	8	332,818	
Other income		<u>279</u>	
Total income			5,740,061
EXPENSES			
Operational expenses			
Grants allocated		1,325,380	
Grants coordination, evaluation and development		195,598	
Grants not taken up		<u>(41,398)</u>	
Total Grant activities		1,479,580	
Programme activities		<u>1,117,199</u>	
Total Support for Cultural Cooperation		2,596,779	
Total Cultural Policy Development		872,210	
LabforCulture		928,265	
Fund development		39,868	
Cultural events		344,389	
Communication and information for the cultural sector		354,676	
Governance and networking in Europe's regions		<u>185,517</u>	
Total operational expenses			5,321,704
General administration costs			
General administration		<u>589,620</u>	
Total general administration costs			589,620
Total expenses			5,911,324
Surplus/(deficit)			(171,263)
Appropriation of the result			
(Withdrawal from)/Addition to Reserve for LabforCulture			(129,596)
(Withdrawal from)/Addition to the General Reserve			(41,667)

Budget 2007		Actuals 2006	
3,500,000		3,295,771	
1,200,000		1,160,693	
145,000		108,474	
1,059,196		1,303,536	
500,000		610,672	
<u>0</u>		<u>7,092</u>	
	6,404,196		6,486,238
1,465,759		1,566,239	
226,500		222,671	
<u>0</u>		<u>(31,556)</u>	
1,692,259		1,757,354	
1,047,500		1,108,657	
2,739,759		2,866,011	
1,119,341		1,243,149	
1,018,693		995,273	
52,000		33,345	
429,000		260,271	
377,500		409,307	
<u>272,000</u>		<u>131,135</u>	
	6,008,293		5,938,491
575,550		607,990	
	575,550		607,990
	<u>6,583,843</u>		<u>6,546,481</u>
	(0)		(60,243)
	(179,647)		(8,952)
	(0)		(51,291)

Activities of the European Cultural Foundation (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.

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

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 2007. 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 2007.

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
Historical cost				
Balance at 31 December 2006	137,069	281,647	342,275	760,991
Items not in use any more	-	-	(4,933)	(4,933)
Additions 2007	<u>36,024</u>	<u>-</u>	<u>56,501</u>	<u>92,525</u>
Balance at 31 December 2007	173,093	281,647	393,843	848,583
Depreciation				
Balance at 31 December 2006	91,888	220,490	244,187	556,565
Items not in use any more	-	-	(4,933)	(4,933)
Depreciation 2007	<u>3,361</u>	<u>15,320</u>	<u>43,439</u>	<u>62,120</u>
Balance at 31 December 2007	95,249	235,810	282,693	613,752
Book value at 31 December 2007	77,844	45,837	111,150	234,831
Book value at 31 December 2006	45,181	61,157	98,088	204,426

2 FINANCIAL FIXED ASSETS

	Bonds 2007	Shares 2007
Balance at 1 January 2007	8,698,626	1,855,903
Acquisitions	<u>765,568</u>	<u>705,710</u>
	9,464,194	2,561,613
Sales	<u>(1,329,451)</u>	<u>(388,125)</u>
	8,134,743	2,173,488
Revaluations	<u>(105,194)</u>	<u>(13,749)</u>
Balance at 31 December 2007	8,029,549	2,159,739
Market value at 31 December 2007	8,098,797	2,159,739

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

3 CURRENT ASSETS

Accounts receivable

The details of the accounts receivable are as follows:

	2007	2006
BankGiro Loterij/Lotto	1,087,790	692,887
Interest to receive	202,631	229,769
Programme sponsorship income	116,461	246,784
Others	<u>378,576</u>	<u>98,298</u>
	1,785,458	1,267,738

4 DEPOSITS, CASH

Deposits

These consist of renewable term deposits placed with the ABN AMRO bank in Amsterdam, bearing interest at current market rates. The deposits are at the free disposal of the Foundation.

Cash and bank balances

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

5 RESERVES

The movement in the reserves can be explained as follows:

General Reserve	2007	2006
Balance at 1 January	9,420,090	9,471,381
Deficit for the year	<u>(41,667)</u>	<u>(51,291)</u>
Balance at 31 December	9,378,423	9,420,090
Reserve for LabforCulture	2007	2006
Balance at 1 January	170,695	179,647
Withdrawal from Reserve	<u>(129,596)</u>	<u>(8,952)</u>
Balance at 31 December	41,099	170,695

Income and expenditure for LabforCulture

	Actuals 2007	Budget 2007	Actuals 2006
INCOME			
Contribution ECF	250,000	250,000	250,000
Programme sponsorship	<u>548,668</u>	<u>589,046</u>	<u>736,321</u>
Total income	798,668	839,046	986,321
EXPENSES			
Direct programme costs	577,076	645,193	678,226
Salary costs	<u>351,188</u>	<u>373,500</u>	<u>317,047</u>
Total expenses	928,264	1,018,693	995,273
(Deficit) / Surplus	(129,596)	(179,647)	(8,952)

The deficit of Euro 129,596 will be deducted from the earmarked reserve for LabforCulture. The deficit is a result of higher financial commitments, although the amounts have not yet been spent.

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:

	2007	2006
Taxes and social premiums	85,194	76,223
Other personnel costs	119,156	193,485
Contractual obligations recognised as expenditure	890,063	1,301,864
Others	<u>355,255</u>	<u>314,814</u>
	1,449,668	1,886,386

CONTINGENT LIABILITIES

As at 31 December 2007, the European Cultural Foundation has a rental obligation for the period up to 1 July 2008 (Euro 9,520 for that period) for the office space situated in Amsterdam at the Roemer Visscherstraat 18. Also there is a rental obligation until 1 December 2008 (Euro 36,025 for that period) for the office space situated at Jan van Goyenkade 7.

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:

	2007	2006
European Commission, active citizenship	7,304	56,680
HIVOS, Balkan Incentive Fund	140,000	140,000
Foundation Open Society Institute, Balkan Incentive Fund	50,000	50,000
King Baudouin Foundation	0	40,000
Swiss Agency for Development and Cooperation, Balkan Incentive Fund	31,610	31,610
Ministry of Foreign Affairs, the Netherlands, DCO for Balkan Incentive Fund	10,000	10,000
Kosovo Foundation for Open Society, Balkan Incentive Fund	7,339	0
Open Society Fund Bosnia and Hercegovina, Balkan Incentive Fund	7,575	0
Foundation Open Society Institute Macedonia, Balkan Incentive Fund	7,973	0
Foundation Open Society Institute, Balkan Incentive Fund	7,432	0
Open Society for Albania, Balkan Incentive Fund	7,511	0
European Community, Kaliningrad project	76,849	107,329
Nordic Council of Ministers, Kaliningrad project	4,660	26,388
Riksbankens Jubileumfond, CPRA 2007	15,102	9,757
Ministry of Foreign Affairs, the Netherlands, DCO for Anna Lindh Network	16,590	17,050
Stichting NCDO, Mediterranean Reflection Group	10,000	12,500
Ministry of Foreign Affairs, the Netherlands, Matra, Slovakia project	15,734	47,335
VandenEnde Foundation, Stranger Festival	38,000	0
Evans Foundation, Stranger Festival	8,000	0
Helsingin Sanomat Foundation, Stranger Festival	20,086	0
Allianz Kulturstiftung, Roma Art film	5,000	0
Prins Claus Fonds, Roma Art film	7,500	0
Ministry of Foreign Affairs, the Netherlands, Matra, Moldova project	60,203	0
Open Society Institute Assistance Foundation, Step beyond mobility fund	20,000	10,000
SIDA Stockholm	0	8,566
	<u>574,468</u>	<u>567,215</u>

Sponsorship income for the LabforCulture project

	2007	2006
Riksbankens Jubileumfond	98,668	0
Ministry of Education and Culture, the Netherlands	20,000	80,000
Ministry of Culture, Poland	50,000	50,000
Bundeskulturstiftung	100,000	150,000
Foundation Calouste Gulbenkian	0	20,000
Robert Bosch Stiftung	220,000	60,000
Compagnia di San Paulo	0	100,000
Ministry of Culture, of Higher Education and Research, Luxembourg	0	30,000
Ministry of Culture, Spain	30,000	24,000
Royal Ministry of Culture and Church Affairs, Norway	30,000	30,000
European Commission, DG for Education and Culture	0	123,318
Ericarts, contribution G2CC project	0	22,606
Fitzcarraldo, contribution G2CC project	0	23,748
OTM, contribution G2CC project	0	22,649
	<u>548,668</u>	<u>736,321</u>
Total Programme sponsorship	1,123,136	1,303,536

8 INTEREST AND DIVIDENDS

The details of the interest and dividends are as follows:

	2007	2006
Interest from bank accounts	36,722	29,603
Bank charges related to bonds/shares	<u>(18,230)</u>	<u>(18,200)</u>
	18,492	11,403
Interest from bonds	356,083	419,063
Revaluations bonds	(94,739)	(64,078)
Paid (dis)agio	<u>(10,455)</u>	<u>(3,603)</u>
	250,889	351,382
Dividends	77,186	49,972
Revaluations shares	<u>(13,749)</u>	<u>197,915</u>
	63,437	247,887
	332,818	610,672

The decrease in the income of interest and dividends reflects the overall economic situation.

EXPENSES

Salaries, social charges and pension costs

	2007	2006
Salaries	1,348,088	1,308,159
Social charges	127,145	116,142
Pension costs	<u>329,006</u>	<u>286,485</u>
	1,804,239	1,710,786

The number of employees at the year ended 31 December 2007 was 28; 23 FTE including 4 FTE working for LabforCulture (2006: 27 employees; 22 FTE, including 4 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.

Supplementary information

Appropriation of result according to articles of Association

According to article 5 of the articles of Association, the result for the year is at the disposal of the Board. The deficit for the year 2007 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 2007 of the European Cultural Foundation, Amsterdam, as set out on pages 60 to 72, which comprise the balance sheet as at 31 December 2007, the statement of income and expenditure for the year then ended and the notes.

Board's responsibility

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

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 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 2007, and of its result for the year then ended in accordance with the Guideline for annual reporting 640 'Not-for-profit organisations' of the Dutch Accounting Standards Board.

Amsterdam, 22 May 2008

PricewaterhouseCoopers Accountants N.V.

drs. J.L. Sebel RA

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



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

- European Commission
- HIVOS
- Foundation Open Society Institute
- Swiss Agency for Development and Cooperation
- Ministry of Foreign Affairs, the Netherlands, DCO
- Kosovo Foundation for Open Society
- Open Society Fund Bosnia and Hercegovina
- Foundation Open Society Institute Macedonia
- Foundation Open Society Institute
- Open Society for Albania
- European Community
- Nordic Council of Ministers
- Riksbankens Jubileumfond
- Stichting NCDO
- Ministry of Foreign Affairs, the Netherlands, Matra
- VandenEnde Foundation
- Evans Foundation
- Helsingin Sanomat Foundation
- Allianz Kulturstiftung
- Prins Claus Fonds
- Open Society Institute Assistance Foundation

LabforCulture is a partnership initiative of the European Cultural Foundation and would like to thank the following organisations for their support:

- The European Union - Directorate General Education and Culture
- Kulturstiftung Des Bundes (with partner: Deutsches InformationsZentrum Kulturförderung, DIZK)
- Robert Bosch Foundation
- Compagnia di San Paolo
- Ministry of Education, Culture and Sciences, the Netherlands
- Stiftelsen Riksbankens Jubileumfond
- Ministry of Culture and National Heritage, Poland
- Royal Ministry of Culture and Church Affairs, Norway
- Cultural Ministry, Spain
- Fritt Ord Foundation
- Calouste Gulbenkian Foundation
- Ministry of Culture, Luxembourg
- Ministry of Education and Culture, Cyprus

Credits

Cover image

'ECF's Imprint, 2007'. The map shows where the ECF was active in 2007, 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 2/3 'Challenging Walls' Steve Sabella, Palestine

P 6/7 Chingiz Babayev

P 10/11 Kiba Lumberg 'The Black Butterfly' installation: wood, fabric (skirt), paint 310 x 280 x 30, photo: Erkki Valli-Jaakola

P 13 stills from 'Brain Cells' Rania Rafei, Beirut 2007

P 24/25 '26/07/07 11: 08 am - Tatyana' Mich Van Den Berghe

P 27 Culture Action Europe

P 29 'Challenging Walls' Kadir Kaba, Cyprus

P 33 stills from the film 'I See You'

P 35 + 37 photos courtesy of Tarek Hefny

P 39 Andrei Liankevich

P 41 Kenneth Mikko, Performance group 'Blast', Haparanda (S)

Dirk-Jan Visser / Tbilisi / Georgia 15-03-2007): IDPs (Internally Displaced Persons) from South Ossetia hanging around in the corridor of the squatted former Soviet hotel named: 'Hotel Abkhazia'. These people fled from South Ossetia in the early 90s when ethnic violence broke out between Ossetians and Georgians. Until today they are living in poor conditions without a decent future perspective.

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ECF 2008

27 July

ECF's oneminutesjr. videos and photography exhibition at Streetlab Festival

During the Amsterdam Fashion Week, Streetlab presented a new international festival on 'street fashion' and 'street art' at the cultural centre Westergasfabriek in Amsterdam. The ECF and Streetlab commissioned photographers and journalists to cover street fashion in a number of European cities.



July

3 September

Rhiz.eu

Our new networking site for all in arts and culture was launched. Rhiz.eu assists exploration and exchange between artists, cultural managers and journalists in Europe. Connecting individuals and communities, this trans-European project is already spawning new cultural initiatives and collaboration.



26 September

Civil Society Platform meet in Lisbon

A cross-sector set of political recommendations on intercultural dialogue was presented and discussed at the Lisbon meeting of the Cultural Forum for Europe. The recommendations were produced by the Civil Society Platform (a joint ECF & EFAH initiative).

Beginning September

Reports on Belarus, Moldova & Ukraine - 'Culture & Change'

The reports resulting from meetings of the East European Reflection Group give a balanced view of the intertwined political and cultural issues at stake in these three countries.

Mid September

LabforCulture

September 2007 marked the first anniversary of LabforCulture.org, the only online platform for European arts and culture with edited information in five languages and a growing social networking space covering content that crosses physical, cultural and imaginative borders.

LabforCulture

13-21 October

Prix Europa: Show me life!

The European media festival for radio, television and the internet, Prix Europa, came of age at its 21st edition. The festival is a strong reminder of the importance of public broadcasting in Europe.



12 November - 2 December

ECF Fora in Lisbon

End October

Publication news

The Arabic version of our publication 'Arts Management in Turbulent Times - Adaptable Quality Mangement' was made available online. It is a practical guide for arts managers, cultural actors and policymakers operating in regions-in-transition.



Art space: 'It will be what we make it'

An international mix of artists gathered in the new site of the performing arts platform Alkantara to strengthen the dynamics between individual creativity and collective responsibility, reflect on the tension between artistic creation and the art market, and experiment with programming formats that inspire the public with a taste for the unexpected.



The network of ECF Fora (formerly National Committees) met in Lisbon at the Centro Nacional de Cultura. Highlights included the Czech Forum's presentation of the ECF-supported photo exhibition 'Práce je jinde/ Work is Elsewhere' about labour migration in Eastern Slovakia, and the Polish Forum's glowing report on the 'Captive Minds' conference at the Villa Decius, Krakow.

4 December

Stranger Festival named European flagship project

The ECF's international youth video 'Stranger Festival' (taking place in Amsterdam, July 2008) was named as one of the seven European flagship projects selected by the European Commission to mark the 2008 European Year of Intercultural Dialogue.



December



9-11 November

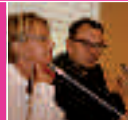
One Minutes Festival in Ghent

The One Minutes Festival 2007 was held in Ghent, Belgium. A feast for the eyes, the festival featured 3 days of one-minute videos by artists and young people from over 65 countries. The opening night was dedicated to Cuban one minutes. Those nominated for the ECF-supported theoneminutesjr competition had a chance to join the festivities and meet their peers and the jury members (including well-known film director Danis Tanovic).

17 November

Film: 'The Language of the Arts and Intercultural Dialogue'

Young film students had 18 short videos pieced together artfully to make a film that shows how cultural diversity and the arts can meet and speak the same language. The film is now out and will be shown widely during the 2008 European Year of Intercultural Dialogue.



27 November

Cultural Cooperation in a Wireless World

LabforCulture set out its vision for 2008-2012 at its 3rd Annual Assembly in Lisbon. The Assembly was joined by participants from 21 countries, including ministries, the foundation sector and members of the network of ECF Fora.

