



report 2008

The ECF is a leading cultural foundation that seeks to give culture a stronger voice and presence in local communities and on the European political stage. We support closer ties among Europe's richly diverse population through joint artistic and cultural exploration. We also promote good cultural policymaking that improves people's quality of life across Europe and its neighbouring regions.

Preface

In troubled times, we are understandably tempted not to look too far ahead. Why invest in culture when the very fabric of our societies is being threatened by a global economic downturn? And yet it is precisely now that we need to invest in what we value most. Culture is who we are, what we do and why we do it: it is both a fundamental need and aspiration.

The importance of culture and intercultural dialogue for the social fabric of our continent is now widely acknowledged. That culture could represent a driving force for European integration was, until recently, a belief of visionaries – such as those who founded the European Cultural Foundation (ECF) more than fifty years ago.

Europe and the wider world have undergone dramatic changes since the Foundation's early days. This stimulates us to adapt and ensure that we are working where we can make an impact. In 2008 a task force was set up to critically assess our *raison d'être* and influence the future shape of the organisation. Turbulent times and an ever-changing environment require organisations such as ours to be highly effective and streamlined; we are committed to making the inevitable and necessary adjustments.

In 2008 we continued to improve our support for artists and organisations engaged, like us, in advancing the common good – for instance, by modifying our grants scheme so that it is more responsive to the needs of professionals. We also extended the reach of our support for youth culture with a major international video festival. We undertook new 'capacity development' projects that assist cultural change in countries that are undergoing social, economic and political transition in the EU neighbourhood. We contributed to the 2008 European Year of Intercultural Dialogue

on several levels, notably with a brand-new European award that celebrates those whose work helps bind together Europe's diverse communities. All this would have been impossible without the dedication and support of our many partners. We thank especially the BankGiro Lottery, the Lotto and the Prins Bernhard Cultuurfonds for their tremendous generosity.

We look ahead with cautious optimism. Working solidly on the ground, in the heart of civil society across and beyond Europe, gives us the knowledge and, we hope, credibility to advocate energetically for culture in Europe. We do so as an independent, non-profit organisation that has the capacity to act.

The key focus of our work is Europe's rich cultural diversity linked to the power of arts and culture. It has provided us with a precious insight, a seeming paradox which is also a simple unvarnished truth: that what we all have in common is our diversity. It is a lesson our visionary founders surely knew – and worth rediscovering.

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



**'Culture
is who
we are, what
we do and
why we do it'**

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As wide-ranging as our activities in 2008 were, they cohered around our goal of assisting European integration by artistic and cultural means. We bring the message of this ambition right to the heart of 'political Europe', Brussels, all the way out to those neighbours that are not – or not yet – part of the EU; to those who help shape opinion in society and to those whose voice is seldom heard. As an independent foundation that serves the general good, we have no products to sell or votes to win. Yet our work has an impact – and this we discuss with all those who support us and whom we support, so that we can 'get it right'. Three of the year's highlights, as described in this report, give a good idea of what and how we are doing.

The 'Routes' Princess Margriet Award honours the outstanding former ECF President by recognising those whose work reveals the enriching power of diversity. We aim to use the award to raise publicity and generate support for wise, constructive diversity policies; and in this we have been supported generously by private and public partners. The first ever Routes award was shared between the cultural theorist Stuart Hall, whose fight for social justice and inclusiveness has spanned half a century, and the innovative Thai and French choreographers Pichet Klunchun and Jérôme Bel, for a single startling work. In choosing to laud this combination of impassioned reason and inspired artistry, the Routes international jury struck gold.

Cultural life in, and cooperation with, countries neighbouring the EU is also our concern. We twin international and local expertise to strengthen the cultural sector locally and assist overall development. Take our project in Turkey. Here we have been working with local partners in three very different cities, as well as with those who can help us achieve nation-wide impact. Together we encourage local authorities and civil society, artists and

cultural operators, to engage with one another in devising cultural policies and practice. Here, as in many other projects, we promote change in a broad European cultural context. This is vital at a time when openness, cooperation and awareness of mutual interests are becoming increasingly essential.

In the words of Heinrich Böll, children are civilians too. Central to our thinking behind the international youth-video project, StrangerFestival, was the motto: 'Strangers, become citizens!' Officially recognised and co-funded as one of the EU flagship projects of the 2008 European Year of Intercultural Dialogue, this challenging, joyful venture made a real impact in terms of boosting, and achieving mainstream exposure for, youthful creativity. Several events and workshops across Europe culminated in a festival in Amsterdam, all picked up by major media outlets from MTV to national broadcasters. The 'video republic' of a cosmopolitan generation represents a new form of democratic participation, one we are committed to supporting.

Want to know more about these three highlights, to offer feedback, make suggestions? Then, please, get in touch, and help us to improve our impact and reach.

Gottfried Wagner

Director of the European Cultural Foundation



'We have no products to sell or votes to win. Yet our work has an impact.'

Routes to the Future

The Routes Princess Margriet Award for cultural diversity

12 'Cultural difference is a hard taskmaster,' observed Stuart Hall, as he graciously accepted the first-ever Routes Princess Margriet Award in the impressive setting of Brussels' Les Halles de Schaerbeek on December 9th 2008. If any of the assembled audience of policymakers and culture professionals were uncertain as to the challenging nature of this new ECF award, then cultural theorist Hall and his fellow laureates – the choreographers Jérôme Bel and Pichet Klunchun – soon dispelled all doubt. As Hall explained: 'Cultural difference is not a temporary, little local difficulty which a dollop of goodwill on all sides will dissolve.'

For their part, Bel and Klunchun treated the audience to an excerpt from the performance which so impressed the Routes jury: *Pichet Klunchun and Myself*. Rather than a piece of distracting entertainment, this was a slice of life – a witty and improvised re-enactment of the pair's getting-to-know-you dialogue from their initial artistic encounter in Bangkok.

Princess Margriet of the Netherlands, in whose honour the award is named, spoke of her own experience of 'negotiating difference', not only in her former capacity as President of the ECF but also in her longstanding commitment to the International Red Cross. In a memorable address, Dutch Minister for European Affairs, Frans Timmermans, said that society must 'replace the exclamation mark with the question mark' when dealing with diversity.

The why & how of Routes

Why this particular award, and why now? Specifying 'cultural diversity' as the terrain it highlights, the Routes award gives greater recognition to artists and intellectuals whose work helps us to value our experience of cultural difference. This at a time when EU enlargement as well as globalisation have brought us all into greater contact with a variety of cultures and backgrounds, different ways of living and seeing ourselves and others. And yet the artistic and intellectual insights into this new reality are not shared widely or deeply enough, nor are adequate diversity policies yet in place, at any level. The Routes Award will publicise hard-won insights into cultural diversity while seeking to influence those who shape and implement diversity policies.



13 'One of the difficult truths which migrants learn, and which may carry a metaphorical lesson for us all, is that, in truth, we can't 'go home again'. The past is not waiting for us, back there, unchanged, as a place of comfort and solace. The past is being transformed before our very eyes...'

Stuart Hall, 2008 Routes laureate

How, then, are the Routes laureates identified and chosen? First of all we ask several cultural experts from a broad range of disciplines and regions to nominate their preferred candidates. We then research these confidential nominations and present a long-list to the international jury, which makes the final decision. The 2008 Routes jury was chaired by Robert Palmer (Council of Europe) and also included Rachida Azough (Kosmopolis, Rotterdam), Iara Boubnova (Institute of Contemporary Art, Sofia) and Mike Phillips (cross-cultural consultant and former curator of Tate Britain, London).

Even before its first presentation, the award sparked the interest of policymakers and sponsors. Two Dutch ministries (Education, Culture & Science, and Foreign Affairs) worked closely with us in preparing the award; financial support was also generously forthcoming from the Association of Charity Lotteries in the European Union (ACLEU) and the Rabobank Foundation.

14 The challenge in future years will be to spark further interest, capturing the imagination of a broad public and translating this interest into pressure for constructive policy changes.

The laureates: in their own words

Speaking in an interview before the award ceremony, Jérôme Bel and Pichet Klunchun discussed the performance which was lauded for its 'deceptively simple yet innovative approach to diversity'. Bel the sophisticated French exponent of contemporary dance and Klunchun the tight-lipped traditional Thai dancer come across as a close-knit unit having explored their differences so thoroughly. 'I accept him more because I know he is different,' Bel says. 'Theatre is about a gap. There's a gap between the stage and the audience. You're not afraid if you know there is a gap: we measure this gap.'

For Stuart Hall, understanding the gap is as important as bridging it. Speaking after the award, he put this in a characteristically vivid and uncompromising way: 'At times a kick is more appropriate than dialogue. Something resists dialogue, and this something isn't to be wished away.' He should know. Arriving in London from Jamaica in 1951, he found the welcome mat as bristly then as now – though hostility was less guarded. A giant in the field of cultural studies for several decades, he has dedicated much of his time in recent years to the visual arts, chairing the Institute of International Visual Arts (Iniva) and the Association of Black Photographers (Autograph APB), as well as helping to realise the culturally diverse visual arts centre, Rivington Place, in London. He enjoys the fact, he says, that art is not about resolution. What, positively, can we do to avoid conflict? 'Create the conditions needed for honest confrontation,' he answers.

Visible Change in Turkey

Strengthening the EU neighbourhood

'Invisible Cities' is our cultural policy development project in Turkey. Why this name? As with Italo Calvino's influential novel, the project imaginatively rethinks cities' potential. None of the three cities involved in the project is visible as an obvious centre of cultural life in the country. Indeed, the vast majority of interest from abroad (for example, international donors) and from inside Turkey is directed towards Istanbul. All three cities have potential and a desire for change. We began our work in Turkey with a pilot project back in 2004. Kars became the focus at this stage. The Dutch Ministry of Foreign Affairs later offered support through its MATRA programme for projects of social transformation. Six cities were identified by our Turkish partner organisation Anadolu Kültür. Three of these were finally chosen: Kars in the mountainous northeast, Canakkale on the northwest coast, and Syria-bordering Antakya in the south.

The idea is to work in cities which are often overlooked, stimulating participation, democracy and exchange between the different groups there and among all the city residents in general. This involves offering cultural management and policy training in each city to a committed group of around fifteen local cultural actors, with trainers from Turkey and Dutch trainers who have a Turkish background. Given the right expertise, these three groups can spearhead, channel and manage cultural change in their cities. A cultural policy resource centre – the first of its kind in Turkey – is also being developed at Istanbul's Bilgi University, which is another strong partner of the project. The plan is for 'Invisible Cities' to be realised between 2008 and 2010.

Three cities, many challenges

Kars is the city that we have been active in longest: its deprivation poses many challenges, among them the difficulty of maintaining a group of cultural 'activists' when economic pressures lead many people in the city to seek work elsewhere. There are encouraging signs that the Armenian border might be opened in the near future, in which case Kars will suddenly



‘This has been the first major initiative to provide orientation and training for cultural actors in Anatolia who want to participate in policy decisions shaping the cultural lives of their cities.’

Osman Kavala
Director of Anadolu Kültür

find itself on a trade route, possibly becoming a hub for the Caucasus region. This is likely to energise cultural life in the city – with our core of community activists possessing the skills needed to manage it effectively. They are already an active policymaking partner of the municipal authorities.

The other two cities, Canakkale and Antakya, were far from invisible in the past. Antakya – or Antioch, as it was known – was one of the largest cities of the Roman and Byzantine Empires, and also played an important role in the early years of Christianity. Currently it has an open border with Syria. Canakkale carries a heavy burden historically, less for its proximity to ancient Troy than to Gallipoli. The city has been assigned heroic military status by the central political powers, as is clear from its enormous nationalistic monuments. Local cultural activists, however, would prefer to see – and project an image of – Canakkale as a city of peace. One of the main aims of ‘Invisible Cities’ is to get civil society and local authorities working together to make and implement cultural policies: in Canakkale this is helped by the local group of ‘activists’ counting representatives of the municipality among their number.

All three city groups met up in Istanbul in November 2008 for a joint training. A project fund was made available to each group. This has been a useful motivational tool, teaching the skills that will be required to access and properly use resources in the future.

Nationally and internationally

Allied to an emphasis on the local is a strategy of national and, indeed, European reach. The resource centre at Bilgi University will be a knowledge-hub, revealing the reality of cultural policies in the country and making this information available Europe-wide. Again, there is a Dutch connection: Bilgi has teamed up with Boekmanstichting, which has the most established study library on cultural policy in the Netherlands. Boekman has made its entire online catalogue available to the university, and its librarians have been working alongside those at Bilgi; there has been an open call for papers, and others are being commissioned. Our aim is to create, for the very first time, a volume of publications on Turkish cultural policies.

Internationally, the Council of Europe’s cultural policy review process is reaching Turkey. Two expert teams (one national, one international) will prepare and present their reports to the European Council. Our contribution will be to bring in independent voices through a newly created platform of civil society actors – resembling our co-initiated Platform for Intercultural Europe, which lobbies Brussels on intercultural policymaking – to create a visible momentum for change and improvement. The findings of this independent review will be presented during the Istanbul Capital of Culture 2010.

Don't be a Stranger

StrangerFestival – Europe and the 'Video Republic'

Billed as 'Europe's biggest event for young videomakers', the festive part of StrangerFestival hit Amsterdam for three days in July 2008. With around 2000 guests, 200 of them young makers specially flown in from beyond the Netherlands, the event sizzled with energy. There were intensive skills development workshops, an awards ceremony, and an experts meeting that included the broadcasters MTV and the BBC.

StrangerFestival was chosen as one of the seven official flagship projects of the EU's European Year of Intercultural Dialogue, and for good reason. One of its aims is to stimulate, within a communication realm favoured by the young, the visual exploration of *otherness*. It is dedicated to the self-expression and self-empowerment of young people in today's Europe, helping them to show and share their world.

StrangerFestival is much more than a festival on a grand scale. It includes a website, an international contest, video workshops across Europe, public debates, an exhibition that has begun touring Europe's museums, professional research, and publications (including planned educational material). In 2008 alone, almost 1000 videos were uploaded onto the website, and the 35 video workshops in 20 countries were attended by over 500 young people: much creativity displayed and much energy expended.

Change through art

The online world is a central channel of communication within society. For many young people, online communities are their principal information source, a creative experimental space and a social meeting place. Video is not the exclusive property of the young – but as a means of artistic and self-expression, it is largely driven and shaped by young people, who have been quick to take advantage of the explosion of new technologies to make and share audiovisual works of great immediacy. In this sense,



'I want to express myself through videos more directly and with less fear. My new work is going to be more outspoken and personal. Communication is the new art. We don't create videos to hide behind them.'

**Dimitris Tsatsoulis,
StrangerFestival participant**

video is an 'unmediated' medium, giving direct access to the varied concerns of society's younger generation.

First thoughts of StrangerFestival emerged from our existing media work with popular youth culture. We had been gaining good practical experience through an initiative focused on creativity and social inclusion, theoneminutesjr, which brought the art of self-expression in short-video form to young novices. As believers in social change through art, we also wanted to reach those youngsters who were *already* being creative in their use of video. We sought to give them the tools to express themselves and participate in the making and shaping of Europe. They had a story to tell, and we wanted to help them tell it.

We have an ambitious checklist of aims for StrangerFestival, some of them more long-term than others. Essentially, the project aims to publicise the creative potential of young Europeans, promote active European citizenship in an exciting way, and sharpen people's awareness of how differences and similarities, whether cultural or generational, impact on society.

Learning from StrangerFestival

Our support activities create a body of practical knowledge which inform our policy initiatives. With StrangerFestival, we were keen to sharpen our knowledge of video as a social and political phenomenon. Where is opinion made? Has the internet become *the* public space for debate? Is it an effective lobbying tool for political ends? What would this mean for our work and that of our partners? How do we position ourselves in the online world?

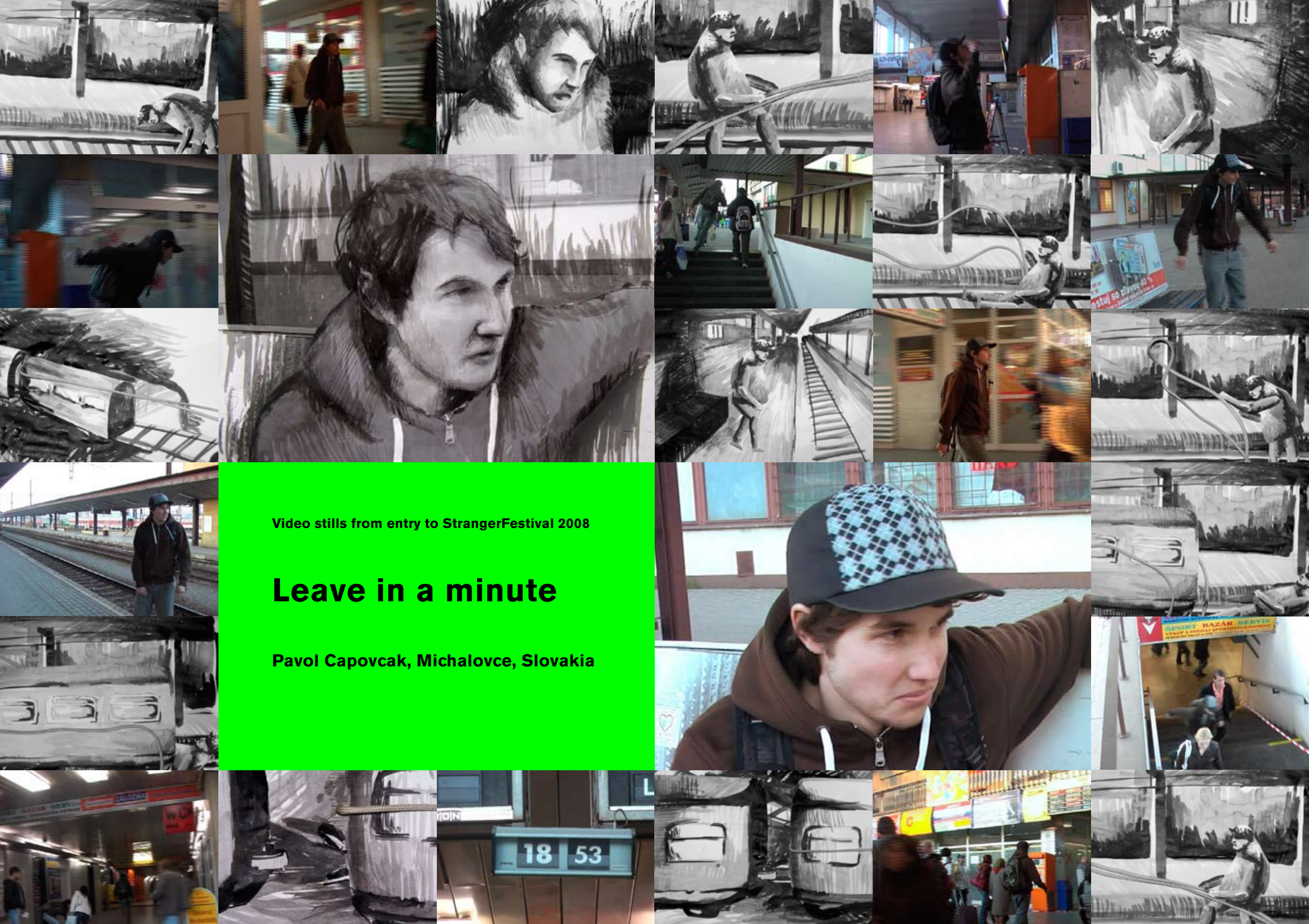
We enlisted the professional assistance of the UK think-tank DEMOS. Throughout 2008, DEMOS researched young people's use of audiovisual media across Europe. This led to the publication *Video Republic* which argued that video 'holds huge potential to help reinvigorate the public realm and open up alternative forms of participation.'

Fortunately we had strong support from our partners and our backers, which helped us to meet the considerable artistic and logistical challenge of such a multi-faceted and experimental project. It has been a learning experience for all involved. We discovered how to produce a large-scale international event, working concertedly with a production company and several content and media partners internationally.

We will adapt the project in 2009 to improve its impact: the StrangerFestival network working locally across Europe will be strongly connected to a more intimate event in Amsterdam; workshops will be longer so that participants feel they are part of a team; and there will be clear content-categories for the StrangerFestival competition. The most valuable lessons, however, are those present in the videos themselves. And they are there for all.

The first stop for StrangerFestival information and entertainment is the website www.strangerfestival.com. The videos entered for the competition, as well as those made during the workshops, are on YouTube, and photos of the 2008 Amsterdam event on Flickr.

StrangerFestival 2009 will take place in Amsterdam, 14-17 October.



Video stills from entry to StrangerFestival 2008

Leave in a minute

Pavol Capovcak, Michalovce, Slovakia

18 53



‘An independent foundation can be adventurous and risk-taking!’

Shreela Ghosh
Chair of the ECF Grants jury for artistic projects

A Grants Adventure

We have been steadily revising our grants scheme in recent years, continuing to support cross-border cooperation while concentrating more and more on diversity and the arts. External advice and an expert evaluation helped pave the way for change. We want to reach a talented, culturally diverse range of applicants, including individual artists. Successful applicants are helped extensively and their projects given greater visibility.

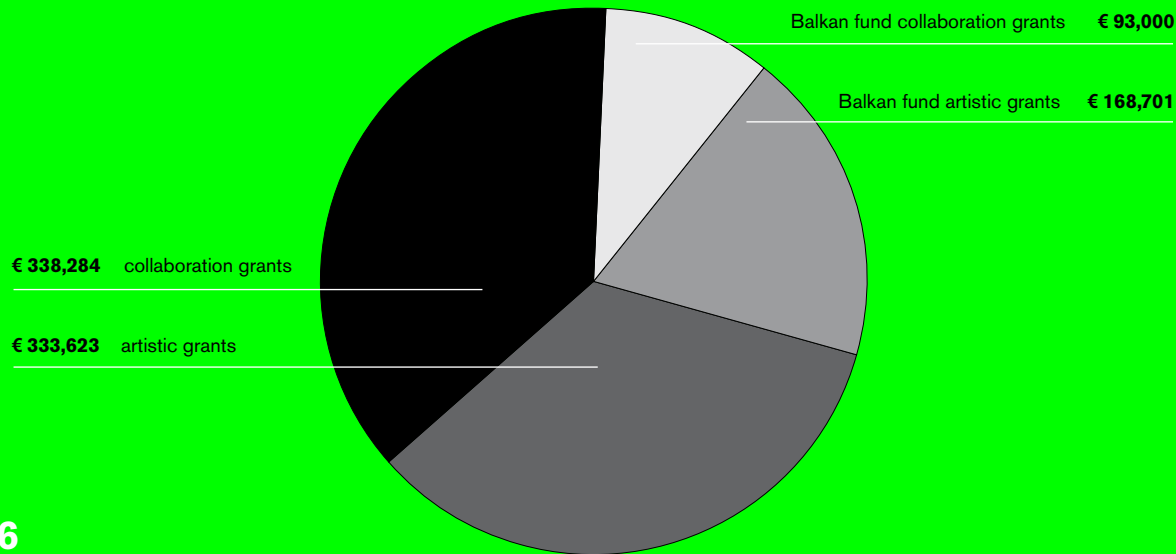
Even before we announced our new line of artistic grants, we were impressed by the artistic outcomes of many of the projects supported. This inspired us to work alongside the Singaporean director Ong Keng Sen, whose brand of intercultural theatre has achieved international acclaim; together, we set up two experimental research ‘labs’ to gauge opinion and gain inspiration from our grantees and other artists.

There are two rounds of grants awards each year. In 2008, our external advisers helped us choose 27 projects that stimulate collaboration between cultural organisations in Europe (maximum award: € 30,000); and an international jury of experts selected 13 artistic projects that illuminate Europe’s cultural diversity (maximum award: € 60,000). Ten of the grants awarded in 2008 were made possible by a special funding line for Balkan related projects. Set up in 2006 and originally intended to run for three years, the Balkan Incentive Fund for Culture will be evaluated by an external researcher in 2009.

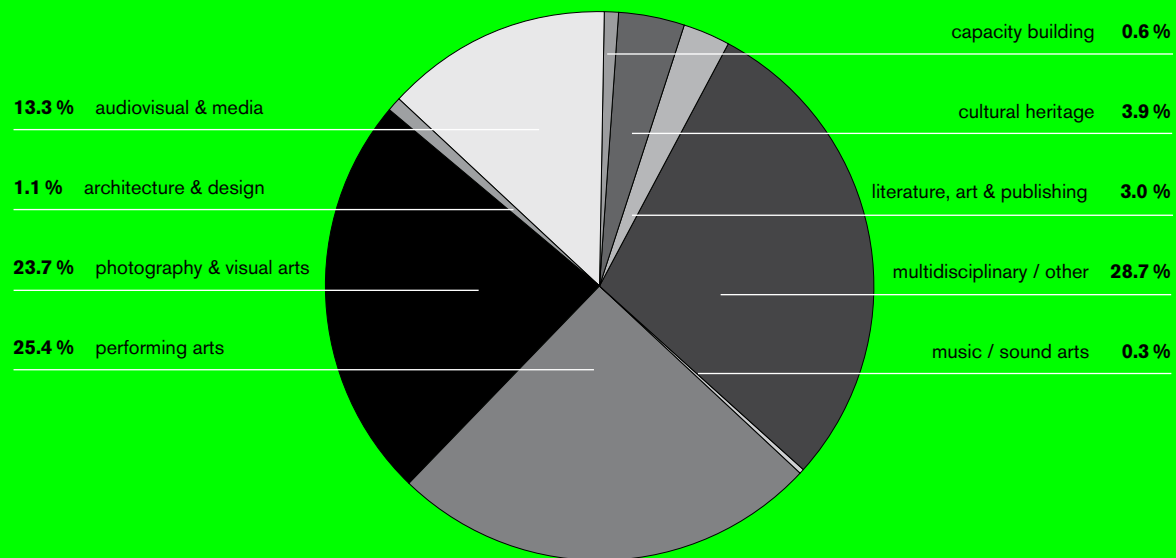
It has been impressive to see that collaboration has not been interpreted narrowly by cultural organisations: often the boundaries crossed are between disciplines or sectors as much as between countries – academics and artists involved in the same project, for instance. Interestingly, almost all of the applicants for artistic grants were new to the ECF, many of them in the early stages of their professional careers. This is heartening, as it shows that we are extending our reach, attracting fresh and exciting talent. We intend to be much more than mere ‘funders’ and will be working closely with the artists.

We will reflect on the balance we need to strike between experience and promise in the future. But we will do so in a spirit of adventure that keeps ECF Grants at the cutting edge of arts funding.

Total granted in 2008



Breakdown disciplines artistic grant applications



ECF Grants Awarded (All amounts in Euro)

Making Collaboration Work Grants

for projects that stimulate collaboration between cultural organisations

- Asociația Rokolectiv [Romania](#) **15,000** for European Sound Delta [www.rokolectiv.ro](#)
- Association SKITE [France](#) **20,000** for SKITE / Sweet and Tender Collaborations Porto 2008 [www.sweetandtender.org](#)
- Biveda [Bulgaria](#) **23,284** for From Foreign Rituals to Familiar Habits and Back! [www.biveda-org.com](#)
- Center for Drama Art [Croatia](#) **22,000** for Absent Interfaces [www.cdu.hr](#)
- Centre for Central European Architecture [Czech Republic](#) **22,000** for Urbanity – 20 Years After [www.ccea.cz](#)
- Creativ Media Literary Agency and Cultural Services Partnership Co. [Hungary](#) **11,000** for Theatre. Criticism. Today. [www.dramafestival.hu](#)
- European Network of Cultural Centres (ENCC) [Germany](#) **10,000** for Bridge Between European Cultural Centres (BECC) [www.encc.eu](#)
- Exiled Writers Ink [United Kingdom](#) **10,000** for Across the Bosnian Divide [www.exiledwriters.co.uk](#)
- e-werk Weimar e.v. [Germany](#) **10,000** for Synapsen [www.strassenbahndepot.info](#)
- Flota, Zavod, Murska Sobota [Slovenia](#) **15,000** for Dance Explorations Beyond Front@ [www.flota.si](#)
- Jeunesses Musicales Macedonia [Macedonia](#) **15,000** for Balkan Music Crossroads – United Colours of Youth [www.jmm.org.mk](#)
- K.U.D. Art Klub [Serbia](#) **10,000** for The Return of the Gastarbajters [www.panorama.citizens-of-europe.eu](#)
- Kana Theatre [Poland](#) **10,000** for tasztownia – Lastadie: Searching the Identity of the Place [www.kana.art.pl](#)
- Koninklijke Vlaamse Schouwburg (KVS) [Belgium](#) **18,000** for Balkan Project [www.kvs.be](#)
- Maska, Institute for Publishing, Production and Education [Slovenia](#) **20,000** for What to Affirm? What to Perform? [www.maska.si](#)
- Moldova Young Artists Association Oberliht [Moldova](#) **23,000** for CHIOSC [www.oberliht.org.md](#)
- Open Cultural Forum [Montenegro](#) **18,000** for The Conference of Small Publishers / The Future of Small Publishers [www.okf-cetinje.org](#)
- Riot Arts [Germany](#) **13,000** for Urban Affairs [www.urbanaffairs.de](#)
- Saam Theatre Group [United Kingdom](#) **25,000** for Let's Make Europe Smile [www.saamtheatregroup.com](#)
- SCCA, Center for Contemporary Arts Ljubljana [Slovenia](#) **13,000** for Towards Collaborative Curating [www.scca-ljubljana.si](#)
- Skena Up [Kosovo/a](#) **17,000** for Establishing Regional Network of Cooperation Between Theatre and Film Students and Teachers [www.skenaup.com](#)
- Stichting Moderne Dans en Beweging / Springdance [Netherlands](#) **15,000** for Europe in Motion [www.springdance.nl](#)
- Studio West [Austria](#) **18,000** for Vide_o_drom [www.studio-west.net](#)

- Theatre Department University of Amsterdam [Netherlands](#) **10,000** for *Orbis Pictus Theatrum Mundi* www.theaterwetenschapamsterdam.nl
- Tone Foundation / Unsound Festival [Poland](#) **18,000** for *Connections* www.unsound.pl
- Verein zur Förderung und Unterstützung von freien lokalen nichtkommerziellen... / Freies Radio Wien [Austria](#) **15,000** for *Intimacy at Distance – Art of Listening and Live Art as Universal Language* www.o94.at
- Zavod P.A.R.A.S.I.T.E. [Slovenia](#) **15,000** for *Renaming Machine* www.zavod-parasite.si

Artistic Grants

for projects that illuminate issues of diversity in Europe

- Ašta šmé [Czech Republic](#) **40,000** for *Negotiated Stories* *Outcome:* comic book *Discipline:* visual arts
- Bert Teunissen [Netherlands](#) **57,600** for *Domestic Landscapes – Eastern Europe* *Outcome:* photographic book and a website *Discipline:* photography www.bertteunissen.com
- Carlo Pisani and partners Oliver Manzi (Italian collaborator based in the UK); Pawel Antas (Spain); Greogor Bozic (Slovenia) [Germany](#) **58,000** for *Love & Freedom in the Time of Long Distance Travel* *Outcome:* documentary *Discipline:* film documentary www.carlo-pisani.com
- Centrul Cultura fara Frontiere [Moldova](#) **13,720** for *What If One Day You Were Me?* *Outcome:* dance performance touring Germany and Moldova *Discipline:* contemporary dance
- Hadas Itzkovitch & Monica Blok [Netherlands](#) **25,000** for *A Soothing Song* *Outcome:* touring video installation and website (under construction) *Discipline:* visual arts & performing arts
- Katarina Radovic [Serbia](#) **49,723.82** for *Weddings in Europe* *Outcome:* exhibition and book *Discipline:* photography www.artmajeur.com/katarina
- KUNSTrePUBLIK e.V. [Germany](#) **52,080** for *Wunderland* *Outcome:* sculptures and a catalogue *Discipline:* visual arts www.skulpturenpark.org
- Luís Antunes Pena (and Jana Griess) [Germany](#) **46,951.60** for *I X HERCULEAN* *Outcome:* music piece, staged concert (music and choreography), promo video spot, website, audiovisual documentation of project *Discipline:* sound art www.folkwang-hochschule.de
- Meyrick Kaminski [Germany](#) **21,000** for *The Folklore & Artistic Troupe of Dhalaristan* *Outcome:* touring of a performance *Discipline:* performing arts

- Mimbire (Lina Johansson, Emma Norin and Silvia Fratelli) [United Kingdom](#) **49,957.50** for *Something from Nothing* *Outcome:* outdoor and indoor acrobatic theatre performances touring European countries *Discipline:* performance www.mimbire.co.uk
- Sugar Rush (Nina Fajdiga, Jasmina Krizaj and Tina Valentan) [Slovenia](#) **40,377** for *Sugar Rush* *Outcome:* public presentation of a choreographic research, contemporary dance performance, website *Discipline:* performance www.emanat.si
- Susanne Kriemann [Netherlands](#) **22,914.25** for *Migratory Birds / Romantic Capitalism* *Outcome:* installation and book *Discipline:* visual arts www.susannekriemann.info
- Tina M. Bastajian [Netherlands](#) **25,000** for *Coffee Deposits: Siting Maps in Cups* *Outcome:* Installation *Discipline:* visual arts

- Projects supported by the funding line the Balkan Incentive Fund for Culture, which is run by the ECF in partnership with Hivos (the Dutch Humanist Institute for Cooperation with Developing Countries) and the Open Society Institute's Arts and Culture Network Program (ACNP) and its national foundations in the region.

Strategic Grants

Awarded at the discretion of the ECF

- Annemie Vanackere [Netherlands](#) **10,000** for *I am Here the Time is Now* www.rhiz.eu/artefact-15410-en.html
- European Festival Research Project [Hungary](#) **10,000** for *A Major Study on Artistic Festivals in Europe* www.budobs.org
- European Network for Cultural Administration Training Centres (ENCATC) [Netherlands](#) **10,000** for *2nd Young Cultural Policy Researchers Forum – 2008* www.encatc.org
- Fonds voor beeldende kunsten, vormgeving en bouwkunst (BKVB) [Netherlands](#) **15,000** for *Residency Workshop in Amsterdam and Symposium in Cairo* www.fondsbkvb.nl
- Gülsün Karamustafa [Turkey](#) **2,000** for *I am Here the Time is Now* www.rhiz.eu/artefact-15410-en.html
- Lille3000 [France](#) **15,000** for *colloque Europe XXL* www.lille3000.com
- Lloyd Hotel & Culturele Ambassade [Netherlands](#) **5,000** for *Calcutta in a Box* www.lloydhotel.com
- Quach Van Phong [Vietnam](#) **5,000** for *I am Here the Time is Now* www.rhiz.eu/artefact-15410-en.html
- Sonsbeek 2008 [Netherlands](#) **7,500** for *Symposium Sonsbeek 2008: Grandeur* www.sonsbeek2008.nl

Other Grants

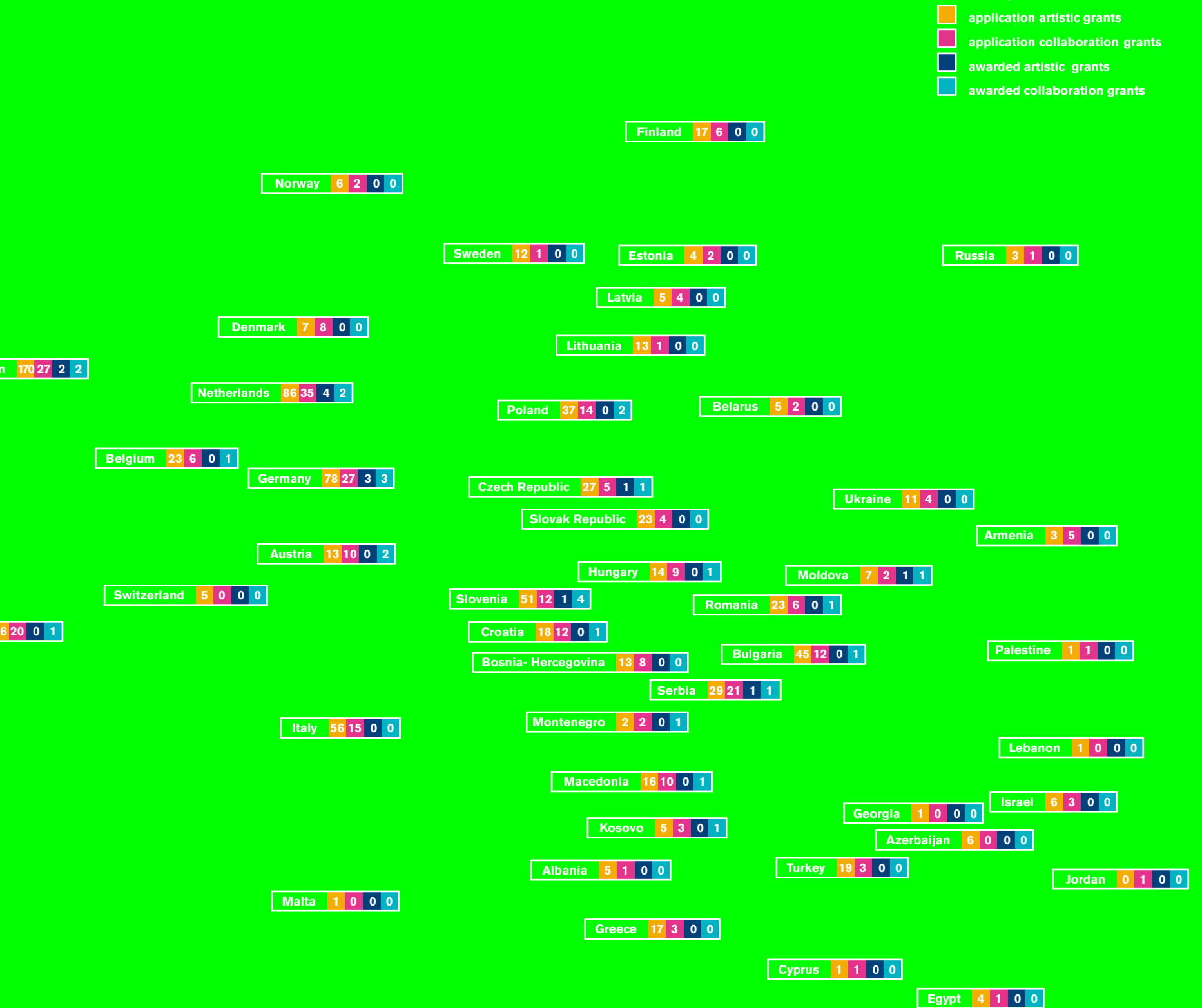
- Fund for Central and Eastern European Book Projects (CEEBP) [Netherlands](#) **50,000** www.ceeep.org

Total Collaboration grants	431,284	(of which 93,000 to Balkan Incentive Fund grants)
Total Artistic grants	502,324	(of which 168,701 to Balkan Incentive Fund grants)
Total Strategic and other grants	129,500	

Total ECF Grants Awarded 2008 1,063,108

As this ECF grants map reveals, our funding reached the cultural sector throughout Europe and even further afield in 2008. Here you can see the number and location of the artistic and collaboration grants awarded and applications received.

- country
- application artistic grants
- application collaboration grants
- awarded artistic grants
- awarded collaboration grants



On the Transformational Road

The ECF in 2009

It was in October 2008, as the new Chair of the ECF, that I became more fully aware of the unique, extraordinary place this foundation occupies in Europe's cultural-political life. In the short but intense months since then, it has also become clear to me that the ECF has a pivotal role to play in the future, as an organisation intent on making culture central to the ongoing European integration process.

For any who may doubt the impact of the ECF's work, I would draw their attention to the recent call made by the Council of the European Union for a European strategy that will incorporate culture 'consistently and systematically in the external relations of the Union'. This landmark announcement – effectively the birth of an EU cultural foreign policy – was in no small part promoted and argued for by the ECF and its close partners. At a time when the desired outcome seemed far from certain – on occasion even frowned upon – the ECF was actively convincing stakeholders throughout the wider Europe in conferences, commissioned research and publications to pursue the transformational road of culture.

Any organisation which attempts to address some of the challenges of the times – and these are times of great economic and social incertitude – must change with them. In

recent years the ECF has grown in size and complexity, to an extent that a major review of its strengths and weaknesses, its challenges and opportunities, was due. To this end, a Task Force was set up (consisting of Board and Advisory Council representatives, the Director and an external consultant) which looked into the ECF's organisational and strategic premises and possible futures.

Once this period of analysis and reflection has been concluded, it will be time to implement the necessary changes. This will take place throughout the course of 2009. Decisions will be taken which affect strategic content issues, governance and management matters, and the priorities which the Foundation sets for itself. I can assure you that I will see to it that they are constructive decisions; ones which will help a transparent and accountable ECF secure sufficient funding from a diversity of sources and achieve even greater impact.

2009 is a year of enormous significance for Europe, with fresh elections to the European Parliament, a new Commission in Brussels, and the fate of the Lisbon Treaty to be decided. All of these seemingly non-cultural events will have a lasting impact on our work.

Let's take up these challenges with renewed vigour and determination.

Wolfgang Petritsch

Chair of the Board of the European Cultural Foundation



'Any organisation which attempts to address some of the challenges of the times must change with them.'



MAC SALAMON
PREZENTUJE
FILM PT.



THE WALK



Video stills from entry to StrangerFestival 2008

The Walk

Maciek Salamon, Gdansk, Poland



BUY
ONE GET
ONE
FREE !!!



In print and online

ECF Network

Governing Bodies

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External Advisers

ECF Team 2008

Further

Information

In print and online

Our website, **eurocult.org**, is the first stop for all who want to find out about the Foundation – our ideals, our track record, details of our support and advocacy activities as well as our special diversity focus. All told variously – and, with your help, interactively – in text, photos and videos. For those who prefer printed material, the ECF Annual Report selects the year's highlights with accompanying financial and other information.

We regularly update our constituency through a digital newsletter. Nine issues of the **ECF e-zine** were produced in 2008 and emailed to over 8000 readers. You can stay up-to-date with ECF activities and related issues by subscribing from our homepage.

Rhiz.eu, our social networking site for all in arts and culture, has over 5600 users. Around 2000 organisations and 1500 projects have been presented and publicised through the site, and more than 500 cultural travel stories shared and enjoyed.

Many of the findings of our diversity focus were presented in ***Managing Diversity? Art And [The Art Of] Organisational Change***, which was accompanied by a visual treat of a book, ***Neither Here nor There***, containing work by the Turkish photographer, Ahmet Polat. This two-volume publication explores and embodies the role of art in understanding the diversity of the societies we live in. Copies can be ordered from the publisher Mets & Schilt (www.metsenschilt.com).

As part of our StrangerFestival project, we commissioned the UK think-tank DEMOS to research young people's video culture. The resulting publication, ***Video Republic***, gives a revelatory insight into the virtual world and how this relates to the worlds of culture, media and politics. It can be downloaded in full from www.demos.co.uk/publications/videorepublic.

LabforCulture.org

ECF's partnership initiative, **LabforCulture.org**, the online platform and knowledge hub, became the most up-to-date and engaging cultural meeting point online in 2008. With its rapidly expanding social networking space and edited information in six languages (English, French, German, Italian, Polish and Spanish), LabforCulture is essential for those working in, supporting, enjoying and learning about European arts and culture. In 2008, LabforCulture launched the site in Italian with Compagnia di San Paolo, Turin; created a digital hub and podcasts with the Nordic Forum for Interculture, Stockholm; reported, from an expert's perspective, on how the financial crisis is affecting the cultural sector; connected to the Compendium of Cultural Policies and Trends in Europe; and explored language and meaning with Open Lines, a project for the European Year of Intercultural Dialogue. LabforCulture surpassed its targets, with over 700,000 visits, 50,000 downloads from the site, and a 50% increase in community uploads and postings.

The ECF's Network of Fora

We have been privileged to have committed groups of individuals sympathetic to our goals who are willing to act as partners in advocacy and cooperation, within their respective countries. These national groupings form a network called the ECF Fora. The network helps to keep us informed and connects us with important personalities in public life and influential circles. We are grateful to all the many individuals who have given freely of their time and invested resources in furthering – with us – the ideal of an open, inclusive and democratic Europe.

The highlights of Fora activity in 2008 include a 'new communities' discussion project in Ireland; the exhibition 'Czech Made: Comic Artists Against Double Standards'; a Chatham House (UK) lecture series publication, *Europe: United or Divided by Culture?*; the international 'Millennium Goals of Culture' conference in Krakow; and, in Sweden, a number of high-level scholarly talks on European themes. In 2008 we joined with members of the Fora in assessing the network's particular strengths and limitations, and we expect productive results in 2009.

For the full ECF Fora list and contact details, consult the ECF website:

www.eurocult.org/about-us/our-organisation/ecf-fora/list-members-ecf-fora/

Board and Advisory Council

The Board, which meets at least three times a year, makes decisions on the ECF's finances and overall strategy, and supervises the Foundation's grants policy. It also consults with the Advisory Council on the setting of priorities. The Advisory Council is chaired by the ECF President and meets at least once a year. A larger body than the Board, the Advisory Council is internationally and professionally very diverse.

Board as at 31 December 2008

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

Chair

Wolfgang Petritsch (A) Ambassador and Permanent Representative of Austria to the OECD

Deputy Chairman

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

Treasurer

Arent Foch (NL) Managing Partner, Foreman Capital, Amsterdam; former Executive Board Member, Kamps AG, Düsseldorf

Members

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

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

Laurent Dréano (F) Directeur Général de la Culture, Mairie de Lille

Bernard Focroulle (B) Director General, Festival d'Aix en Provence; Former Director, Theater De Munt, Brussels

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

Shreela Ghosh (UK)
Sonja Licht (SR)
Andras Török (H)

Deputy Director, Institute of International Visual Arts, London
President, Belgrade Fund for Political Excellence
Former Deputy Minister of Culture;
Director, Summa Artium, Budapest

Observer

Cees Brekelmans (NL) Representing the Prins Bernhard Cultuurfonds

Advisory Council as at 31 December 2008

Chair

HRH Princess Laurentien of the Netherlands (NL)*

Members

Waldemar Dabrowski (PL) Former Minister of Culture

Pavol Demes (SK) Director for Central and Eastern Europe, German Marshall Fund of the United States
Chief curator, Fundacio Tapies, Barcelona

Nuria Enguita Mayo (E) Former MP; Director-General for Kingdom Relations and Governance, Dutch Ministry of the Interior and Kingdom Relations

Andrée van Es (NL) Former Deputy Minister of Culture;
Former Executive Director, Open Society Foundation/Sofia; Director, Trust for Civil Society in CEE

Rayna Gavrilova (BG) Member of the Governing Council, Van Leer Group Foundation

Rien van Gendt (NL) Director General, Library for Foreign Literature, Moscow City Counsellor Helsinki; Professor, Helsinki University

Ekaterina Genieva (RU) Adviser to the Czech Minister of Foreign Affairs;
Former Czech representative, International Visegrad Fund

Laura Kolbe (FIN) House of Lords, Liberal Democrats' Spokesperson on Europe

René Kubásek (CZ) Journalist and Adviser to the Director, Ringier SA, Switzerland

Lord Maclennan of Rogart (UK) Director, Freedom of Expression Foundation (Fritt Ord), Oslo

Jacques Pilet (CH)

Erik Rudeng (N)

* also an Extraordinary Member of the Board

Jacques H. Schraven (NL)	Deputy Chairman, Corus Group plc; Chairman, Supervisory Board of Corus NL B.V.
Görgün Taner (TR)	Director, Istanbul Kültür ve Sanat Vakfı
Vassilis Voutsakis (GR)	Lawyer; Lecturer, University of Athens; former Adviser on Culture to Premier Simitis
Gijis de Vries (NL)	Member of the Board, Netherlands Court of Audit

Observers to the Advisory Council

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

We would like to thank the following individuals for their profound contribution to the ECF during their term of office as members of the Board:

Kathinka Dittrich van Weringh (D)	(Chair, and Vice-President of the ECF) Former Director, Goethe Institutes; former City Counsellor for Culture, Köln
Gerard Kalff (NL)	(Treasurer of the ECF) Former Senior Executive Vice-President, Netherlands Division ABN AMRO Bank
Luc Tayart de Borms (B)	Managing Director, King Baudouin Foundation, Brussels

A special thanks also goes to the former member of the Advisory Council

Paul Scheffer (NL)	Writer, journalist
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Professor Dr Robert Picht passed away in September 2008. He was an inspiring Vice-Chair of the European Cultural Foundation from 1977 to 1994. He had a profound knowledge of East-West relations, and it was during his term of office that many of the ECF programmes in this field started to flourish. We think of him with gratitude.

External Advisers as at 31 December 2008

External Advisers for the ECF grants programme

Senior consultants

Ramsis Basel (EG)
Lisia Pires (NL)
Ivana Stefanovic (SR)
Malgorzata Sternal (PL)

Project advisers

Robert Alagjovzovski (MK)
Stéphane Blanchon (F)
Diana Spiegelberg (UK)
Jessica Wyschka (A)

ECF Board Representative in the Grants Advisory Committee

András Török (H)

Expert Jury Members for Artistic Grants

Shreela Ghosh (UK)	(ECF Board member and Head of the jury) Deputy Director, Institute of International Visual Arts, INIVA, London
Hortense Archambault (F)	Artistic Director, Festival d'Avignon
Sirje Helme (EE)	Director, Kumu Art Museum, Tallinn
Chris Keulemans (NL)	Journalist and cultural activist
Zelimir Zilnik (SR)	Independent film director

External Advisers for the STEP *beyond* mobility scheme

Leïla Badis (F)
Melikset Karapetyan (ARM)
Biljana Tanurovska (MK)

ECF Team 2008

Management

Gottfried Wagner (A) Director
Odile Chenal (F) Deputy Director

Executive Secretariat

Kati Visser (NL/H)
Naomi Wielinga (NL)

Finance, Personnel and Administration

Annemie Degryse (B) Head
Jaap de Bruijn (NL)
Hans-Peter Christen (NL)
Gerrie Knuver (NL) from 1 March

Reception

Jan Baas (NL)
Ursula Schutter (NL)

Communications

Viola von Harrach (UK) Head until 30 April
Barbara Berger (D) Head from 1 June until 15 October
Mascha-Christine Ihwe (D)
Lise Mathol (NL)
 With the support of
David Cameron (IRL) freelance

Support for Cultural Cooperation

Taja Vovk Cepic (SLO) Head
Esther Claassen (NL)
Igor Dobricic (SER) until 31 December
Maite Garcia Lechner (E/NL) from 1 April
Tommi Laitio (FIN) until 31 December
Lodewijk Reijs (NL) until 30 April
Raya Ribbius (NL)
Bertan Selim (MK) until 30 June
 With the support of **Giusy Chierchia** (I) temp
Wietske Maas (NL) freelance
Sofia Dos Santos Felix (P) temp

Internships:

Maurits Bartstra (NL)
Josephine Hartmann (D)
Severijn Heijmans (NL)
Hanneke Mertens (NL)
Erga Sonnenberg (IL)
Christina Veldhoen (D)

Advocacy

Isabelle Schwarz (D/F) Head
Philipp Dietachmair (A)
Dilia Ham (NL) from 14 January
Susanne Mors (D)
Bertan Selim (MK) until 30 June
Mark Snijder (NL) until 17 February

Fund Development

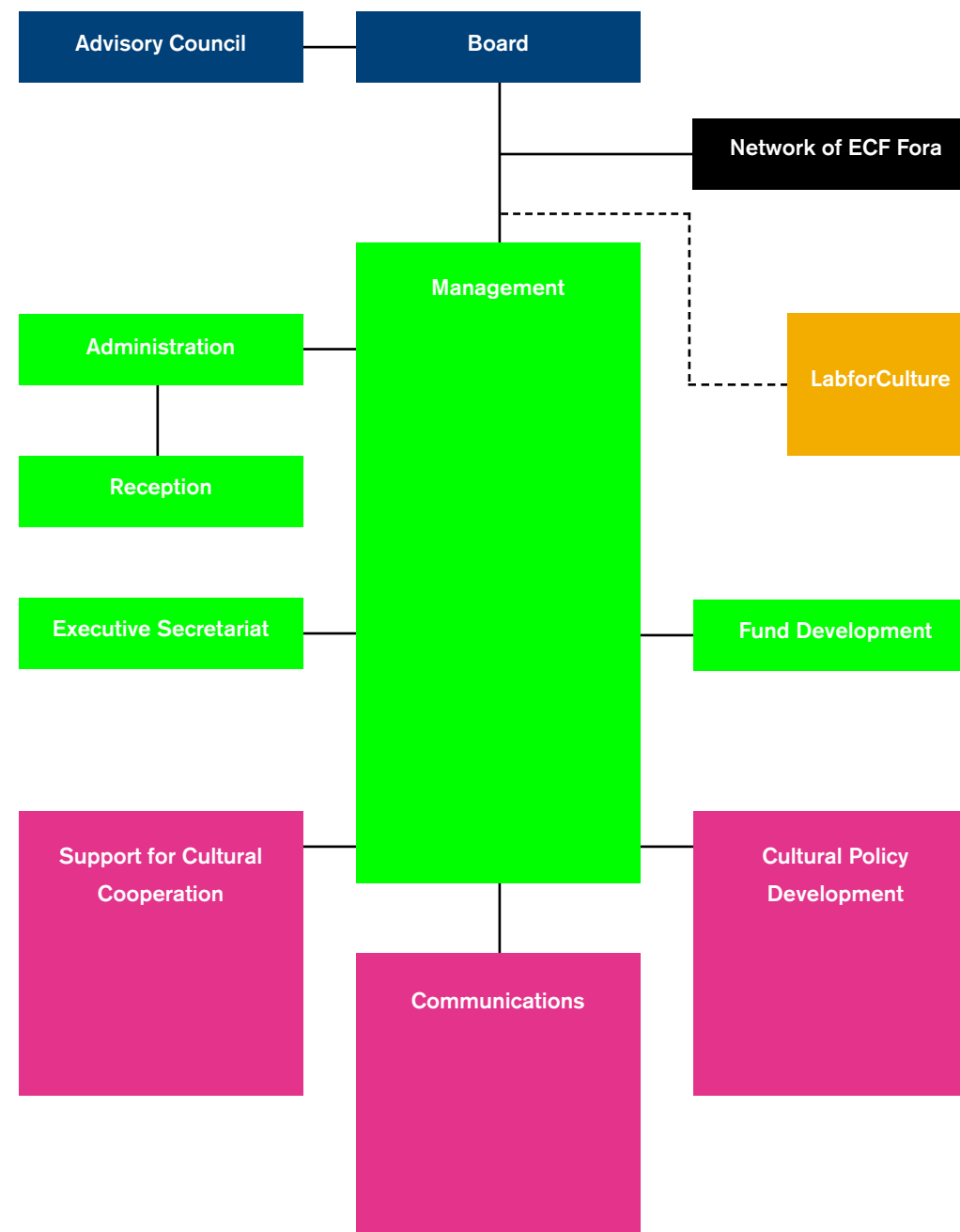
Albertine Lefebvre (NL) from 1 November
Hanneloes Weeda (NL) until 30 April

LabforCulture

Katherine Watson (CA/FIN) Director
Hans-Peter Christen (NL)
Timothée Guicherd (F) from 13 October
Nicola Mullenger (UK)
Angela Plohman (UK/CA) until 31 July
Gunilla Redelius (S)
 With the freelance support of
Pieter van Kemenade (NL)
Ashley Grandisch (USA)
 Internship:
Marja Salaspuro (FIN)
 Editorial Group: **Cristina Farinha** (P) Directory
Sofia Nicolas (E) Funding
Dea Vidovic (HR) Case Studies
Lidia Varbanova (BG) Resources for Research

The number of employees at the year ended 31 December 2008 was 27, of which 22 were full-time employees (including 4 working for LabforCulture).

European Cultural Foundation Organisational Structure 2008





- Listen, it's just because you're living in Sweden you're thinking about this.



- And yes it's been a pain in the ass but what can I do now?



- Because it's really beautiful!



- Over the years I've learn to like my name and now times are changing...



- I was named Ahang in Iran, but we ended up in Sweden...



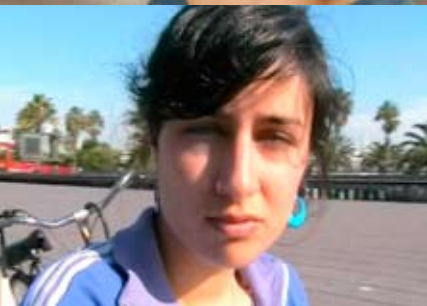
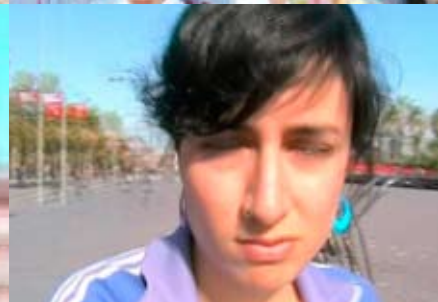
- I thought I had the world's ugliest name and that made me very frustrated.



Video stills from entry to StrangerFestival 2008

My name is Ahang

Ahang Bashi, Göteborg, Sweden



- It's a very strange name isn't it? Since Björn means the animal bear...



- We don't live in Iran anymore



- And therefore I think that people who emigrate...



- pay the price of losing a piece of their identity!



- I thought I had the world's ugliest name and that made me very frustrated.



2008 Financial Statements

Treasurer's Report

Balance Sheet

Statement of Income & Expenditure

Auditors' Report

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Treasurer's Report

The complete financial report, which can be viewed in full on the ECF website, was approved by the ECF Board on June 15. Below is a summary of the main figures.

The year 2008

Although the international economic crisis has affected the Foundation's finances, the deficit of € 32,558 in 2008 compares favourably with the budgeted loss of € 78,491. With fixed financial assets losing some of their value, the Foundation showed great flexibility in adjusting expenditure. Whereas the Foundation's portfolio of shares fell in value by 44%, the entire investment portfolio decreased by just 12.1%. This is because the bulk (86%) of the ECF's investment portfolio lies in bonds, which fell by just 3.5%. (See chart on page 58).

Other favourable factors were a higher-than-expected lottery income (€ 380,011 more than budgeted) as well as greater levels of sponsorship. The deficit of € 32,558 consists of the ECF's deficit of € 50,493 (to be withdrawn from the General Reserve), offset by LabforCulture's surplus of €17,935 (to be earmarked for the Reserve for LabforCulture).

The ECF attracted considerably more sponsorship for its programmes, especially for the new young people's video initiative, StrangerFestival. Programme sponsorship accounted for 34% of total income in 2008 compared with 20% in 2007. Sponsorship income for LabforCulture was 22% lower than budgeted, with costs being reduced throughout the year to ensure that the project would end 2008 in a balanced position.

We had hoped to keep general administration costs to 9% of total income, but as the decrease in income became apparent only in the third quarter, this proved impossible. However, the actual general administration costs of € 619,512 are very nearly in line with the budgeted amount of € 606,100.

Budget 2009

As from 2009, the Foundation is applying the 'activity-based costing' principle. General administration costs will be allocated to the activities of the Foundation on the basis of 'distribution formulas'. An additional column, showing this 'activity-based costing' principle, has been added to the overview below, enabling comparisons to be made between the budgets for 2008 and 2009.

The expected lottery income in 2009 is in line with the average figure for previous years. As there will be a smaller budget for programme activities, so the total budget for programme sponsorship has been decreased, by 32% (to €1,396,025). LabforCulture's budgeted income from sponsorship is down by 18% to € 410,000, although activities will be expanded as funding is secured throughout the year. The ECF will again contribute € 250,000 to LabforCulture in 2009.

The 2009 figures for LabforCulture are included in the ECF's overall Budget 2009. A separate overview of the LabforCulture Budget has also been reported. The full financial figures for LabforCulture are available on request.

Note

The ECF's financial statements were prepared in accordance with accounting principles generally accepted in the Netherlands (Guideline 640 of the 'Richtlijnen voor de jaarverslaggeving').

Budget 2009, including income and expenses for LabforCulture

(all amounts in Euro)

	Budget 2009 Approved by board	Budget 2009*	Budget 2008
INCOME			
BankGiro Loterij	3,380,000	3,380,000	3,250,000
Lotto	946,500	946,500	950,000
Nationale Instant-Loterij	264,000	264,000	145,000
Programme sponsorship	1,396,025	1,396,025	2,040,738
Interest, dividends and other income	200,000	200,000	500,000
Total income	6,186,525	6,186,525	6,885,738
EXPENSES			
Operational expenses			
Support for Cultural Cooperation			
<i>Grants allocated</i>	1,254,200	1,254,200	1,339,200
<i>Grants coordination, evaluation and development</i>	313,500	313,500	247,000
<i>Grants not taken up</i>	0	0	0
<i>Grants contribution in admin. costs</i>	55,805	0	0
<i>Total Grant activities</i>	1,623,505	1,567,700	1,586,200
<i>Total Programme activities</i>	973,709	919,000	1,799,474
Total Support for Cultural Cooperation	2,597,214	2,486,700	3,385,674
Total Cultural Policy Development			
LabforCulture	683,000	683,000	750,000
Fund development	135,977	124,000	97,500
Cultural events	318,422	305,500	182,500
Communication and information for the cultural sector	366,456	335,500	335,500
Governance and networking in Europe's regions	215,707	202,500	212,500
Total operational expenses	5,794,310	5,523,175	6,358,129
General administration	415,215	686,350	606,100
Total expenses	6,209,525	6,209,525	6,964,229
Surplus/(deficit)	(23,000)	(23,000)	(78,491)

Budget 2009, LabforCulture

(all amounts in Euro)

	2009	2008
INCOME		
Contribution of ECF	250,000	250,000
Programme sponsorship	410,000	500,000
Reserve LabforCulture from 2008	23,000	0
Total income	683,000	750,000
EXPENSES		
Direct programme costs	332,000	392,500
Salary costs	351,000	357,500
Total expenses	683,000	750,000


Arent A. Foch, Treasurer

Amsterdam, 15 June 2009



‘When I took over as Treasurer of the ECF in March 2008, I was fortunate to find an organisation with a very well-structured and sound financial backbone. A year ago, some may have called this conservative, but the fact is that my predecessor Gerard Kalff left the ECF with a portfolio which has weathered the financial and economic storms of the autumn 2008 reasonably well!’

* this budget is comparable to the budget for 2008 and is not based on the ‘activity-based costing’ principle

Balance Sheet at 31 December 2008

(after appropriation of the result)

ASSETS	2008	2007
<i>(all amounts in Euro)</i>		
Tangible fixed assets		
Premises	73,882	77,844
Refurbishment	41,257	45,837
Furniture and equipment	<u>88,862</u>	<u>111,150</u>
	204,001	234,831
Financial fixed assets		
Bonds	7,749,450	8,029,549
Shares	<u>1,210,566</u>	<u>2,159,739</u>
	8,960,016	10,189,288
Current assets		
Accounts receivable	1,531,995	1,785,458
Deposits, cash		
Deposits	0	220,000
Cash and bank balances	<u>1,009,710</u>	<u>39,707</u>
	1,009,710	259,707
	11,705,722	12,469,284

LIABILITIES	2008	2007
<i>(all amounts in Euro)</i>		
General Reserve		
General Reserve	9,327,930	9,378,423
Reserve for LabforCulture	<u>59,034</u>	<u>41,099</u>
	9,386,964	9,419,522
Current liabilities		
Received in advance	105,000	181,384
Grants payable	1,173,668	1,418,710
Accounts payable	<u>1,040,090</u>	<u>1,449,668</u>
	2,318,758	3,049,762
	11,705,722	12,469,284

Statement of income and expenditure for the year ended 31 December
Including LabforCulture

(all amounts in Euro)

INCOME	Actuals 2008	Budget 2008	Actuals 2007
BankGiro Loterij	3,473,195	3,250,000	3,150,596
Lotto	1,030,030	950,000	988,316
Nationale Instant-Loterij	221,786	145,000	144,916
Programme sponsorship	2,228,786	2,040,738	1,123,136
Interest and dividends	(455,083)	500,000	332,818
Other income	2,015	0	279
Total income	6,500,729	6,885,738	5,740,061
EXPENSES			
Operational expenses			
Grants allocated	1,063,108	1,339,200	1,325,380
Grants coordination, evaluation and development	268,421	247,000	195,598
Grants not taken up	(89,737)	0	(41,398)
Total Grant activities	1,241,792	1,586,200	1,479,580
Programme activities	2,022,140	1,799,474	1,117,199
Total Support for Cultural Cooperation	3,263,932	3,385,674	2,596,779
Total Cultural Policy Development	1,261,594	1,394,455	872,210
LabforCulture	624,338	750,000	928,265
Fund development	11,492	97,500	39,868
Cultural events	277,647	182,500	344,389
Communication and information for the cultural sector	343,929	335,500	354,676
Governance and networking in Europe's regions	130,843	212,500	185,517
Total operational expenses	5,913,775	6,358,129	5,321,704
General administration costs			
General administration	619,512	606,100	589,620
Total general administration costs	619,512	606,100	589,620
Total expenses	6,533,287	6,964,229	5,911,324
Surplus/(deficit)	(32,558)	(78,491)	(171,263)
Appropriation of the result			
(Withdrawal from)/Addition to Reserve for LabforCulture	17,935	(0)	(129,596)
(Withdrawal from)/Addition to the General Reserve	(50,493)	(78,491)	(41,667)

FINANCIAL FIXED ASSETS

	Bonds 2008	Shares 2008	Total
Balance at 1 January 2008	8,029,549	2,159,739	10,189,288
Acquisitions	<u>597,600</u>	<u>13,976</u>	<u>611,576</u>
	8,627,149	2,173,715	10,800,864
Sales	<u>(944,628)</u>	<u>(12)</u>	<u>(944,640)</u>
	7,682,521	2,173,703	9,856,224
Revaluations	<u>66,929</u>	<u>(963,137)</u>	<u>(896,208)</u>
Balance at 31 December 2008	7,749,450	1,210,566	8,960,016
Market value at 31 December 2008	7,963,630	1,210,566	9,174,196

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 income generated is earmarked for covering support expenses.

Auditors' Report**Introduction**

We have audited whether the accompanying abbreviated financial statements of the European Cultural Foundation, Amsterdam, for the year 2008 as set out on pages 54 to 58 have been derived consistently from the audited financial statements of the European Cultural Foundation, for the year 2008.

In our auditors' report dated 15 June 2009 we expressed an unqualified opinion on these financial statements. The Board is responsible for the preparation of the abbreviated financial statements in accordance with the accounting policies as applied in the 2008 financial statements of the European Cultural Foundation. Our responsibility is to express an opinion on these abbreviated financial statements.

Scope

We conducted our audit in accordance with Dutch law. This law requires that we plan and perform the audit to obtain reasonable assurance that the abbreviated financial statements have been derived consistently from 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, these abbreviated financial statements have been derived consistently, in all material respects, from the financial statements.

Emphasis of matter

For a better understanding of the Foundation's financial position and results and the scope of our audit, we emphasise that the abbreviated financial statements should be read in conjunction with the unabridged financial statements, from which the abbreviated financial statements were derived and our unqualified auditors' report thereon dated 15 June 2009. Our opinion is not qualified in respect of this matter.

Amsterdam, 15 June 2009

PricewaterhouseCoopers Accountants N.V.

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



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

Balkan Incentive Fund

- HIVOS (Dutch Humanist Institute for Cooperation with Developing Countries)
- Foundation Open Society Institute/ Budapest
- Foundation Open Society Institute/ regional offices

Cultural Policy and Capacity Development

Kaliningrad project:

- The European Union, IBPP-Culture Programme for Russia
- Nordic Council of Ministers

Moldova, Slovakia, Turkey projects:

- Ministry of Foreign Affairs of the Netherlands, Matra programme

Cultural Policy Research Award 2008

- Stiftelsen Riksbankens Jubileumsfond

Managing Diversity / Neither Here nor There publication

- Fatusch Productions

Mediterranean Reflection Group

- Stichting NCDO (National Committee for International Cooperation and Sustainable Development)

Routes Princess Margriet Award for Cultural Diversity

- Association of Charity Lotteries in the European Union (ACLEU)
- Ministries of Education, Culture and Science and of Foreign Affairs, the Netherlands
- Rabobank Foundation

STEP beyond mobility fund

- Open Society Institute Assistance Foundation

StrangerFestival

- Amsterdam partners
- Boeing
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