



EUROPEAN  
CULTURAL  
FOUNDATION

# Annual Report 2013



# Contents

• Foreword by the President	3
• Director's report	4
• Message from the Chair	6
<b>Introduction</b>	<b>7</b>
• Strategy and lessons learned in 2013	7
<b>Empowering and engaging people through arts and culture</b>	<b>10</b>
• Youth & Media	11
• Grants	15
• Events	17
<b>Linking cultural policy and practice</b>	<b>22</b>
• European Neighbourhood	23
• Advocacy	26
<b>Connecting sources of knowledge for the future</b>	<b>30</b>
• Research and development	31
• ECF Labs	34
• Networked Programme	35
• Publications	37
<b>Communications and business development</b>	<b>38</b>
<b>Operations</b>	<b>41</b>
<b>Financial report</b>	<b>44</b>
Appendix: Declaration of responsibility (on ECF governance)	74

# Foreword by the President

There is much debate about the widening gap between the people of Europe (*demos*) and the formal institutions of power (*kratos*) that are meant to represent them. We cannot deny the existence of these gaps; the question is how can we bridge them?

Today, the vehicles of power go beyond formal institutions. Inspired by the endless opportunities of the digitised world to participate, create and interact, there are unquantifiable numbers of people relating to one another outside these formal institutions traditionally seen as *kratos*.

So let's focus on the boundless opportunities to connect people across Europe in order to fill these gaps. To do so, we need spaces to exchange experiences and to develop shared narratives. This demands commitment from many different quarters as well as the involvement of many different voices.

Culture can help to bridge gaps and unify voices by the very nature of the language it speaks and the emotions and ideas it expresses – of love, survival and freedom. The European Cultural Foundation helps to facilitate the creation of such spaces between organisations and individuals through our commitment to *connecting people through arts and culture*. Culture amplifies democratic engagement, cultivating the skills needed to strengthen our democratic practice.

We need shared *narratives* across generations, combining unity and diversity and allowing for multiple identities. Through culture, we can ask new questions, and find alternative answers. We must be realistic and cannot expect culture to heal all our economic and social wounds and challenges. Europe requires a careful rebalancing between culture, politics and economics. And let us never take for granted that everyone thinks along the same lines. The burden of proof lies with us.

We are proud to be making a modest contribution to the future direction of Europe, together with our dedicated and inspiring partners who are helping us to build bridges across Europe.



HRH Princess Laurentien of the Netherlands  
President, European Cultural Foundation

# Director's report

**We look back on yet another turbulent year for Europe. Most striking and worrying was the increasing violence in Europe's neighbouring countries. The conflicts in Egypt and Syria deepened. In Syria in particular, the dire situation has disrupted the lives of millions of people.**

In Ukraine, pro- and anti-European groups clashed, which changed the face of Ukraine dramatically and shifted international borders. The call for change grows every day, spreading like wildfire at grassroots level among a population that has, quite clearly, had enough.

In Europe, a similar feeling of dissatisfaction seems to have become even more deeply ingrained in communities – though thankfully without the same level of violence. The gap between Northern countries and Southern countries has widened, with fiscal challenges and unemployment as the main wedges dividing the continent. North and South are, however, united in the growing disconnect between the people and the (political) institutions that are meant to represent them. Throughout the continent, confidence in the European project has reached an all-time low. Many people feel that Europe lacks the ability to adapt to fast-moving changes and needs to take a more objective view of its strengths and weaknesses. Experts from outside Europe confirmed this view at our conference, *The Dwarfing of Europe?*, which considered Europe through the lens of other parts of the globe.

Despite all this, the very same conference concluded that Europe still has a role to play, if it is prepared to step up and take this responsibility. Even more importantly, all over the continent people are living and breathing alternatives to the current European crisis. The 2014 laureates of ECF's Princess Margriet Award are shining examples of this. Teatro Valle Occupato saved Italy's oldest theatre from an uncertain future. This loose-knit collective of performers, directors, technicians and citizens has since transformed the theatre into a space where people can join in and culture becomes a process that creates new values and

new forms of social life. In Zagreb, convinced by the idea that culture can be an agent for transformation, Teodor Celakoski has brought together and mobilised a broad range of citizens to explore new forms of public agency and make real democratic processes possible.

There are indeed powerful resources lying dormant in our continent. ECF believes that tapping into them can help us find solutions to the urgent issues at hand. This belief is echoed in the title of our current four-year plan: *Connecting Culture, Communities and Democracy*, which has led to a rethink of our approach and organisation. ECF will focus even more intensely on forging strategic partnerships. Our organisational form has changed accordingly: from now on, ECF will work closely together with a network of organisations (we call them hubs) that are firmly rooted in their local communities and are working together with each other and with ECF to create synergy and boost change through culture.

The new organisation also reflects ECF's renewed focus on long-term relationships and our endeavour to diversify across fields and borders, creating a broad platform for change through culture in the wider Europe.

In 2013, we took the first steps in our new direction, with a clear focus on partnerships. We identified and welcomed the first six organisations in our network: *Culture 2 Commons*, *Les Têtes de l'Art*, *Oberliht*, *Platoniq*, *Krytyka Polityczna (Political Critique)* and *Subtopia*. To complement the Networked Programme, we will continue to support hundreds of young professionals with travel grants and have initiated a new scheme to support the research and development of innovative projects.

As our activities in Moldova and Ukraine under the Eastern Partnership came to an end, *Natasa* – The Eastern Partnership Civil Society Platform, which ECF helped to establish, will further promote the same goals. Similarly, a transition took place from the Balkan Incentive Fund operated by ECF to the Balkans Arts and Culture Fund operated by Art.ϙngle, operating from Sarajevo, Belgrade and Skopje. Negotiations to engage other (international) funding bodies in order to increase the fund are ongoing. Closer to home, ECF City Talks were launched, connecting Amsterdam with other European cities – a new initiative aimed at reinforcing existing relationships with stakeholders and funders and establishing new ones.

After serving seven years as ECF advisor and board member, of which five years as the Chair of the Board, Wolfgang Petritsch is leaving to take up an exciting new post at Harvard's Weatherhead Center for International Affairs. We would like to thank him for his invaluable

contribution to our work and wish him every success with his new endeavours. We are pleased to welcome our new Chair, Görgün Taner, General Director of the Istanbul Foundation for Culture and Arts. With his experience in Istanbul, he can help us to reflect even more clearly on culture and Europe, to step away from the fray and take a more objective look. In a Europe that is becoming more complicated and divided year after year, this is an invaluable and very welcome perspective.



**Katherine Watson**

**Director, European Cultural Foundation**



# Message from the Chair

## **It is a great pleasure to address you for the first time as Chair of the European Cultural Foundation.**

I live in Istanbul – a city that is as complex as it is fascinating, not easy to decipher at first sight, and based in a country that is home to a multiplicity of cultures. Turkey tries to come to terms with its Ottoman and Republican past, but also aims to construct a new and wider perspective that would embrace the challenges of the past, as well as the vision of the future. In this context, Istanbul has a unique position; it represents Turkey in a nutshell and also emerges as a global cultural capital. It is a city that has the potential to embody the wider view of Europe that ECF has always taken and continues to take.

ECF's view is broad geographically speaking, embracing the whole of Europe and its neighbouring countries. But it is also wide in terms of audiences, from cultural change-makers at grassroots level to the highest levels of policy-making in Europe. It is this wider view that Europe so desperately needs to put the current crisis into perspective and to find new ways of addressing its urgent issues.

In Turkey, the public support for arts and culture is very limited which poses a great challenge but also makes you creative and resourceful. Turkey is already familiar with the problem of funding and sustainability for arts and culture organisations. It has developed its own advocacy practices, and strives to construct a public funding system for culture. And now, as culture bears the brunt of budget cuts in many European countries, we are in need of a new

discussion platform where we can meet these challenges together and share our experiences of advocacy, best practices, new perspectives and policy suggestions in order to move culture up on the European policy agenda.

ECF was prepared for this. It has a long history of listening to, working with and connecting creative and resourceful individuals and organisations. This has gradually evolved into our new way of working – the Networked Programme which is a future-ready approach that brings together local cultural change-makers and communities across Europe. Another example of how ECF has always taken a wider view.

I am proud to lead an organisation that is contributing to the future of Europe by nurturing and amplifying the positive changes at a grassroots level. We will make it our priority over the coming years to ensure that these voices of hope are heard throughout the continent, at all levels.



**Görgün Taner**

**Chair of the European Cultural Foundation**

# INTRODUCTION

## Strategy and lessons learned 2013

The European Cultural Foundation (ECF) is an independent foundation based in the Netherlands. We are dedicated to supporting and connecting cultural change-makers in Europe whose work contributes to an ongoing cross-sectoral debate on Europe and Europe's place in the world. For almost 60 years, we have been striving towards an open, democratic and inclusive Europe in which culture is a valued and key contributor. Our understanding of culture and of Europe is broad, with a firm commitment to cultural diversity.

Our activities are diverse but show a high level of interconnectivity – from our programmes for young people and work in the European neighbourhood to our grant-giving, our advocacy, our publications and our digital presence. ECF's highly skilled international staff reflects this diversity.

**There are three main objectives underlying everything we do:**

### Empowering and engaging people through art and culture

ECF supports arts and culture communities throughout Europe and especially encourages the exchange and empowerment of new generations to realise a shared future in Europe.

### Linking cultural policy and practice

ECF is committed to projects that contribute to cultural policy development locally, nationally, regionally and on a European level.

### Connecting sources of knowledge for the future

ECF shares and connects knowledge across the cultural sector and links culture to other spheres of knowledge.

ECF's ability to realise our objectives and scale up our efforts are a reflection of the strength of our partners. Our [partnerships](#) are manifold and include funding partners and partners in whom we invest for our activities.

# Strategy 2013

2013 was a year of transition. It was the year in which we completed and rounded off our previous theme, *Narratives for Europe*. It was also the first year of our new four-year plan, *Connecting Culture, Communities and Democracy*. Central to this is a network of cultural change-makers. In this new Networked Programme, ECF's role will be to enable, facilitate, catalyse: ensuring the network grows exponentially, by nurturing and encouraging ideas and initiatives, and helping to scale them up across Europe.

In recent years, we have seen a growing gap between people and democratic institutions. At the same time, we see that all across Europe cultural change-makers – together with their communities – are exploring alternative approaches. ECF seeks to bridge the gap between people and democratic institutions by connecting local cultural change-makers and helping a European-wide community to emerge that uses the power of culture and creativity to breathe new life into democracy.

ECF's ambition is to reach out to tens of thousands of people by nurturing a network of influential and catalytic local cultural change-makers. We believe that working in a networked way reflects the current *modus operandi* of many individuals and organisations throughout Europe and the world. We also have concrete experience of working in this way. Doc Next Network, the core of ECF's

Youth and Media Programme, inspired a new model of working in a networked way.

In order to achieve our goal of connecting and nourishing cultural change-makers and proposing a fresh view on Europe, we will need a variety of tools and instruments, including:

- The new Networked Programme
- Grant-making
- Strategic partnerships
- Events
- Publications
- Advocacy
- Research and development.

## Lessons learned

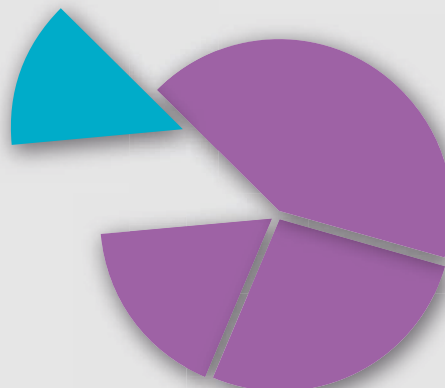
### Strengths:

ECF has a good track record and a solid reputation in the cultural sector, as well as with policy-makers. We enjoy strong partnerships, have an extensive network and employ highly skilled international staff. Our financial foundations have remained solid, despite rigorous cuts in the cultural sector, financial challenges in the philanthropic sector, and the continued economic downturn. Our new networked way of working will enable us to respond more

### Operations Costs

€ 759,015

14 %



### Main Objectives

€ 4,579,874

86%

**In 2013, we spent 86% of our budget on our three objectives, and 14% on Operations Costs.**

**Percentages are of total annual costs**



quickly to societal issues and will be providing space for and nurturing grassroots initiatives.

## Weaknesses:

As ECF actions are based on several pillars, it can prove difficult to capture our essence in just one key phrase. We divide our time and efforts between many different activities, which stretches our resources and sometimes makes communications challenging. We will address this in our upcoming strategic planning.

## Opportunities:

ECF operates as a catalyst and multiplies the impact of activities. By connecting with other sectors beyond the cultural sector, we can help good ideas to spread even further. In 2013, we took the first steps in forging lasting connections with businesses and individuals (ECF Circle of Friends). By moving from a project-based support to a more process-based support, we expect to upscale the impact of our work.

## Threats:

ECF is largely dependent on one source of income (90% from Prins Bernhard Cultuurfonds in 2011, 75% in 2012 and 81% in 2013). People are rapidly losing their belief in Europe and the gap between the people and institutions is still growing. Support for 'European' organisations is dwindling but our work is more and more necessary. The global financial crisis still looms over Europe and adds to the insecurity regarding our income. Working in many different parts of Europe and beyond makes it essential to be aware of local differences – not every approach can simply be planted from one context to the other. We need to be aware of that and stay sensitive to our partners' contexts.

# The way forward

In 2014, the Networked Programme will take off and the final internal changes will be made to ensure that our organisation is geared to this new way of working.

In the course of our new four-year strategic period, we will focus on streamlining processes, such as connecting the Princess Margriet Award more closely with our thematic focus and combining our Advocacy work with Research and Development.

We aim to further diversify our sources of revenue to decrease our dependence on one source of income.

We intend to increase ECF's visibility and build on our 'brand' through the celebration of our 60th anniversary throughout the year.

The Youth & Media Programme will be very active in the first half of 2014 with the *Remapping Europe* events and the Media Collection development. We will continue to partner with the Doc Next Network, supporting the members for another year with a special interest in investigating the sustainability of the network beyond ECF support.

Over the course of 2014, Collaboration Grants will be aligned with the Networked Programme and this will result in a new scheme of Research and Development Grants (see chapter 1, grants section).

In 2014, ECF will wrap up the CPRA programme (both the prize and the Young Researchers Forum), which celebrated its 10th anniversary in 2013. However, the prize that we seeded will move into a new phase in a new format through the European Network of Cultural Administration Training Centres (ENCATC). We will continue to provide targeted support to young researchers, for instance through mobility grants, opportunities to publish their work, facilitating their inclusion in European research networks and project platforms.

# EMPOWERING AND ENGAGING

# PEOPLE THROUGH ARTS AND CULTURE

Scene from European Souvenirs  
(photo Jan Boeve)

ECF supports arts and culture not simply because it is 'European' or because it happens in Europe, but for the contribution it makes to Europe. Through arts and culture, people are engaged and empowered to create change and to contribute to the future. We do this in a number of ways:

## Youth & Media

Our Youth & Media Programme (Doc Next Network) empowers young European media-makers who are likely to be excluded from the mainstream public discourse

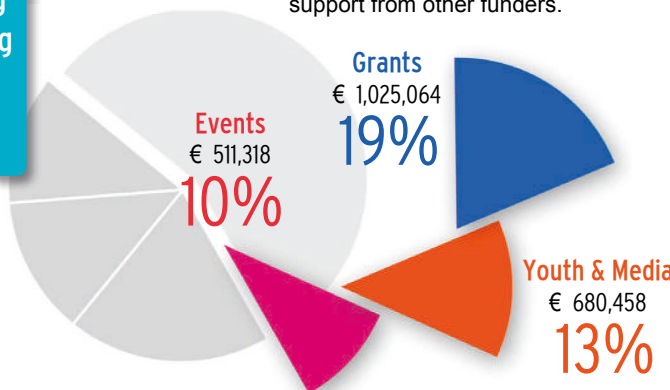
## Grants

With our Grants programme, we fund organisations and stimulate transnational cultural collaboration and the mobility of artists and other cultural players. In many cases, ECF grants provide the leverage to secure support from other funders.

## Events

Events are invaluable public advocacy moments and provide opportunities to reach new target groups, to consolidate existing relations and to generate broad media attention. An excellent example of this is the award ceremony for the ECF Princess Margriet Award, which is a prize initiated by ECF. It is awarded at an annual event in Brussels to European artists, thinkers and change-makers whose work shows the potential of culture to help create an inclusive Europe.

Empowering  
and Engaging  
€ 2,216,840  
42%



# Youth & Media

The Youth & Media Programme's driving force is a network of hubs called Doc Next Network. It brings together cultural organisations based in different European countries that work with young people and the media to scale up local potential and to create new methodologies and projects for addressing common concerns. It includes four hubs.



British Film Institute -  
Future Film Programme  
(London, UK)



ZEMOS98  
(Seville, Spain)



Mode Istanbul  
(Istanbul, Turkey)



Association of  
Creative Initiatives "e"  
(Warsaw, Poland)

In 2013, Doc Next Network (DNN) activities revolved around *Remapping Europe – A Remix Project Highlighting the Migrant's Perspective* ([www.remappingeurope.eu](http://www.remappingeurope.eu)).

*Remapping Europe* is an investigative artistic project with activities that stem from one underlying principle: re-mixing of media as a method to re-view, re-investigate and re-consider the prevailing imagery of (im)migrants in European societies.

The Doc Next Network has begun to evolve into a more independent and substantive network. As a result, ECF's role as initiator and funder is changing. Remaining in the background as a main supporter, ECF will continue to work with the Doc Next Network on various projects, such as developing the online Media Collection.

## Achievements

In 2013, the Doc Next Network organised several Media Labs, where young media-makers could share, learn and create among peers in a safe environment. Labs and locations included:

- **Remapping Europe ateliers** in Istanbul, Warsaw, Lublin, Seville and London with 48 media-makers

from a migrant background, organised in partnership with Tartabaşı Community Center (Istanbul), Homo Faber (Lublin), Office for Social Rights (ODS) (Seville), Refugee Youth (London).

- **DNN Labs:** workshops and local labs in Istanbul, Warsaw, Seville and London.

Videos and photos from the Doc Next Media Collection were shown at numerous offline events around the world and seen by thousands of people. These screenings were aimed at contributing to and engaging others in the investigation and discussion of media in our societies.

In 2013, Doc Next films were screened at some 20 events, ranging from the Cannes Film Festival and ZEMOS98 Festival to Gezi Forum screenings during the Gezi Park protests. They were also available on TV and online in Spain, the UK and Ukraine.

[European Souvenirs](#) is a live remix performance and an international artists' collective featuring Farah Rahman (The Netherlands), Noriko Okakku (UK), Karol Rakowski (Poland), Maleventura (Spain) and Barış Gürsel (Turkey). Delving into audiovisual materials from leading European archives, their performance offers a kaleidoscopic trip down memory lane. Remixing music, photography and

film, the *European Souvenirs* artistic group re-examines the prevailing imagery of immigrants across European communities and re-maps Europe visually, geographically and conceptually.

In 2013, the show was performed at the following festivals, with audiences of several hundred people:

- Vrede van Utrecht Festival (The Netherlands)
- Future Film Festival BFI (UK)
- Mapping Festival Geneva (Switzerland)
- Dokufest Festival (Kosovo).

Doc Next Network is about free culture: sharing the works of a new generation of European documentary makers with a wide audience. Cultural professionals, festival programmers, decision-makers, broadcasters and wider audiences across Europe have access to the Doc Next Media Collection, which includes more than 600 amazing alternative short documentaries, political video remixes, reportages and photos. It is a window on contemporary Europe, as seen by young media-makers. In 2013, the Media Collection was expanded with the addition of more than 100 new films – many about the migrant view of Europe.

In 2013, Youth & Media also worked on two publications (published in April 2014) and two seminars:

- [\*Remixing Europe – migrants, media, representation, imagery\*](#): a publication structured around four media incidents from Poland, Spain, Turkey and the UK. These incidents shed light on the imagery of immigrants in mainstream media in the respective countries.
- [\*Remapping Europe – a remix project\*](#): catalogue of 48 artistic works from the five ateliers in Istanbul, Warsaw, Lublin, Seville and London; for the artistic works see [www.remappingeurope.eu](http://www.remappingeurope.eu).
- *Educación Expandida* (Expanded Education) an international workshop designed and led by ZEMOS98 investigating the alternatives to formal education and other ways of bringing together diverse knowledge sources
- *Prevailing Imagery of Migrants in Turkey and Alternative Approaches: Perception of Migration in Media: an extension of Remapping Europe*. The seminar confronted the prevailing imagery of migrants in Turkey.

## In 2013, Doc Next films were screened at:

- **Spain**: IuventusFEST (Cordoba); ZEMOS98 Festival (Seville); María Yáñez guest curator selection: Those who stay, those who leave (Seville).
- **Turkey**: Remapping Europe event at the Istanbul Bilgi University's Dolapdere and Santral Istanbul campuses; Documentarist 2013 Festival (Istanbul); Gezi Forum screenings during the Gezi Park protests; The Right to the City and Internal Migration Seminar, part of the Which Human Rights? Film Festival (Istanbul).
- **Poland**: Planete Doc Festival (Warsaw and Wroclaw); Polska Doc Showcase (Warsaw); HumanDOC International Documentary Film Festival (Lublin).
- **UK**: Future Film Festival (London); Refuge in films Festival (London); Open City Docs Fest (London); Sheffield Doc/Fest.
- **France**: Cannes Film Festival.
- **The Netherlands**: European Souvenirs Tour; Vrede van Utrecht Festival (Utrecht); Dutch Doc Awards (Amsterdam).
- **Romania**: Documentary Mondays (Bucharest).
- **TV and online**: The Community Channel (UK); BBC Three Fresh (UK); London Film Festival; Necati Sonmez guest curator: To Resist to Exist, Odessa TV (Ukraine).

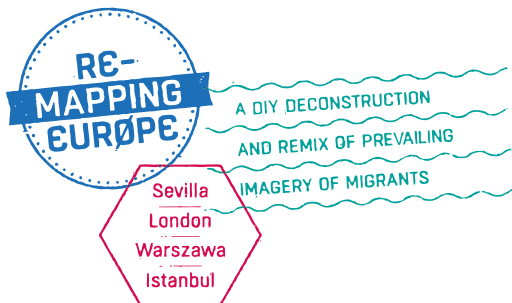
Social media networks offer us successful ways of getting our message out to new audiences: during 2013, we saw a growth of 125% on Facebook and 100% on Twitter. Our website [docnextnetwork.org](http://docnextnetwork.org) had 120,000 views and we introduced a digital Doc Next Newsletter to complete our online communications.

## The way forward

Innovative, inspiring and successful cross-cultural collaborations require considerable investment in time and great patience, as well as a keen commitment from organisations to work together towards a common cause. In 2013, we invested time in exploring new strategies for creating a solid approach.

2014 is a transition year during which ECF will continue to support Doc Next Network, including:

- Partnership with the Open Society Initiative for Europe (OSIFE) for an open call and video competition for the 2014 European Parliament elections.
- Working towards sustainability of Doc Next Network beyond ECF's facilitating and financial support.



## Remapping Europe

The two-year [Remapping Europe – a Remix Project highlighting the migrant's perspective](#), carried out by Doc Next Network and funded by the European Commission, will reach completion in May 2014.

To round off the project and scale it up, the publication was launched at a seminar in Seville in April 2014. A

*Doc Next Network's vision is: "We want social justice. We strive for inclusive public opinion and free culture. We bring expanded education that embodies new ways of working with, engaging in and thinking about media and democracy."*



newly commissioned live-cinema remix performance by the *European Souvenirs* artist collective premiered in Seville and will be staged in Amsterdam in partnership with the EYE Film Institute in May 2014.

## Media Collection

The Media Collection has multiple functions. It is a source of knowledge but also an advocacy tool and a communications tool that presents great potential to connect all of ECF's activities. In 2014, the network and ECF will explore the public and political advocacy potential of this collection of more than 600 media works created by young media-makers. A strategy for the use of the collection by researchers, festivals, policy-makers will be developed and implemented.



# Grants

Grant-giving is, and always has been, a vital part of ECF's work. Our grants programme stimulates transnational cultural collaboration, artistic expression and the mobility of artists and other cultural players. In many cases, ECF's support kick-starts projects and enables the grantees to leverage additional funding. In 2013, we ran three open grant schemes, each with its own focus:

## Collaboration Grants

which support independent cultural organisations working together with organisations from other sectors, across borders and disciplines.

## The Balkan Incentive Fund for Culture (BIFC)

which aims to strengthen (long-term) partnerships and knowledge exchange across the Western Balkans and with the rest of Europe.

## STEP Beyond Travel Grants

which help emerging artists and cultural workers to meet face-to-face, to exchange views and skills and to inspire one another.

In addition, we award a very limited number of Commissioning Grants.

Our grants programme is a two-way exchange. The grants provide financial support to the arts and cultural sector in Europe and beyond. Through awarding grants, ECF benefits from being up-to-date with developments at a grassroots level. This 'radar' function helps us to shape our policy direction more effectively.

## Achievements

In 2013, we received:

- 256 eligible applications under the Collaboration Grants scheme of which 12 were awarded (total budget spent: €292,545)
- 61 applications under the BIFC grant scheme, of which seven were awarded (total budget spent: €97,206). In addition, ECF awarded Art4ngle a €75,000 partnership grant (see below).
- 559 eligible applications for STEP Beyond Travel Grants, of which 239 applicants from 49 countries were awarded (total budget spent: €111,250).

For more detailed information about the supported projects and individuals in 2013, please see the [2013 grants booklet](#).

To align with ECF's new strategic direction *Connecting Culture, Communities and Democracy*, the 2013 Collaboration Grants call was launched with a new focus area and set of criteria. We looked for projects that would present a fresh and more sustainable picture of Europe by working transnationally, cross-sectorally and with an emphasis on local communities and change-making from the grassroots up. The large number of eligible applications we received not only offers a broad insight into European trends and tendencies, but also affirms ECF's new strategic direction.

In mid-2013, the management and ownership of the BIFC was devolved to the Sarajevo-Skopje-Belgrade based

organisation [Art4ngle](#). They re-named the grant scheme Balkans Arts and Culture Fund (BAC) and launched their first call in summer 2013.

In addition to awarding many travel grants throughout Europe and its neighbouring countries, STEP Beyond organised a professional capacity development workshop on grant writing in Athens and Thessaloniki, to encourage the country's young cultural actors who are strongly affected by the country's austerity measures. The workshop was combined with attending the final performance of *P.I.G.S* by [Theatre Entropia](#), who were awarded a Collaboration Grant in 2012, and a project visit to [Artivists for Change](#), who were awarded a Collaboration Grant in 2013.

ECF grantees and their work form one of the most effective ways of communicating ECF's mission and message, as the following examples from 2013 show:

- Bert Teunissen, who was supported in photographing [Domestic Landscapes](#) and was subsequently asked to exhibit the work in Zagreb.
- After exhibiting throughout the Baltic region, [Telling the Baltic](#) went on to be shown on a Stella Line ferry crossing throughout the summer.
- Previously supported by ECF, [The Museum of Broken Relationships](#) was warmly received in Amsterdam where its inhabitants contributed to their collection of lost-love objects. It also was highlighted in in-flight magazines, read by thousands of travellers.
- [Multi-walks](#) launched their artist-inspired walks app for several European cities.
- [Kosovo's ODA Theatre](#) was invited to perform at Oerol Festival in the Netherlands.

## The way forward

The grants programme is currently undergoing major changes to ensure an even stronger impact.

The transfer of the Balkan grants to the region will be fully completed in 2014. ECF believes that the cultural sector

*“Cultural change often happens in an organic way; imperceptible day to day, but fundamental change when you check it out in retrospect. So it's worth recording the milestones on the journey: otherwise, you can miss how far you have travelled.”*

*John Kingston, social finance expert – UK*

in the region will greatly benefit from the engagement of other (international) funding bodies in the Balkans Art and Culture Fund. Exploratory talks are currently being held with potential partners.

The Collaboration Grants will no longer continue as they were. Instead, stimulating transnational, cross-sectoral cooperation has become an integral part of the Networked Programme where the Idea Camp will offer a platform for a selection of 50 individuals to meet and exchange, and subsequently submit proposals for Research and Development grants, continuing and broadening ECF's support to the cultural sector. In other words, ECF is teaming up with future grantees at an earlier stage of projects: at the conception of new ideas and collaborations, a fragile moment that is rarely supported financially.

STEP Beyond will conclude its tenth anniversary by launching a multimedia publication looking back at ECF's history in supporting cultural mobility.

Finally, to ensure continued support for researchers after ECF has concluded its involvement in the Cultural Policy Researchers Award (CPRA), a special travel grants envelope will be earmarked for cultural policy-related research travel.



# Events

Events offer invaluable opportunities to reach new target groups, to consolidate existing relations and to generate broad media attention. Events also allow us to shine a spotlight on the issues ECF is addressing, helping us to make our activities more tangible for a wider audience.

ECF initiated and organised events with a variety of partners, such as the ECF Princess Margriet Award, *The Dwarfing of Europe?* conference, ECF City Talk Istanbul and the International Mahler Orchestra concert, conducted by Yoel Gamzou, the More Europe consortium and screenings by Doc Next Network.

## Achievements

### The ECF Princess Margriet Award 2013

The ECF Princess Margriet Award (PMA) is an annual award for cultural change-makers in Europe. The Award reflects ECF's belief in the power of art as a catalyst of cultural understanding and social change.

On 19 March 2013, ECF's former President, HRH Princess Margriet of the Netherlands presented the award to artist duo Dan and Lia Perjovschi and conductor Yoel Gamzou, who each received €25,000. The award was established in Princess Margriet's honour in 2008 by ECF (with the support of the Dutch Ministries for Foreign Affairs and Education, Culture and Science). Visit our website for press clippings about the 2013 PMA award.



*HRH Princess Margriet presents the ECF Princess Margriet Award to conductor Yoel Gamzou and Dan and Lia Perjovschi, Brussels, March 2013  
(© Xander Remkes)*

Visual artists [Lia and Dan Perjovschi](#) from Romania were selected by the PMA Jury for the active role that their art has played in Romanian culture and community building since the late 1980s, as well as its wider European relevance and global impact. Despite their international reputation, the Perjovschis have always remained grounded in Romania, working collaboratively to deepen the public's historical and cultural awareness of the role of art in society.

Living in Germany, the Artistic Director and Principal Conductor of the International Mahler Orchestra and 1st Kapellmeister and Vice Music Director of the Staatstheater Kassel, [Yoel Gamzou](#), was selected for his exceptional talent and energy in inspiring different generations of musicians and diverse audiences across Europe. Gamzou challenges the conventional structures and institutions of the classical music sector and in so doing presents a new democratic potential.

The 2013 ceremony attracted a wide audience from Belgium, the Netherlands and guests from across Europe spanning the political and cultural sectors. It is now a keenly anticipated event in the Brussels calendar. We also succeeded in integrating the two laureates into our activities later in the year. Dan and Lia Perjovschi spoke at the Romanian Cultural Centre in London on 20 March.

## Jury members of the 2013 Princess Margriet Award

- **Jan Dibbets**, Artist, The Netherlands
- **Christian Esch**, Director, NRW Kultursekretariat, Wuppertal, Germany
- **Maria Lind**, Director, Tensta Konsthall, Stockholm
- **Els van der Plas**, General Director, Muziektheater, Amsterdam
- **Rana Zincir Celal**, Programme Manager, Columbia Global Centers, Turkey and Executive Board Member, Anadolu Kultur, Istanbul

The International Mahler Orchestra conducted by Yoel Gamzou returned to Amsterdam at the end of August for the performance of a '[Musical journey](#)' in the Portuguese synagogue and the Amsterdam Muziektheater, in the context of the annual *Grachtenfestival*.

## The Dwarfing of Europe?

In May 2013, ECF organised a series of debates and essays to explore the cultural dimension of our changing world. *The Dwarfing of Europe?* was made possible thanks to the collaboration with Tilburg University and Fritt Ord Foundation of Norway and took place at the Amsterdam-based debate centre de Balie.

The main theme was that Europe cannot reflect on itself without considering the context of a shifting global environment: the ongoing crisis stretches far beyond the financial. Scepticism towards the European project prevails and we must look into the mirrors that the countries of the emerging global centres of the world can offer us.

The event consisted of two days of exchange and discussion about renewed visions of Europe with renowned speakers from Brazil, India, China and Europe, including Cui Hongjian (China), Cristina Soreanu (Brazil), Yudhishtir Raj Isar (France), Karine Lisbonne-de Vergeron (UK), Rajendra K. Jain (India) and Renée Jones-Bos (The Netherlands). There were two public debates and one expert seminar for international guests.

The first public debate focused on the socio-cultural developments of the shifting powers; the perceptions and expectations of Europe by the international researchers from Brazil, China and India. The second focused on Europe's position in a globalised world and the socio-cultural consequences for European societies.

The event was followed by a series of publications – see Chapter 3, publications section.

**Dwarfing of Europe?**

A Dialogue between  
Brazil, India, China  
and Europe



Join us for  
**Dwarfing of  
Europe?**  
on 22 / 23 May  
tickets inside

debalie



A.S. VR  
OP EN ING  
AG GOS  
SPIN IS



*ECF Chair Görgün Taner and Amsterdam City Councillor Carolien Gehrels at the ECF City Talk in October 2013 (© Jan Boeve)*

## ECF City Talks - Istanbul

The first ECF City Talk took place on 15 October 2013 in Amsterdam. In addition to providing insights about a subject related to ECF's work, the City Talk is also intended as a networking moment for important relationships, especially with potential members of ECF's Circle of Friends.

This City Talk was organised together with the Municipality of Amsterdam and City Councillor Carolien Gehrels. Görgün Taner, ECF's Chair and the main speaker, addressed the Istanbul Biennial in the context of political developments in Turkey. The space in de Balie was filled to capacity.

## Concert by International Mahler Orchestra, conducted by Yoel Gamzou

On 25 August 2013, Yoel Gamzou and the International Mahler Orchestra gave two concerts in Amsterdam, one in the Portuguese Synagogue and one in the Muziektheater. The concerts were organised in collaboration between ECF, the Jewish Cultural Quarter and Muziektheater

Amsterdam, and supported by KunstenIsraël, in the framework of the Grachtenfestival.

The aim of the concerts was to introduce Amsterdam to a unique European orchestra, led by a conductor who has very specific views on the role of classical music in contemporary society and on communicating with the audience. The programme consisted of 12 pieces, reflecting love, death and other universal themes. Both concerts were sold out. Some 800 people attended, including Their Royal Highnesses Princess Beatrix, Prince Constantijn and Princess Laurentien, President of ECF.

The events organised by ECF in 2013 helped to create greater awareness of ECF and our goals. This was especially the case in the Netherlands, where we are making a concerted effort to argue the case for the importance of Europe to the Netherlands, and of the Netherlands to Europe.

Numerous articles and interviews about the Princess Margriet Award appeared in the Dutch, German, Romanian and English press. There were 27 articles in print, 175 online articles and five television and ten radio items. See the press clippings [here](#).

*The Dwarfing of Europe?* event generated plenty of press coverage in the Netherlands. The public debates were recorded and made available via live-streaming and YouTube to reach a wider audience.

The concerts given by Yoel Gamzou were covered in several Dutch newspapers, magazines and on the radio.

## The way forward

Bringing the ECF Princess Margriet Award nomination procedure forward by a few months so that the jury can convene before the summer break has created a more workable schedule for the PMA.

We have also been able to better integrate the work of the 2013 laureates in other ECF activities. In 2014, we expect to take this process a step further.

Going forward, we are looking to link the PMA to more ECF activities, incorporating it more deeply into all of ECF's work. The success of the International Mahler Orchestra concerts in Amsterdam strengthens our commitment in this respect. Our goal is for the PMA to achieve higher visibility as a flagship event for ECF and as an important event in Brussels. This will also be reflected in our choice of a new venue partner in Brussels, BOZAR, which is already active in the international cultural arena. We will also strive to achieve a stronger presence, both on ECF's website and via social media such as Twitter and Facebook.

The City Talk concept offers a good balance between input and output, increasing our visibility within specific groups of partners or potential partners on a modest budget.



Yoel Gamzou conducts the International Mahler Orchestra in the Portuguese Synagogue (© Xander Remkes)

*"The [Princess Margriet] award's direction, it seems, spearheads a development that is overdue in Europe, that is the acknowledgment of a new reality that citizens have already started to create.*

*The contents, the tone and atmosphere, but also the mix of people, backgrounds and rhythm made this a true highlight."*

*Verena Ringler, Project Manager Europe, Stiftung Mercator*



# LINKING CULTURAL POLICY AND PRACTICE

ECF is committed to projects that contribute to cultural policy development locally, nationally, regionally and on a European level with the knowledge that robust policy is enhanced by strong links to practice.

## European Neighbourhood

For the past 15 years ECF has stimulated civil society working in culture to influence policy reform and societal development in the Balkans, Kaliningrad, Turkey, Ukraine, Moldova, Belarus and the countries of the Arab-Mediterranean region.

## Advocacy

ECF fosters cultural policy development and the cultural sector's role in advancing the development of our societies and communities. We campaign, run advocacy activities and support strategic partners to influence policy development from the local to the European level, such as the [we are more](#) and [More Europe](#) initiatives.



Percentages are of total annual costs

# European Neighbourhood

**For more than 15 years, ECF has facilitated exchange and capacity building for new cultural initiatives across all European Union neighbouring countries. Since 2009, the European Neighbourhood Programme has created opportunities for cultural development and collaboration across a wider Europe, investing in the next generation of cultural operators and civil society activists.**

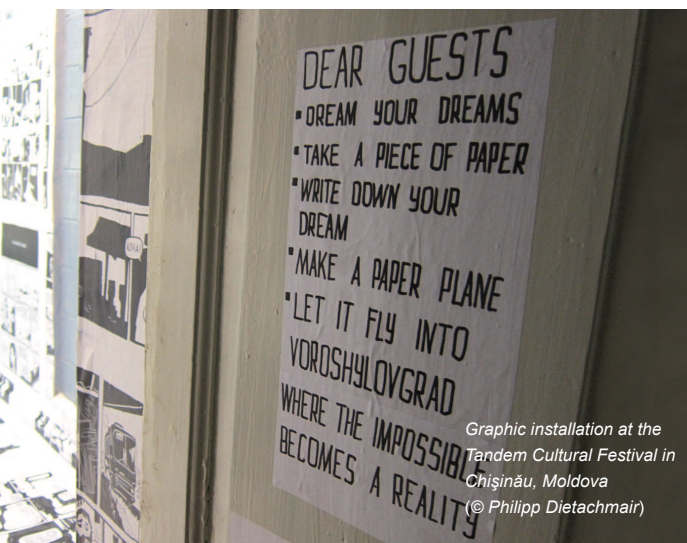
In 2013, our multi-annual capacity building activities under the *Eastern Partnership* concluded in Ukraine and Moldova. Our trans-national Tandem exchange and collaboration schemes carry on the legacy of the European Neighbourhood Programme into 2014 and onwards. We also effectively translated the Tandem placement method into a new thematic exchange programme between the Netherlands and its EU neighbours Germany, Belgium and the UK.

## Achievements

### *Eastern Partnership*

Cultural NGOs and individuals who form the ECF-supported [Ukraine Culture Network](#) became keen activists for political change in the ongoing protests and political campaigns across various cities in Western and Eastern Ukraine.

- Eight participants in the Trio capacity building programme (a two-year project in rural Moldova, in cooperation with the Soros Foundation Moldova, to improve the conditions in small-scale communities facing enormous challenges) went on a study trip to the UK, where they established several collaboration contacts with their counterparts in North West Yorkshire. Their visit inspired and boosted the successful implementation of ECF-supported cultural development projects in their municipalities back home.
- During a high-level EU-Eastern Partnership Ministers Conference on Culture, an ECF-initiated civil society advocacy group for cultural policy reform in EU neighbouring countries discussed key policy recommendations with the EU Commissioner for Culture and various ministers from the EU, Georgia, Moldova and Ukraine. Follow-up proposals included the establishment of an Independent Eastern Partnership Cultural Foundation, an idea that will be further promoted by an enlarged NGO coordination group 'Natasa – The Eastern Partnership Civil Society Platform for Culture' that ECF helped to establish. The seemingly minor act of adding the (unexpectedly controversial) brand name 'Natasa' to the Platform generated much greater (social media) attention for the civil society policy coordination group than its technical name would ever have managed to attract.



Graphic installation at the Tandem Cultural Festival in Chişinău, Moldova  
(© Philipp Dietachmair)

## North Africa

Local policy and activist groups supported by ECF collected further cultural policy data and indexations. They also created expanded updates of the online cultural policy profiles for Algeria, Morocco, Tunisia and Egypt that are regularly published on the global [World CP platform of the International Federation of Arts Councils and Culture Agencies \(IFACCA\)](#).

## Tandem Cultural Managers' Exchange Programme

- 12 cultural managers from Egypt, Germany, Latvia, the Netherlands, Spain, Syria, Tunisia and Turkey concluded six Tandem exchange placements and co-productions, which were presented in June 2013 at a multidisciplinary festival in Moabit, a highly diverse neighbourhood of Berlin.
- Ten cultural managers and their organisations from the Netherlands, Belgium, Germany and the UK began to collaborate in the framework of five new Community & Participation Tandems.
- 32 cultural managers from Istanbul, from eight

cities across Anatolia and seven EU countries, began collaborations in the framework of 15 new Tandem exchanges between Turkey and the EU.

- 119 cultural managers applied to participate in the second edition of Tandem Shaml Europe – Arab Region 2014–15. Applicants came from 27 countries across Europe and from Abarra, the ECF-supported capacity building programme for new cultural organisations in the Arab countries.
- Participants of all four Tandem schemes to date decided to continue their collaboration as an autonomous Tandem Alumni Community group.

**Tandem** transferred its operational programme communication to MitOst, ECF's implementation partner in Berlin, where a single, external programme team carries out all implementation activities for Tandem. Tandem is made possible thanks to a range of partners and funders, in particular Stiftung Mercator, Robert Bosch Stiftung and Fonds voor Cultuurparticipatie.







Tandem participants Sofia Hamaz (Freitext, Berlin) and Serkan Türk (Ada, Trabzon) at a start-up meeting of Tandem Turkey  
(© Nicola Mullenger)

**Trio Moldova** concluded its key implementation phase in 2013 and communications focused on highlighting the achievements of the project. It received some regional press coverage from the project visit to the above-mentioned trip to Yorkshire.

We produced a project and festival documentary [Tandem Sham!](#). ECF also initiated a project involving the selection, translation and editing of *12 Impossible Stories by Rebellious Writers* by the Next Page Foundation. This publication is scheduled to be launched in September 2014.

## The way forward

Our assumption that Tandem exchange schemes inside the EU could be handled in a more straightforward, less in-depth mentoring way because of fewer intercultural differences proved to be wrong. Making intercultural communication work among Tandem participants from inside the EU does indeed require less attention, but a range of other issues (institutional working cultures, strategic development questions, personal capacity development, etc.) enters the programme implementation stage instead.

We will continue to build on the Tandem exchange concept, adapting it to the respective regional contexts, and to invest in the capacity building of civil society actors.

In addition to working on Tandem, during the course of 2014, we will compile and produce an illustrative retrospective of 15 years of ECF capacity building in the EU Neighbourhood, continue our financial support for eight local cultural policy reform task force groups in North Africa and continue to make a financial contribution to the German Marshall Fund of the United States Belarus Fund, which co-finances grants for independent cultural initiatives in Belarus and capacity building programmes for the local cultural (underground) scene.

# Advocacy

**ECF believes in the power of culture and the ingenuity of civil society. As a political and cultural project, Europe needs solid institutions and a strong civil society. Hence, our advocacy aims both to inform and to influence policy processes from the local to the European level, and to support change-makers in bringing their voices and experiences into policy-making circles.**

We advocate for a democratic, inclusive, open and creative Europe that inspires and offers perspective to those living within and outside Europe. By creating spaces for public debate and by involving a range of stakeholders around common causes, ECF aims to broaden and deepen engagement in the European project, while experimenting with new forms of democratic participation. We pay special attention to local actors of change, as well as to the next generation of cultural policy researchers considering European challenges within the global context.

Our advocacy objectives for 2013 were:

- Promoting culture as an integral part of an EU external relations strategy
- Informing intercultural dialogue and diversity strategies from the local to the European level
- Influencing political steps towards Creative Europe, the new EU programme for culture (2014–2020), raising public awareness of the European elections 2014.

## Achievements

### Culture in EU external relations

ECF continued to partner with national cultural institutes and independent foundations in the [More Europe](#) – external cultural relations initiative, and to advocate successfully for the inclusion of culture in the competences

of the European External Actions Service (EEAS).

2013 also saw the kick-off in Brussels of a [Preparatory Action on Culture in EU External Relations](#), an initiative funded by the European Union. It is implemented by the European Commission, Directorate General for Education and Culture, with the support of a Consortium of eight cultural institutes and organisations, which won an open call for tenders to this effect. The consortium started with a comprehensive mapping of international cultural relations worldwide and a consultation process of a wide variety of stakeholders in 54 countries.

ECF remained actively involved in policy-making processes concerning the EU neighbourhood, for example, by supporting the contribution of civil society voices from the culture sector to the [Eastern Partnership Civil Society Forum](#) and the Eastern Partnership Ministers conference in Tbilisi in June 2013. ECF mobilised civil society networks in Ukraine, Moldova, Belarus and South Caucasus through the co-founding of an informal [Eastern Partnership Civil Society Platform for Culture](#). See the section on the *European Neighbourhood Programme* for more information.

### Informing intercultural dialogue and diversity strategies

Our strategic partner, the [Platform for Intercultural Europe](#) (PIE), participated constructively in the Structured Dialogue and at the Open Method of Co-ordination (OMC) to advance cultural diversity and intercultural dialogue



on the EU policy agenda. A new project, Brokering Migrants' Cultural Participation, was launched (the first cultural project ever to be funded through the European Integration Fund) and will reinforce the Platform's cross-sectoral approach.

#### ***we are more* campaign and Voor Europa Door Cultuur / Shaping Europe Through Culture**

In 2013, together with key partners such as [Culture Action Europe](#) (in the [we are more](#) campaign), we lobbied the European institutions and Member States to secure a responsive and resourced *Creative Europe* programme 2014–2020. The tangible result is a 9% increase in the total budget of the new programme for culture and media, and the introduction of a financial guarantee facility.

In the Netherlands, together with partners such as Kunsten '92, Buma Stemra and European Alternatives,

ECF initiated a new alliance for Europe through culture. The *Voor Europa Door Cultuur* alliance advocates for a more sustainable, entrepreneurial and democratic Europe. In the run up to the European Parliament elections in May 2014, a Manifesto outlining the alliance's policy visions was produced for distribution throughout the Netherlands and in Europe at large. Thanks to the Manifesto's endorsement by Federatie Cultuur and Federatie Dutch Creative Industries, all Dutch unions of the culture and creative industries are part of the alliance process.

#### **New Pact for Europe**

The upcoming European Parliament elections in 2014 urged us to address EU policy issues on a broader scale. We joined the [New Pact for Europe](#) initiative, launched by a consortium of 11 foundations and led by the King Baudouin Foundation and Bertelsmann Stiftung. The initiative involves the public, politicians, policy-makers,

*"The difference between the 'worlds' of policy-makers and the 'worlds' of 'ordinary people' emerged very strongly in my research."*

*Claire Bullen (CPRA 2010)*

business leaders, trade unionists, EU experts, opinion-formers and other civil society representatives across Member States in the debate on Europe-wide reforms. A report with [strategic options for Europe's future](#) was released in December 2013.

## New democratic practices

ECF was one of 12 partners at the international conference [Borders to Cross](#) (Amsterdam, October 2013) on sharing new democratic practices and civil society-driven change. ECF joined this coalition of government officials, academics and civil society representatives on topics contributing to our new theme, [Connecting Culture, Communities and Democracy](#). *Borders to Cross* brought together 250 participants from across Europe, sharing around [40 highly inspiring initiatives](#) on democratic innovation from 20 countries. The conference theme

also provided a useful connection to the work of the [ECF Princess Margriet Award laureates 2014](#), raising their profile and determination to rethink and reclaim public space.

## Ten years of Cultural Policy Research Award (CPRA)

The jubilee [2013 Cultural Policy Research Award](#) (an initiative of ECF, [Riksbankens Jubileumsfond](#) and [ENCATC](#)) went to Visnja Kistic from Serbia for her research project: *Governing dissonant heritage – promises and realities of existing cultural policy tools*. Arne Saeyls (Belgium) – a triple CPRA finalist – received a special award from the [STEP Beyond](#) mobility programme.

The CPRA tenth anniversary celebration took place at the University of Antwerp in November 2013 with most of the previous CPRA winners and members of the international

*Sylvia de Fanti from Teatro Valle Occupato at Borders to Cross conference, October 2013 (© Sebastiaan ter Burg)*



## CPRA facts and figures

Ten young European researchers from six European countries have won the Award since 2004. Three of them are from Italy, two from Serbia, two from Croatia. Belgium, France and UK have had one winner each.

Since the launch of the CPRA competition in 2004, 206 people from 36 countries have taken part. In 2013, we received the highest number of eligible applications – 34. Since the award's launch in 2014, the top three applicants' countries have been Italy (36), Bulgaria (18) and Spain (17).

jury, over 40 participants of the Young Cultural Policy Researchers Forum and ENCATC members. A [video](#) was produced in celebration of this anniversary.

## Experts meeting on a European Culture Index

Inspired by Boekmanstichting's project *Cultuurindex Nederland*, ECF invited 17 experts from Europe and the US to discuss opportunities for developing a European Culture Index. The Index could benefit the culture sector for advocacy purposes, and be of assistance to the research community and policy-makers. ECF will continue to work with partners in 2014 on the development of measurement tools such as a European Culture Index.

programme has come to an end in 2013, a new support mechanism for young cultural policy researchers is being discussed with ENCATC to prolong the very positive outcomes of the programme. ECF will continue to sustain a community of researchers online, in a dedicated ECF Lab.

ECF is consolidating its advocacy activities in the newly established Advocacy, Research & Development department. ECF's Networked Programme will offer new opportunities for our advocacy work, involving new players, new advocacy targets and channels. We will reinforce our advocacy skills and tools together with our Networked Programme partners.

## The way forward

Interculturalism still has to be reinforced and promoted throughout EU and national policies. Although established as interfaces between European institutions and civil society, the structured dialogue platforms have not received the necessary recognition at the EU level to be sustained beyond 2013. The new EU programme, *Creative Europe*, has abolished operational grants for such platforms, which raises questions of responsibility for ECF being a co-founder and co-funder of the Platform for Intercultural Europe.

Ten years of the CPRA and seven years of the Young Researchers Forum have proved rewarding and have built a true community of young researchers. As the



EUROPEAN  
CULTURAL  
FOUNDATION

# CONNECTING SOURCES OF KNOWLEDGE FOR THE FUTURE

Cultural Policy Research  
Award 2013  
(© Dennis Ravays)

ECF shares and connects knowledge across the cultural sector and links culture to other knowledge spheres. By working across and between disciplines and sectors, and in the exciting space of intersection between them, we will be in the best position to address our European and global challenges.

## Research and development

Through our research and development activities we share the knowledge, experience and expertise that we gather through our work with others in the cultural sector. This is knowledge that we also put to good use in our own organisation and in the development of our activities.

## ECF Labs

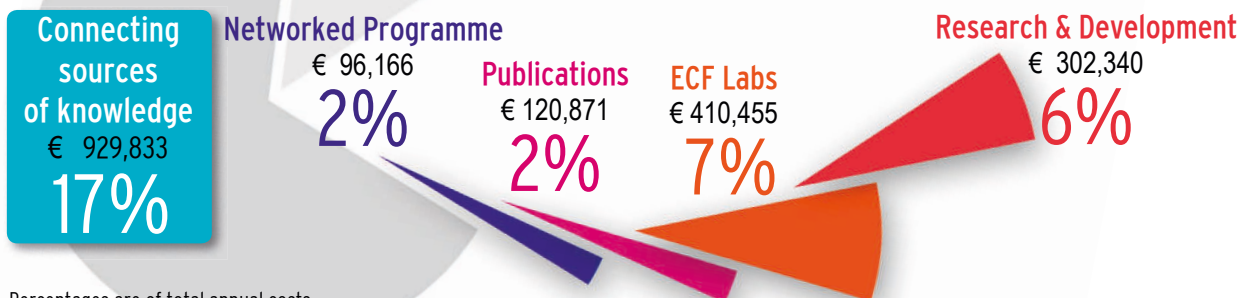
In 2013, the new ECF Labs architecture was released – a fully-fledged social network that invites the European cultural field to connect and extend the reach of its communities, discussing issues with their peers and their audiences. This architecture also connects all knowledge gained through ECF activities.

## Networked Programme

In the new Networked Programme, ECF seeks to bridge the gap between people and democratic institutions by connecting local cultural change-makers and helping a European-wide community to emerge that uses the power of culture and creativity to breathe new life into democracy.

## Publications

ECF publications are a means of sharing knowledge stemming from our own and our partners' activities. Related to our thematic directions, they are an integral part of our programmes and research and advocacy work. Our publications can be found online, in the [ECF Library](#).



Percentages are of total annual costs

# Research and development

ECF's research and development strand (R&D) focuses on two main areas of work:

- The investigation of new trends and fields related to current and future ECF activities, by means of explorative research, feasibility studies, reflection and expert groups, as well as pilot projects.
- The evaluation and impact assessment of our main programmes with a view to sharing the knowledge and experience gained through our work, both internally and externally realised through monitoring of ongoing activities, in-house evaluation and research, and commissioned research activities.

## Achievements

Although ECF's *Narratives for Europe* thematic thread officially concluded in 2012, the work continued in 2013. Through the commissioning and publication of essays, articles and opinion pieces on the Narratives online platform, ECF contributed to the creation of a public space with a multitude of opinions and voices, all articulating and reflecting an urgent need for new European visions to be shared across Europe. See our Events section for more on the concluding seminar [\*The Dwarfing of Europe? A dialogue between Brazil, India, China and Europe.\*](#)

The relevance of the theme was recognised at the highest political level. It inspired *A New Narrative for Europe* initiative by the European Commission's President José Manuel Barroso.



*"We still don't know enough about each other, because of mutual indifference and neglect. A new set of rules needs to be developed, we have to listen more and lecture less. There has to be a real dialogue, not a dialogue of the deaf."*

*Rajendra Jain, Chairman and Professor at the Centre for European Studies,  
Jawaharlal Nehru University in India*

ECF's partnership in the [Eutopia project](#), by Belgian artist Filip Berte culminated in 2013 with the realisation of *The House of Eutopia*, presented in the framework of [300 years Treaty of Utrecht](#) (25 July – 21 September 2013, Utrecht). The social, political, geographic and historic borders of Europe were laid bare in the five rooms of the House of Eutopia. Films, paintings, models and installations explored themes such as migration and border control, European citizenship and the dichotomy of exclusion and inclusion. Other partners of Berte's multi-annual project were [CAMPO](#), [deBuren](#), [Kunstenfestivaldesarts](#) and [Vrede van Utrecht](#). There was also a side programme, including a performance of [European Souvenirs](#) on 19 September.

#### *Evaluation of ECF's programmes*

The impact assessment study by the Erasmus Centre for Strategic Philanthropy that was commissioned in 2012 was completed in early 2013. It helped to design ECF's new Networked Programme and to develop its evaluation toolkit.

An ECF internal evaluation focused on the foundation's four-year thematic direction and approach, *Narratives for Europe*. The Research and Development unit completed this evaluation in November 2013.

The [Cultural Policy Research Award](#) (2004–2013) was reviewed by an external evaluator and the report was released at the end of 2013.



*Filip Berte's House of Eutopia at Vrede van Utrecht festival, July - September 2013 (© Anna van der Kooij)*



*“What I can bring to this field is a bridge between cultural policy research and international development research.”*

*Christiaan De Beukelaer, M.A. - CPRA Winner 2012*

## The way forward

Partnering with external organisations strengthens ECF's own mission and impact. This is valuable for all our activities but in particular for our new evaluation and impact assessment strand, since ECF is neither a research body nor an academic institution. Going forward, ECF will adopt three approaches:

- Invest in and broaden our community of young researchers and involve them more actively in our R&D actions
- Further develop our in-house research capacity
- Liaise with relevant academic and research organisations across Europe to form solid and long-term partnerships in the future.

The merger between ECF's R&D and Advocacy departments that began in 2013 offers great potential for strengthening both our advocacy and our R&D. As a fully embedded element of ECF's four-year plan, it will help us to scale our work and achieve greater impact by building capacities in-house and partnering with new organisations outside the cultural sector.

We will pursue our outlook on Europe seen from the outside (building on learning from *Narratives and The Dwarfing of Europe?*), notably through our active involvement in both the *More Europe – external cultural relations* project, and the [Preparatory Action for an EU external cultural strategy](#). Importantly, these two projects also include both research and advocacy elements.

Upcoming developments include:

- Expert groups preparing *A Roadmap towards a European Cultural Index*
- New applied research projects and partnerships
- Publication of *Developing Cultural Industries*, the research report of Christiaan De Beukelaer (CPRA winner 2012)
- The application of a comprehensive evaluation and impact assessment tool for the Networked Programme, from spring 2014
- Strong internal collaboration with all teams for developing ECF as a learning organisation.



# ECF Labs

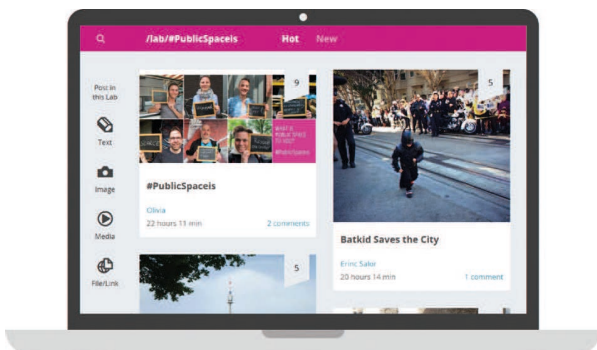
**ECF Labs is an open source social media network developed by ECF. Its democratic structure allows creatives and cultural actors to meet, collaborate and share information. This platform also connects many sources of knowledge related to ECF activities.**

## Achievements

In 2013, building on the success of LabforCulture, the new ECF Labs architecture was released. ECF Labs is a fully-fledged social network that invites the European cultural field to connect and extend the reach of its communities, discussing issues with their peers and their audiences.

The new architecture offers engaging new features. Anyone active on ECF Labs can now request a new Lab, which is a virtual room that aims to be a valuable tool for community building. However, ECF Labs' architecture also encourages people to engage in a cross-sectoral conversation across different Labs.

Content is easily shared via OpenGraph and Twitter Cards – two technologies initially developed by Facebook and Twitter. The clean user interface, which follows the latest developments in flat design, is accessible from a growing number of mobile devices and tablets. This technology and concept makes ECF Labs a powerful engine for communities.



[Get started with ECF Labs!](#)

## The way forward

During the development process, we were challenged by the complexity of today's digital environment. ECF Labs' technology and concept form a framework open to contributions. We are aware that, in order for ECF Labs to express its full potential, it needs the support and engagement of its communities. Patient and constructive work still has to be done in order for its network to take shape and to become more and more involved. Ultimately, we aim to reinforce the network's democratic capabilities and its impact.

In 2014, we will focus on the promotion of and communication around ECF Labs. The initial objective is to attract and engage new users in existing and new communities. We will actively approach individuals and organisations to join ECF Labs, starting with the selected hubs of the ECF Networked Programme.

The Twitter account for ECF Labs will play an active role in highlighting the best facets of its community. We will also highlight any exemplary content that appears on ECF Labs. We are not in competition with Facebook, Twitter or any of the other prime social media outlets, but see ourselves as an open, thematically-focused alternative to these larger social media networks. There is a distinct advantage in promoting ECF Labs as a social media network for creatives and cultural actors in Europe and its neighbouring countries, as this does not exist elsewhere online.

# The Networked Programme: Connecting Culture, Communities and Democracy

ECF believes that culture is a cornerstone of society, which engages, inspires and connects people across Europe. This principle has been the basis of our work for the past 60 years. The times in which we live raise fundamental questions about the future and there is a growing gap between people and democratic institutions. We believe that culture can play a pivotal role in bridging that gap.



Our work has shown us that local communities are the place where new cultural practices and socio-political challenges originate and where change through culture first becomes apparent. This is why we will focus on a timely and challenging theme in the coming four years: [Connecting Culture, Communities and Democracy](#).

Within this theme we aim to connect local cultural change-makers, raising awareness for their creative potential to generate new social, environmental, economic and democratic models through their cultural practices. This will present a new, fresh view on Europe.

Working towards this requires ECF, and our partners, to act as catalysts. We have four important roles to play:

- **Identifying:** finding key organisations (we call them 'hubs') that are the innovative cultural change-makers strongly rooted in local communities, challenging and changing society.

- **Connecting:** by creating a network of like-minded hubs, we will encourage knowledge sharing, exchanges and joint activities, facilitated by (digital) platforms.
- **Nourishing:** by providing financial and human resources, we will help groundbreaking ideas to develop and mature, so they can spread more successfully.
- **Illuminating:** we will help ideas originating at the grassroots level to echo through different spheres of society, the media and policy-making, engaging tens of thousands of people.

## Achievements

In 2013, we took the first concrete steps towards this new way of working. We organised a call for hubs and selected the first six organisations that began working together in 2014. The hubs receive financial support for a period of three years (€50,000 per year) to work from their local and



Tandem Turkey participants Firat Bingöl and Ahmet Sinoplu ('biber' means 'pepper' in Turkish, related to the pepper spray used during Gezi Park protests in Turkey) (© Emrah Gökdemir)

existing infrastructure and activities, up to the European level. These resources enable the individual hubs to scale up their outreach and their knowledge building; to work on a shared strategy; to define organisational roles within the network and to organise joint projects.

We also defined and prepared other key components of the Networked Programme:

- **Idea Camp and R&D Grants:** the Idea Camp will offer 50 participants from a variety of sectors and countries the opportunity to share, network and participate in training sessions. The participants will then be able to submit proposals for the research and development of cross-sectoral projects (R&D Grants), together with newly found partners.
- **Advocacy Camp:** an annual Advocacy Camp will offer participants the opportunity to meet with policy-makers at local, national and European levels. A set of toolkits especially made for the purpose will help the new network to create successful advocacy initiatives.

## The way forward

As this new way of working affects our grant-giving activities and strategic partnerships, we are rolling out the changes with the utmost care to ensure that change takes place gradually and that the new approach takes root organically within communities. This is a long-term, process-based initiative and requires a different approach to project-based funding.

ECF plans to increase the number of ECF-funded hubs and grow this network in 2015 and 2016. The result will amplify change through culture in Europe via a connected, international web of local organisations.

During 2014, a call for applications will be published for the first Idea Camp and Advocacy Camp. We expect to be able to award the first R&D Grants before the end of the year.

# Publications

ECF has always been a publisher – stand-alone as well as in partnership – as publishing is a means of reaching out and sharing content. ECF publications are a means of sharing knowledge stemming from our own and our partners' activities.

Related to our thematic directions, they are an integral part of our programmes and research and advocacy work. Our publications can be found online in the [ECF Library](#).

## Achievements

In 2013, we produced a wide range of publications, both online and offline, to support programme-based activities and corporate activities and events. In addition, we published three new books:

- *Cultural policy frameworks. (Re)constructing national and supranational identities: The Balkans and the European Union* (by Aleksandar Brkić, awarded the Cultural Policy Research Award 2011). A study into how different kinds of identities are formed and relate to each other.
- *European Capitals of Culture and Everyday Cultural Diversity: A Comparison of Liverpool (UK) and Marseilles (France)* (by Claire Bullen, awarded the Cultural Policy Research Award 2010). An investigation into how narratives about cultural policies within and across European member states are put into practice in particular European cities and how the circulating dynamics can influence everyday social relations.
- *The Dwarfing of Europe? (Volume 1) Perspectives from the Balkans, Belarus, the Middle East and Asia*. A publication in which thinkers from outside Europe reflect on the continent's identity, triumphs and foibles, with a view to using their insights to craft new narratives for Europe.

## The way forward

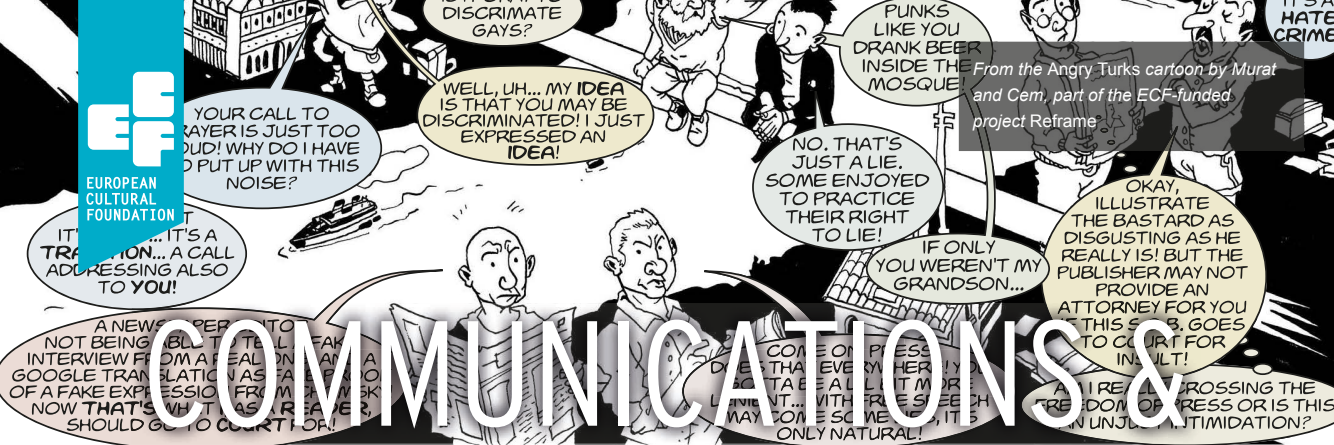
Working on publications involves a long-term view and planning schedules. Many of the publications that we worked on in 2013 will be published in 2014.

As ECF works with a small, dedicated publications team, capacity is often an issue. Producing publications is time-consuming and we are working on a better balance between time and workload.

In the second half of 2014, we will set up a framework to manage the frequency, variety and consistency of our publications. We will also work on reaching all relevant target audiences. We have to develop effective ways of 'selling' what we do, as well as continuously investing in media partnerships for wider outreach.

This will also include a publications strategy that supports and enhances ECF's work and that is aligned with the new strategic plan for 2013–2016.





# COMMUNICATIONS & BUSINESS DEVELOPMENT

We were able to further expand ECF’s brand recognition, creating visibility through events, publications, media coverage and our online presence. Higher visibility enabled us to create new partnerships and we saw our audiences develop on several levels.

2013 was a year of changes for the Communications & Digital department. Digital activities took a two-pronged approach, connecting ECF Labs more closely to programmes and locating Business Development within the communications team, as a development and enrichment of the previous Fund Development activities. In addition, communications team members became part of integrated project teams throughout the organisation.

## Events

Events are key public advocacy and goals-related activities and are described in Chapter 1. Through our events, we succeeded in reaching audiences at a higher level in the cultural and international/European sectors. We built on the success of the 2012 *Imagining Europe* event and a more established ECF brand to increase media interest at these events. In 2014, in partnership with

foundations in the Netherlands, preparations will begin for the European Foundation Centre Annual General Assembly and Conference in 2016.

## Press, PR, campaigns and marketing

In 2013, we continued to expand our network of press and PR contacts throughout Europe. We made particularly good progress in Germany, Italy, the Netherlands and Romania.

Thanks to social media, we are able to reach more and more people, ensuring that our voice is heard in relevant debates. With 11,000 subscribers, our monthly eZine remains one of our most important communications channels.

ECF continues to be involved in campaigns including *we are more* and *More Europe*, in close collaboration with the Advocacy team.

## Social media and online presence

The ECF website was successfully revised and relaunched in the second half of 2013. The goal was to make ECF's activities in Europe more visible, as well as making our work more accessible and showcasing the people behind our work.

ECF has seen an increase in the number of followers on Twitter, Facebook, YouTube and SoundCloud.

## Publication

In addition to the publications outlined above, the Communications department worked on programmatic folders and booklets supporting and profiling our work.

All publications are instantly recognisable as part of the ECF series (thanks to the use of colour, layout, logo, etc). In this way, we ensure that our brand is visible and that knowledge is shared in a consistent way.

## Fund Development

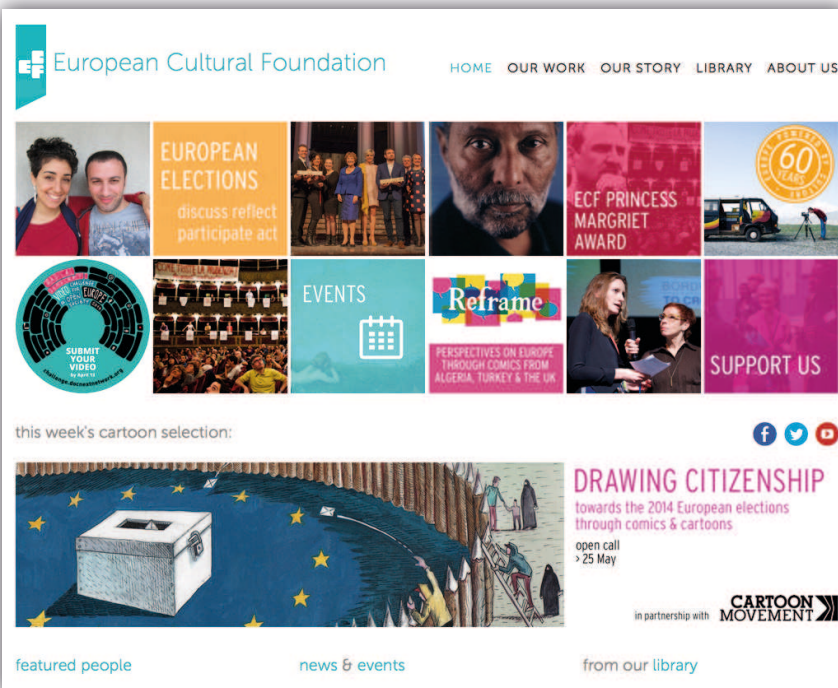
ECF has three main streams of income:

- Funding from the [Lotto](#), [BankGiroLoterij](#) and the Nationale Instant-Loterij through a long-term partnership agreement with the [Prins Bernhard Cultuurfonds](#) (PBCF), which stipulates that ECF receives 25% of PBCF's lottery income
- Support from foundations, companies, governments and individuals for specific activities
- Return on investment.

Our long-term objective for fundraising is to diversify our income so that we are less vulnerable to possible fluctuations in a particular funding source. In 2013, we focused on developing our relationships with businesses and individuals, for example, through building an ECF

Circle of Friends. The aim of the Circle of Friends is not only to increase our income directly, but also to build relationships as a first step towards larger donations, legacies and easier access to companies.

In 2013, the Circle of Friends concept was investigated, a proposition was developed, interviews with potential friends took place, and the International Mahler Orchestra concert conducted by Yoel Gamzou and the first ECF City Talk were used to introduce potential friends to ECF. The Circle of Friends





will be officially launched in 2014 with a few committed individuals, with the intention of growing to 15 by the end of the year.

In 2013, the ECF Board agreed to change the investment mix as set out in our ‘Statement of Investment Principles’. The component of shares was increased to a maximum of 50% and the remaining portfolio consists of bonds (low-risk investments). The rationale behind doing this was the objective to increase our overall income and in order for the income from securities to cover our annual operations costs, allowing all our external funding to be used for our objectives. Based on this change, our securities income could increase in 2014.

## The way forward

2014 promises to be another busy year for Communications and Business Development at ECF, as we celebrate our 60th anniversary – using the tagline “Europe powered by culture”. Overall at ECF we would like to ‘lift our game’. So the communication strategy and business development is striving towards creating more awareness and finding the right partners to further support that ambition. Preparations started in 2013 and will culminate in profiling events and publications throughout the year.

As ECF shifted to the Networked Programme, a communications strategy to support the move will be developed.

In view of the European Parliamentary elections in May 2014, the first months of the year will focus on ensuring that the international cultural sector makes its voice heard loudly and clearly at the European level.

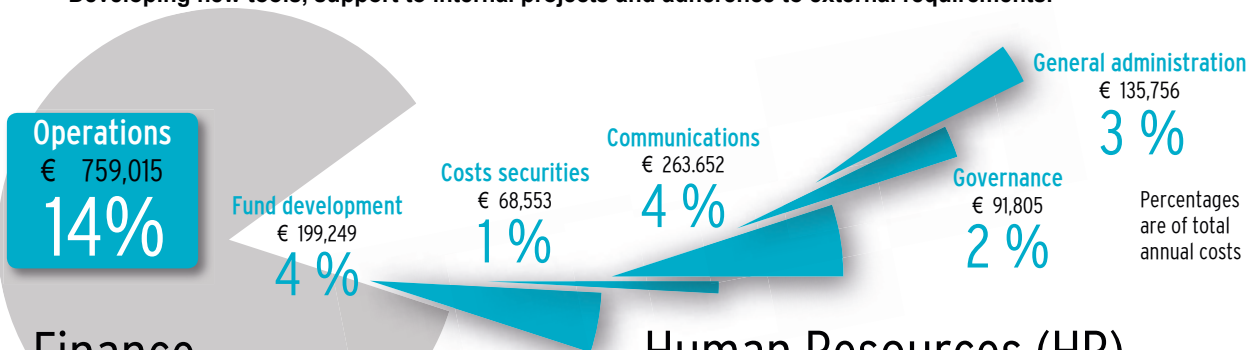
Finally, with the help of events and strategic partnerships, we intend to build a stronger media presence in Brussels.



# OPERATIONS

2013 was a busy year for the Operations department. Our work includes three distinct activities:

- Ensuring that the ECF back office runs smoothly, and by doing so supporting all programmatic activities.
- Supporting the programmes directly through involvement in the organisation of events, preparing donor proposals/reports and recruitment.
- Developing new tools, support to internal projects and adherence to external requirements.



## Finance

In 2013, ECF invited a number of audit firms to submit a proposal to become ECF's auditors, since it is healthy to regularly change audit firms. Our new auditor is Dubois & Co. The finance team also prepared a proposal for changing the risk profile of ECF's investment mix, which was approved by the ECF Board. Lastly, we submitted our application for the CBF Keurmerk (seal of approval of the [Central Bureau of Fundraising – Centraal Bureau Fondsenwerving](#) or CBF). The application will be decided upon in 2014.

## Human Resources (HR)

Having researched, developed, presented and agreed on all the changes in the secondary benefits package in 2012, we focused on implementing these changes in 2013. Our HR team also played an important role in supporting and facilitating staff changes related to the new Strategic Plan (2013–2016).

## Facilities & IT

The facilities team focused on improving the premises. The exterior of the building was painted and internally, we

created more working space and improved the existing offices. In addition, we continued to look at areas where we could be more efficient. As a result, we have seen a reduction in costs.

In the area of IT, we worked on improving the storage of all our media files, so that they will be more easily accessible to those working with them. Continued maintenance support for ECF's contact data has led to a more complete and accurate database, which has significantly improved the distribution of mailings for events and other purposes.

## Organisation Composition

In 2013, there was more movement in the organisation than in previous years. Total turnover was 15.79%. This was due in part to one retirement and the fact that we temporarily took on an extra staff member to cover a period of maternity leave. Removing both of these from the statistics gives a turnover of 9.47%, which is comparable to 2012 and reflects the overall continuing stability in our organisation. The average number of employees was 31.67. The average age has come down slightly, to 40.8 years.

*Service years:* 18 employees (almost two-thirds) have been in service for less than five years.

*Nationality:* statistics from the HR system show passport nationality, which does not reflect the full cultural diversity of our staff. We could add Russian, Polish and French to the national influences, by taking into account dual nationalities and cultural backgrounds.

## Illness

ECF's illness statistics for 2013 have come down significantly compared to 2012. Our illness percentage was 1.5% (2.18% in 2012). This was largely due to the absence of long-term illness. It is a great sign and gives us the opportunity in 2014 to focus on promoting employee health and not on managing illness.

## Positions

In order to align the organisation to our strategic priorities, we made some changes to the structure of some of our teams in 2013. In 2014, we are making further adjustments to the teams as the Networked Programme gets underway.

Our Head of Communications became Head of Business Development and Communications, which reflects her work building ECF's strategic partnerships.

After the departure of one of our Senior Communications Officers, ECF decided to turn this position into a more hands-on role and we hired a Communications Officer as a replacement. At the same time we promoted a Communications Officer to a more senior role, leading our publications activities.

Our secretary left us in the summer to take on new challenges abroad. This was an opportunity to look at our support structure and redistribute the tasks of the secretariat.

Following the move of our Operations Project Officer to the Assistant Controller role, we decided to reduce the Project Officer role. This vacancy in the team may eventually be filled for further administrative support.

Our Programme Manager from the grants team was promoted to Programme Manager for both the Networked Programme and grants. More changes for 2014 were agreed in 2013, as most of the programme project officers assume new roles in the Networked Programme, and the Programme Manager from Youth & Media takes on a new role as Knowledge Manager.

## Training

ECF reserves 2% of its annual salary budget for training. In 2013, we spent €18,067.70 on staff training, which is approximately two-thirds of the budgeted amount. The

# Training costs for 2013

largest proportion was spent on 'soft skills' training, in particular personal development through coaching or courses, and on team-building. We also spent a significant proportion of the training budget on financial and fundraising training, including venture philanthropy, which looks ahead to our work in the Networked Programme.

In 2014, we will facilitate the start of the Networked Programme by investing in training skills that will make it a success: team-building sessions for the new teams and management structures, project management, and other skills as necessary. We will also continue to invest in individuals when and if required, and we will provide regular 'lunch and learn' sessions covering interesting topics for all staff.

€ 1,040.25	First aid
€ 6,240.88	Coaching
€ 645.88	Comms, HR & other
€ 2,117.50	Digital
€ 2,560.84	Financial
€ 1,209.19	Fundraising
€ 2,066.08	Personal development
€ 2,187.08	Team-building
<b>€18,067.70</b>	



# FINANCIAL REPORT

## ECF's Financial Report

ECF is a hybrid organisation, having both its own funds and undertaking fundraising. Our aim is to cover our overhead costs through the income generated by investing our own funds. This allows us to dedicate all other funds to our objectives.

## Income in 2013

Our income in 2013 consisted of lottery funding (through the Prins Bernhard Cultuurfonds), fundraising (including income from governments and foundations) and securities. Our total income in 2013 was €6,107,326 compared to €6,840,667 in 2012.

Here is a more detailed breakdown of our income.

### *Third-party income*

Our total third-party income for 2013 was €5,426,021, compared to €5,662,844 in 2012. This amount includes income from the Prins Bernhard Cultuurfonds and other organisations. It excludes income from governments and securities.

Income from the Prins Bernhard Cultuurfonds for 2013 was €4,955,416 compared to €5,109,838 in 2012. This decrease in funding from the Prins Bernhard Cultuurfonds is a result of declining income from the lotteries due to changing market conditions.

The remaining third-party income came from various foundations, and all donations were related to specific activities. For 2013, this remaining third-party income was €475,462 compared to €553,006 in 2012.

### *Government income*

Income from various governments in 2013 was €134,661, compared to €263,060 in 2012.

### *Income from securities*

In 2013, the total income from securities was €541,787, compared to €914,763 in 2012. The investment mix throughout the year has been consistent with ECF's 'statement of investment principles' consisting of a maximum of 40% of the portfolio invested in shares and the remaining 60% in bonds.

ECF has outsourced its asset management activities to a third party asset manager.

## How ECF's income is used

In 2013 ECF dedicates over 80% of its income to overarching objectives, which are:

- Empowering and engaging people through arts and culture
- Linking cultural policy and practice
- Connecting sources of knowledge for the future.

The ambition is to cover all overhead costs with income from securities.

ECF's reserve is used as a buffer in case of an emergency.

A potential surplus as a result of lower expenditure than income will be temporarily added to ECF's reserve and will be used for objective-related activities in the following year(s).

## Overhead costs

We incur costs for fundraising, executing our objectives and management. Below is a more detailed breakdown of these costs:

### *Overview overhead costs*

The total expenditure on overheads (which includes operations, comms, board, funding, and securities expenses) in 2013 was €759,015 compared to €1,082,616 in 2012. Overhead costs were 15.9% of the total expenditure.

	<b>Actual 2013</b>	<b>Budget 2013</b>	<b>Actual 2012</b>
Overhead expenditure	759,015	666,689	1,082,617
Total expenditure	4,777,517	5,419,128	6,071,329
Overhead as a percentage of total expenditure	15.9%	12%	17.8%

Explanation:

The difference between 2013 actual expenditure and budget and 2013 actual expenditure and 2012 actual expenditure is attributed to changed allocation keys that reduced salary costs to the objectives. Additionally, the allocation key distributing the salary of our director and her team was adjusted to reflect more accurately the time spent on governance-related activities, hence a larger share of their salary is now allocated to governance.

### *Allocation of overhead expenses to our objectives*

In order to allocate overhead costs to objectives, a combination of allocation keys is used:

- communication costs are allocated to the objectives based on time-writing to specific projects.
- administration costs are allocated to the objectives based on the project budgets.
- costs for facilities and technology (computers/telephones and other equipment) are allocated based on the number of full-time equivalent staff (FTEs).

### *Fundraising costs*

The costs for fundraising in 2013 excluding PBCF(50.871) were €148,378 compared to €87,721 in 2012. As a percentage of the total fundraised income in 2013, this adds up to 24.5%, compared to 10.7% in 2012.

Fundraised income includes income from other foundations and governments; it excludes income from the Prins Bernhard Cultuurfonds (PBCF) and securities. In this table we show the ratio of fundraised income against fundraising costs. However, ECF contributes to PBCF's fundraising costs which is not reflected in the table.

	<b>Actual 2013</b>	<b>Budget 2013</b>	<b>Actual 2012</b>
Fundraising costs excl. costs PBCF	148,378	143,838	87.721
% fundraised income excl. income PBCF	24.5%	15.0%	10.7%

In 2013 ECF has applied for the CBF seal of approval (Central Bureau on Fundraising – Centraal Bureau Fondsenwerving), which we hope to be approved in 2014. The CBF definition of fundraised income excludes a large part of ECF income as fundraised, since income may only be recognised once as fundraised. In ECF's case, the income received from PBCF has already been declared as fundraised. Therefore, in 2013, income through fundraising, according to the definition of the CBF, was €605,266 compared to €816,066 in 2012.

### *Securities costs*

Costs for managing ECF's assets reported for 2013 were €68,553 compared to €71,660 in 2012.

### *Management and administration costs*

In 2013, management and administration costs were €491,213 compared to €865,704 in 2012. These costs represent 10% of the total expenditure in 2013.

The decrease is due to adjusted allocation keys reducing the allocation of salary costs to the objectives. Costs for governance have reduced due to reporting expenses related to the annual advisory council meeting under Research and Development.

We aim to cover all our overhead costs (which includes operations, comms, board, funding, and securities expenses), by income from returns on our invested reserve (securities income). This allows us to use all other income for our objective-related activities.

#### *Reserve*

The reserve is readily available for use, if needed. The reserve ensures the continuity of ECF, both as a buffer against income fluctuations and – through investment in low-risk securities – a source of income.

As of 31 December 2013, the total ECF reserves added up to €12,733,164 compared to €11,497,872 on 31 December 2012. Based on the level of reserves, ECF is safeguarded against direct credit risks or liquidity risks.

#### Composition of ECF's portfolio:

	31 Dec 2013		31 Dec 2012	
Shares	4,903,871	39.7%	2,590,319	21.8%
Bonds	6,645,683	53.8%	8,793,951	73.9%
Liquid funds	814,324	6.6%	521,974	4.4%

The composition is tied to our Statement of Investment Principles (approved by the Board and updated at 9 December 2013), which allows for a maximum of 40% of our reserves to be invested in shares. The remaining investment needs to be in risk-averse bonds.

Another important subject in our Statement of Investment Principles is social responsibility, ensuring that we invest in companies that do not willingly cause harm to people or the planet.

#### *Management of ECF's securities portfolio*

Since 2011, ECF has outsourced the day-to-day management of its securities portfolio to Wealth Management Partners N.V. (WMP). There are regular meetings between ECF's Treasurer and WMP and ECF's Head of Operations and WMP.

The investment of the securities is based on the conservative investment strategy as approved by the ECF Board.

#### *Appointment of auditors*

In May 2013 the Board decided a change of auditors from PricewaterhouseCoopers (PwC) to Dubois & Co which is auditing the annual accounts for the Financial Year ended 31 December 2013. The auditor is appointed by the Board and reports to the Board.

# Budget 2014

	Budget 2014	Actual 2013
<b>Income</b>		
Prins Bernhard Cultuurfonds*	4,820,000	4,955,416
Fundraised income - Profit/non-profit	1,125,091	470,605
Fundraised income - Governments	140,000	134,661
Securities income	300,000	546,644
<b>Total Income</b>	<b>6,385,091</b>	<b>6,107,326</b>
<b>Expenses</b>		
Committed to purpose		
Empowering and engaging through culture	1,756,217	2,216,839
Linking policy and practice	1,960,651	1,433,201
Connecting knowledge	2,089,859	929,833
	<hr/>	<hr/>
	5,806,727	4,579,873
Costs fund development		
Fundraising costs	220,690	199,249
Costs securities	70,000	68,553
	<hr/>	<hr/>
	290,690	267,802
Management and Administration		
Communications	171,221	263,652
Governance	93,523	91,805
General administration	124,086	135,756
	<hr/>	<hr/>
	388,830	491,212
<b>Total expenses</b>	<b>6,486,246</b>	<b>5,338,888</b>
Adjustment previous years		(561,372)
<b>Surplus / (Deficit)</b>	<b>(101,155)</b>	<b>1,329,810</b>
Allocation of result		
(Withdrawal from) / Addition to reserve	<u>(101,155)</u>	<u>1,329,810</u>

\* Contribution, through Prins Bernhard Cultuurfonds, from the BankGiro Loterij, the Lotto and the Nationale Instant-Loterij



# Financial Statements 2013

- These financial statements represent the financial data for ECF.
- The consolidated financial statements for the financial data for ECF and the Stichting Voorzieningsfonds Pensioengerechtigden Binnenland of the Fondation Européene de la Culture and the Stichting Voorzieningsfonds Pensioengerechtigden Buitenland of the Fondation Européene de la Culture can also be found on the following pages.
- All amounts are in Euros.
- Rounding all figures in full Euros has caused some rounding differences.

# Balance sheet

## As per 31 December 2013

	Ref	2013	2012
<b>Assets</b>			
Tangible fixed assets	1		
Premises		59,499	63,637
Refurbishment		18,546	8,684
Furniture and equipment		93,985	124,554
		<u>172,030</u>	<u>196,875</u>
Financial fixed assets	2		
Bonds		6,645,683	8,793,951
Shares		4,903,871	2,590,319
		<u>11,549,554</u>	<u>11,384,269</u>
Currents assets	3		
Accounts receivable		1,800,926	1,191,599
Deposits, cash	4		
Cash and bank balances		814,324	521,974
<b>Total</b>		<b><u>14,336,833</u></b>	<b><u>13,294,717</u></b>
<b>Liabilities</b>			
Reserves	5		
Appropriated reserve		12,733,164	11,403,355
Revaluation reserve		-	94,517
		<u>12,733,164</u>	<u>11,497,872</u>
Current liabilities	6		
Received in advance		22,490	190,000
Grants payable		309,116	510,127
Accounts payable		1,272,063	1,096,718
		<u>1,603,669</u>	<u>1,796,845</u>
<b>Total</b>		<b><u>14,336,833</u></b>	<b><u>13,294,717</u></b>

# Statement of income and expenditure

	Ref	Actual 2013	Budget 2013	Actual 2012
<b>Income</b>				
Prins Bernhard Cultuurfonds*		4,955,416	4,570,000	5,109,838
Fundraised income – profit/non-profit	7	470,605	856,104	553,006
Fundraised income – governments	8	134,661	100,000	263,060
Securities income	9	541,787	300,000	914,763
Other income		4,857	-	-
<b>Total income</b>		<b>6,107,326</b>	<b>5,826,104</b>	<b>6,840,667</b>
<b>Expenses</b>				
Committed to purpose	10			
Empowering and engaging through culture		2,216,839	2,484,552	2,929,323
Linking policy and practice		1,433,202	1,782,491	1,306,765
Connecting knowledge		929,833	1,152,085	752,624
		4,579,874	5,419,128	4,988,712
Costs fund development				
Fundraising costs	11	199,249	143,838	145,253
Costs securities	12	68,553	65,000	71,660
		267,802	208,838	216,913
Management and administration				
Communications	13	263,652	207,209	408,745
Governance	14	91,805	114,899	148,417
General administration	15	135,756	135,743	308,542
		491,213	457,851	865,704
Correction previously booked years **		-561,372		
<b>Total expenses</b>		<b>4,777,517</b>	<b>6,085,817</b>	<b>6,071,329</b>
<b>Surplus/(deficit)</b>		<b><u>1,329,809</u></b>	<b><u>-259,713</u></b>	<b><u>769,338</u></b>
Allocation of result				
(Withdrawal from)/Addition to reserve		<b><u>1,329,809</u></b>	<b><u>-259,713</u></b>	<b><u>769,338</u></b>

\* Contribution, through Prins Bernhard Cultuurfonds, from the BankGiro Loterij, the Lotto and the Nationale Instant-Loterij

\*\* In 2013 corrections have been made to overstated (contractual) costs of 2012.

# Cash flow overview

	Actual 2013	Actual 2012
<b>Cash flow from operating activities</b>		
Result	1,329,809	769,338
Adjustments for:		
Depreciation tangible fixed assets	53,152	57,374
Movements in accounts receivable	(609,327)	454,745
Movements in short-term liabilities	(193,176)	(792,679)
Cash flow from operating activities	580,459	488,779
Cash flow from investment activities		
Additions to tangible fixed assets	(28,309)	(5,136)
Movements in financial fixed assets	(259,802)	(651,694)
Cash flow from investment activities	(288,111)	(656,830)
Mutation valuation reserve	-	(600)
<b>Movements in liquid assets</b>	<b><u>292,348</u></b>	<b><u>(168,651)</u></b>
Opening balance liquid assets	521,976	690,625
Closing balance liquid assets	814,324	521,974
<b>Movements in liquid assets</b>	<b><u>292,348</u></b>	<b><u>(168,651)</u></b>

# Accounting Principles

## General

ECF is an operating and grant-giving foundation. Our core income is received from the Prins Bernhard Cultuurfonds. Other income derives from donors, subsidies and our securities portfolio.

Grants are awarded on the basis of projects submitted by third parties through grant applications. Programmes are run (whether by ECF alone or in partnership with other organisations) according to the four-year strategic plan (2013-2016) and the annual work plan.

## Reporting period

These financial statements are based on the reporting period of one year, where the financial year equals the calendar year.

## Foundations for valuation and determining the result

Unless specified, both assets and liabilities are valued nominally. Income and expenses are attributed to the year they are related to.

## Tangible fixed assets

The tangible fixed assets are valued at cost price, less the accumulated depreciation, except for the premises, which are revaluated at recent economic value. Depreciations commence from the moment the investment is taken into use. Investments of less than €500 are fully expensed in the year of its purchase.

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

Shares and bonds are stated at market value at year end. Realised and unrealised gains and losses are accounted for in the statement of income and expenditure.

Amounts in foreign currencies are converted into Euro at year-end rates. Transactions in foreign currencies are recorded using the exchange rates of the transaction date. Gains and losses on transactions are included in the statement of income and expenditure.

## Recognition of income

Our main stream of income, that of the Prins Bernhard Cultuurfonds, is recognised on the receipt of a statement from their side indicating the amounts they have received from the BankGiro Loterij, the Lotto and the Nationale Instant Loterij. According to a longstanding agreement between the two foundations, 25% of the lottery income from the Prins Bernhard Cultuurfonds is passed on to ECF.

## Recognition of expenses

In general expenses are charged to cost centres, 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 communicated commitments.

The amount of grants allocated equals the amount awarded to grantees in 2012. This is confirmed to grantees in writing and approved by ECF's Board.

A large proportion of 'Management and Administration' costs are allocated to the activities of the Foundation on the basis of allocation keys:

- For general administration the allocation key used is: project budgets and FTEs.
- For communication costs the allocation key used is: time writing.
- For staff costs the allocation key used is: time writing.

Fundraising costs consist of salary and advisory costs and include the allocation of 25% of the fundraising costs incurred by the Prins Bernhard Cultuurfonds, in line with our agreement with them.

## Contingent liabilities

The European Cultural Foundation is a non-listed legal entity, which has adopted a defined benefit pension scheme. Non-listed entities do not have to specify debts and provisions related to pension premiums according to article 396 of book 2 parts 3 and 5 of the Netherlands Civil Code. Accordingly, the liabilities of the ECF do not give a complete overview of all liabilities in relation to the applicable reporting guideline 271.

## 90% spending rule

ECF is committed to spending (expenses minus fundraising income) at least 90% of its total lottery income on its purpose. Based on the average lottery income of the previous three years, ECF did not comply with this rule in 2013.

However, if the correction of expenses of 2012, would not have been corrected in 2013, but would have been made in 2012 the 90% would be met in 2013 and 2012 (including correction) 90% would have also been met.

## Reporting guidelines

The financial statements are prepared in accordance with Guideline 650 (richtlijnen voor de jaarverslaggeving), which provides accounting principles generally accepted in the Netherlands for fundraising institutions. In this way of reporting, expenses are allocated to objectives, costs for fund development and costs for management and administration.

# Notes to the Balance Sheet (Refs 1-6)

## Tangible Fixed Assets (Ref 1)

	Premises	Refurbishment	Furniture & equipment	Total
<b>Historical cost</b>				
Balance at 31 Dec 2012	179,069	306,240	554,145	1,039,453
Additions in 2013	-	15,689	12,620	28,309
Balance at 31 Dec 2013	179,069	321,929	566,764	1,067,762
<b>Depreciation</b>				
Balance at 31 Dec 2012	115,432	297,557	429,590	842,579
Depreciation in 2013	4,137	5,827	43,188	53,152
Balance at 31 Dec 2013	119,569	303,384	472,778	895,731
<b>Book value at 31 Dec 2012</b>	<b><u>63,637</u></b>	<b><u>8,684</u></b>	<b><u>124,554</u></b>	<b><u>196,875</u></b>
<b>Book value at 31 Dec 2013</b>	<b><u>59,499</u></b>	<b><u>18,545</u></b>	<b><u>93,986</u></b>	<b><u>172,031</u></b>

Note: An undisclosed reserve is not included in the recorded premises. This is due to the fact the ECF records its premises for its initial purchase price and not to the current (higher) economical value.



## Financial Fixed Assets (Ref 2)

	<b>Bonds</b>	<b>Shares</b>	<b>Total</b>
Balance at 31 Dec 2012	8,793,951	2,590,319	11,384,269
Acquisitions	1,714,791	3,821,004	5,535,795
Sales	(3,867,928)	(1,945,358)	(5,813,286)
Revaluations realised	(24,963)	225,218	200,255
Revaluations unrealised	29,831	212,688	242,519
<b>Balance at 31 Dec 2013</b>	<b><u>6,645,682</u></b>	<b><u>4,903,871</u></b>	<b><u>11,549,553</u></b>

	<b>As per 31 Dec 2013</b>		<b>As per 31 Dec 2012</b>	
Bonds	53.8%	6,645,682	73.8%	8,793,951
Shares	39.7%	4,903,871	21.8%	2,590,319
Real estate	0.0%	-	0.0%	-
Liquid funds	6.6%	814,324	4.4%	521,974
	<b>100.0%</b>	<b><u>12,363,877</u></b>	<b>100.0%</b>	<b><u>11,906,244</u></b>

The overall result of our securities portfolio throughout 2013 is €541,787.

	<b>Assets</b>	<b>Result</b>	<b>Result %</b>
ECF 2013	11,549,554	541,787	4.69%
ECF 2012	11,384,269	914,763	8.03%

## Current Assets (Ref 3)

### Accounts receivable

	<b>31 Dec 13</b>	<b>31 Dec 12</b>
Prins Bernard Cultuurfonds	1,079,700	1,036,651
Interest	-	4,751
WIA	8,143	-
Pension premiums 2012/2013	196,139	-
Others	516,934	150,197
	<b><u>1,800,926</u></b>	<b><u>1,191,599</u></b>

The current assets have a duration of less than one year.

The pension premiums to receive are due to the pension change from a final salary scheme to an average salary scheme, correction amount to receive in 2014.

## Deposits and cash (Ref 4)

Cash and bank balances are at the disposal of ECF.

## Reserves (Ref 5)

	General reserve	Revaluation reserve	Total
Balance as per 31 Dec 2012	11,403,355	94,517	11,497,872
Additions	1,329,809	-	1,329,809
Withdrawals	-	(94,517)	(94,517)
<b>Balance as per 31 Dec 2013</b>	<b>12,733,164</b>	<b>-</b>	<b>12,733,164</b>

## Current liabilities (Ref 6)

### Grants payable

According to our procedures, the projects supported with an ECF grant should be finalised within two years after the grant date. In specific cases, this term may be extended with the approval of ECF management.

The Board approves all grants and cancellations of grants. The amount that is released upon the cancellation of grants is presented in reference 10.

The grants payable as per the balance sheet consist of:

	31 Dec 13	31 Dec 12
Grants awarded in: <b>2008</b>	3,000	3,001
Grants awarded in: <b>2009</b>	18,840	21,535
Grants awarded in: <b>2010</b>	-	78,151
Grants awarded in: <b>2011</b>	17,247	168,085
Grants awarded in: <b>2012</b>	108,428	239,355
Grants awarded in: <b>2013</b>	161,601	n.a.
	<b>309,116</b>	<b>510,127</b>

The accounts payable as per the balance sheet consist of:

	<b>31 Dec 13</b>	<b>31 Dec 12</b>
Taxes and social premiums	95,726	99,937
Other personnel costs	108,166	212,271
Contractual obligations	712,729	575,818
Pension 2012/13 2014 settlement	196,139	-
Others	181,793	208,692
	<b><u>1,294,553</u></b>	<b><u>1,096,718</u></b>

## Liquidity/Current ratios

	<b>31 Dec 13</b>	<b>31 Dec 12</b>	<b>31 Dec 11</b>
Current assets, deposits, cash	2,614,788	1,713,573	2,336,969
Current liabilities	1,603,669	1,796,845	2,589,524
Liquidity	1.63	0.95	0.90

The composition of the liquid assets has developed as follows:

	<b>31 Dec 13</b>	<b>31 Dec 12</b>	<b>31 Dec 11</b>
Current assets	1,800,926	1,191,599	1,646,344
Liquid funds	813,862	521,974	690,625
<b>Total current assets</b>	<b><u>2,614,788</u></b>	<b><u>1,713,573</u></b>	<b><u>2,336,969</u></b>
Liquid funds in %	31%	30%	30%

## Notes to the Statement of Income & Expenditure (Refs 7-15)

ECF has a longstanding partnership with the Prins Bernhard Cultuurfonds through which ECF receives a quarterly financial contribution from the BankGiro Loterij, the Lotto and the Nationale Instant Loterij. In 2013, the contribution from the Prins Bernhard Cultuurfonds was €4,955,416, which represented 81% of ECF's income.

### Fundraised income – Profit/non-profit (Ref 7)

	Actual 2013	Budget 2013	Actual 2012
OSF various (BIFC)	50,438	25,000	93,890
OSF National Foundation (BIFC)	30,667	20,000	-
OSF Zug (Trio Moldova)	25,000	40,000	24,960
OSI Assistance Foundation (STEP Beyond mobility fund)	-	27,104	34,000
Kunsten Israel event	7,500	-	-
Goethe Institute	11,000	-	-
King Baudoin Foundation	10,000	-	-
Fonds voor cultuurparticipatie	50,000	-	-
Mercator Foundation (Tandem Turkey ENP)	200,000	225,000	250,000
Stiftelsen Riksbankens Jubileumsfond (CPRA)	-	-	15,000
Amsterdam Fonds voor de Kunsten ( <i>Imagining Europe</i> )	-	-	50,000
Fritt Ord Foundation (Research & Development)	12,000	-	10,000
Robert Bosch Stiftung (ENP)	74,000	274,000	74,000
Funding event 2013	-	70,000	-
Various sponsors (Youth & Media)	-	125,000	-
Stichting Democratie & Media (Youth & Media)	-	50,000	-
Boekman Stichting	-	-	1,156
<b>Total fundraising income</b>	<b>470,605</b>	<b>856,104</b>	<b>553,006</b>

### Fundraised income – Governments (Ref 8)

	Actual 2013	Budget 2013	Actual 2012
Ministry of Foreign Affairs, Netherlands – Matra, Turkey	-	-	97,160
Ministry of Foreign Affairs, Netherlands – Matra, Moldova	-	-	10,900
Ministry of Education, Culture and Science, Netherlands	25,000	-	50,000
European Commission (Moldova Project)	54,319	-	-
Ministry of Culture, Spain	14,530	-	5,000
European Commission (Youth & Media – Remapping)	40,000	100,000	100,000
European Commission (Neighbourhood placement scheme)	812	-	-
<b>Total government income</b>	<b><u>134,661</u></b>	<b><u>100,000</u></b>	<b><u>263,060</u></b>

## Income from securities (Ref 9)

	Actual 2013	Actual 2012
Interest from bank accounts	18,029	8,810
Revaluation reserve bonds	-	6,838
Interest from bonds	24,134	37,212
Realised revaluations bonds	(24,963)	32,545
Unrealised revaluations bonds	29,831	511,661
	<u>29,002</u>	<u>581,418</u>
Dividends	56,850	53,812
Realised revaluations shares	225,218	60,743
Unrealised revaluations shares	212,688	203,142
Other income (exchange rate diff.)	4,857	-
	<u>499,613</u>	<u>317,697</u>
	<u><b>546,644</b></u>	<u><b>914,763</b></u>

## Expenses Committed to Purpose (Ref 10)

	Actual 2013	Budget 2013	Actual 2012
Grants*	913,814	1,077,877	1,040,856
Mobility programme	111,250	139,000	88,825
Youth and Media programme	680,458	757,313	822,810
Princess Margriet Award/Imagining Europe	511,318	510,362	976,832
<b>Empowering and engaging through culture</b>	<u>2,216,839</u>	<u>2,484,552</u>	<u>2,929,323</u>
European Neighbourhood Programme	963,413	1,270,742	955,698
Advocacy and networking	469,778	511,749	351,067
<b>Linking policy and practice</b>	<u>1,433,201</u>	<u>1,782,491</u>	<u>1,306,765</u>
Research & development	302,340	316,282	395,931
ECF digital, including LaborCulture	410,455	432,134	307,301
Networked Programme	96,166	297,083	-
Publications	120,871	106,586	49,391
<b>Connecting knowledge</b>	<u>929,833</u>	<u>1,152,085</u>	<u>752,623</u>
	<u><b>4,579,873</b></u>	<u><b>5,419,128</b></u>	<u><b>4,988,710</b></u>

\* Includes: released for grants not taken up €19,354

## Fundraising costs (Ref 11)

	Actual 2013	Budget 2013	Actual 2012
Total Income incl. PBCF	6,107,326		6,840,667
Fundraising costs incl. costs PBCF	199,249		145,253
% Fundraising income costs	3.3%		2.1%
Total fundraising income	605,266	956,104	816,066
Fundraising costs incl. costs PBCF	199,249	145,838	145,253
% Fundraising income costs	32.9%	15.0%	17.8%
Fundraising costs excl.. costs PBCF	148,378		87,721
% Fundraising income excl. PBCF	<b>24.5%</b>		<b>10.7%</b>

Fundraising costs include staff and advisory costs.

The ratio has increased for 2013. ECF's fundraising costs are higher compared to 2012 due to higher allocation of salary costs. They include fundraising costs allocated to ECF from the Prins Bernhard Cultuurfonds (PBCF). However, we did not include the income from the Prins Bernhard Cultuurfonds, as these are not considered fundraised income according to the CBF ([Central Bureau on Fundraising – Centraal Bureau Fondsenwerving](#)) definition. Fundraising costs from the Prins Bernhard Cultuurfonds are €50,871. This includes 25% of PBCF's costs for maintaining the '[CBF Keurmerk](#)' (CBF seal of approval, meaning the organisation's fundraising activities have been reviewed and are considered trustworthy).

## Costs securities (Ref 12)

	Actual 2013	Budget 2013	Actual 2012
Bank charges related to bonds and shares	100	5,000	6,554
Fees Securities income	68,453	60,000	65,106
	<b><u>68,553</u></b>	<b><u>65,000</u></b>	<b><u>71,660</u></b>

## Communications (Ref 13)

	Actual 2013	Budget 2013	Actual 2012
General information	74,115	50,000	77,365
PR & promotion	19,723	22,500	3,158
General administration costs	14,200	27,402	27,849
Salary costs	155,615	107,307	300,373
	<b><u>263,652</u></b>	<b><u>207,209</u></b>	<b><u>408,745</u></b>

## Governance (Ref 14)

	<b>Actual 2013</b>	<b>Budget 2013</b>	<b>Actual 2012</b>
Board meetings	24,623	35,000	20,482
General administration costs	14,882	14,566	7,652
Salary costs	52,300	65,333	120,283
	<b><u>91,805</u></b>	<b><u>114,899</u></b>	<b><u>148,417</u></b>

The difference between Actual 2013 and Budget 2013 can be explained by:

- reduced costs for the Board meeting held in Amsterdam
- increasing the allocation percentages allocating the salaries of the director and secretariat.

## General administration (Ref 15)

	<b>Actual 2013</b>	<b>Budget 2013</b>	<b>Actual 2012</b>
Computerisation	44,133	46,000	42,153
Financial and personnel administration	45,540	30,100	-
Depreciation	50,622	60,000	57,376
Premises, utilities, other expenses	117,976	180,180	26,484
Salary costs	114,765	684,394	182,529
Recharged costs	(237,281)	(864,931)	-
	<b><u>135,756</u></b>	<b><u>135,743</u></b>	<b><u>308,542</u></b>

## Staff costs

	<b>Actual 2013</b>	<b>Budget 2013</b>	<b>Actual 2012</b>
Salaries	1,440,855	1,427,460	1,456,583
Social charges	213,293	250,000	214,519
Pension costs	235,957	350,000	385,048
Travel allowance	19,935	16,543	15,982
Home leave	-	-	8,018
Overtime	-	-	-
Other staff costs (including training)	169,938	198,361	137,411
	<b><u>2,078,978</u></b>	<b><u>2,242,364</u></b>	<b><u>2,217,561</u></b>
Interim staff	52,165	10,000	25,467
<b>Total</b>	<b><u>2,131,143</u></b>	<b><u>2,252,364</u></b>	<b><u>2,243,028</u></b>

Annual salary increases were limited and dependent on appraisals. Salary expenses are higher than budget due to the increase of working hours of some employees due to increased activities. Social charges follow the Dutch legislation and are linked to the salaries.

The pension costs are considerably lower in 2013 compared to 2012 as planned in the new pension scheme initiated in 2012.

The difference between the budgeted and actual other staff costs are mainly due to less hired temporary staff than anticipated.

## Employees

Throughout 2013 the average number of employees was 32, which is slightly less than 2012. Taking into account the percentage of part-time employees at 31 December 2013 (57%), the Full Time Equivalent for 2013 was 27 (29 in 2012).



## Compensation for the Director

ECF is managed by one director. In 2013, the compensation for this role was €124,025.

ECF's Director did not receive a thirteenth month of salary or bonus.

The other taxable compensation includes: home leave and Dutch lessons.

The remuneration of the director is in compliance with legislation applicable from 1 January 2013: (Standards Act Remuneration Top executives of public and semi-public sector = WNT). For 2013 a norm of € 229,000 applies for a full year appointment. The total remuneration of the director according to the WNT standard was € 202,087.

**Name:** Katherine E. Watson

**Position:** Director

**Contract:** Indefinite

Full time/37.5 hours

**Period:** 01 Jan–31 Dec 2013

<b>Compensation:</b>	Annual Income	<b>2013</b>
	Gross salary	114,838
	Holiday allowance	9,187
	Total	<u><b>124,025</b></u>
	Social charges	46,635
	Other taxable compensation	7,486
	Pension	23,941
		<u><b>202,087</b></u>

## Cost Allocation

	Empowering and engaging through culture	Linking policy and practice	Connecting knowledge	Fundraising	Securities	Communications	Governance	General administration	Adjustment previous year	Total costs 2012
<b>Direct costs</b>										
Grants 2013	596,005	-	-	-	-	-	-	-	-	596,005
Grants not taken up	(19,354)	-	-	-	-	-	-	-	-	(19,354)
Partnerships and outsourced activities	675,580	975,746	284,925	-	-	-	-	-	(561,372)	1,374,879
<b>Support costs</b>										
Personnel costs	805,218	329,407	570,898	102,940	-	155,615	52,300	114,765	-	2,131,143
Communication costs	89,883	78,699	39,814	86,915	-	93,838	-	-	-	389,149
Governance	-	-	-	-	-	-	24,623	-	-	24,623
Other general costs	69,507	49,349	34,196	9,393	68,553	14,200	14,882	20,991	-	281,072
<b>Total</b>	<b><u>2,216,839</u></b>	<b><u>1,433,201</u></b>	<b><u>929,833</u></b>	<b><u>199,249</u></b>	<b><u>68,553</u></b>	<b><u>263,652</u></b>	<b><u>91,805</u></b>	<b><u>135,756</u></b>	<b><u>(561,372)</u></b>	<b><u>4,777,517</u></b>

In 2013, a total amount of €19,354 reserved for grants payable was released and has been deducted from the direct costs as 'Grants not taken up'. This amount consists of outstanding instalments related to multiple projects that were not completed (in the required timeframe).

Personnel costs are allocated to the different activities based on time-writing by employees.

General administration costs are allocated to the activities based on two allocation keys:

- Facilities/premises/computerisation: FTE (Full Time Equivalent)
- Other general administration costs: project budget.

## Specifications for 650 ruling

<b>Expenditures percentage</b>	<b>Actuals 2013</b>	<b>spending ratio</b>	<b>Budget 2013</b>	<b>spending ratio</b>	<b>Actuals 2012</b>	<b>spending ratio</b>
Total expenditures ECF	4,777,517		6,085,817		6,071,328	
Total income ECF	6,107,326		5,826,104		6,840,667	
Surplus (deficit)	<u>1,329,809</u>	78%	<u>259,713</u>	104%	<u>769,339</u>	89%
<b>Fundraised income and expenditures</b>	<b>Actuals 2013</b>		<b>Budget 2013</b>		<b>Actuals 2012</b>	
Fundraised income	605,266		956,104		816,066	
Fundraising costs	199,249	33%	143,838	15%	145,253	18%
<b>Specification fundraising costs</b>	<b>Actuals 2013</b>		<b>Budget 2013</b>		<b>Actuals 2012</b>	
Costs fundraising ECF	112,333		-		-	
Costs fundraising external	36,044		-		-	
Costs fundraising PBCF	50,871		-		-	
	<u>199,249</u>		<u>143,838</u>		<u>145,253</u>	

# Consolidated Financial Statements in 2013

## Accounting Principles

The consolidated Financial Statements consist of the financial data of:

- European Cultural Foundation
- Stichting Voorzieningsfonds Pensioengerechtigden Binnenland van de Fondation Européenne de la Culture
- Stichting Voorzieningsfonds Pensioengerechtigden Buitenland van de Fondation Européenne de la Culture.

The objective of the Stichtingen Voorzieningsfondsen is to compensate for the decreasing value of pensions of ex-employees in case the official inflation rate is higher than 3%. Detailed objectives are described in the Foundations' Articles of Association.

The consolidated financial statements have been drawn up according to the same recognition and measurement principles as used in the Foundation's Financial Statement.

Please note that rounding all figures in full Euros has caused some rounding differences.

## Consolidated balance sheet as per 31 Dec 2013

	31 Dec 2013	31 Dec 2012
<b>Assets</b>	<b>Ref</b>	
<b>Tangible fixed assets</b>		
Premises	59,499	63,637
Refurbishment	18,546	8,683
Furniture and equipment	93,985	124,555
	<b>172,030</b>	<b>196,875</b>
<b>Financial fixed assets</b>	<b>16</b>	
Bonds	9,761,306	11,953,933
Shares	4,903,871	2,590,319
	<b>14,665,177</b>	<b>14,544,252</b>
<b>Currents assets</b>		
Accounts receivable	1,833,119	1,240,869
<b>Deposits, Cash</b>		
Cash and bank balances	963,944	620,018
<b>Total</b>	<b><u>17,634,270</u></b>	<b><u>16,602,014</u></b>
<b>Liabilities</b>		
<b>Reserves</b>	<b>17</b>	
Appropriated reserve	16,156,338	14,742,836
Revaluation reserve	-	166,104
	<b>16,156,338</b>	<b>14,908,940</b>
<b>Current liabilities</b>		
Received in advance	22,490	190,000
Grants payable	309,116	510,127
Accounts payable	1,149,326	992,947
	<b>1,477,932</b>	<b>1,693,074</b>
<b>Total</b>	<b><u>17,634,270</u></b>	<b><u>16,602,014</u></b>

## Notes to the consolidated balance sheet as per 31 Dec 2013

### Financial Fixed Assets (Ref 16)

	<b>Bonds</b>	<b>Shares</b>	<b>Total</b>
Balance at 31 Dec 2012	11,953,933	2,590,319	14,544,252
Acquisitions	3,371,843	3,821,004	7,192,847
Sales	(5,544,971)	(1,945,358)	(7,490,329)
Revaluations realised	(58,984)	225,218	166,234
Revaluations unrealised	39,484	212,688	252,172
<b>Balance at 31 Dec 2013</b>	<b><u>9,761,305</u></b>	<b><u>4,903,871</u></b>	<b><u>14,665,176</u></b>

### Reserves (Ref 17)

	<b>General reserve</b>	<b>Revaluation reserve</b>	<b>Total</b>
Balance as per 31 December 2012	14,698,628	166,104	14,864,732
Additions	1,457,710	-	1,457,710
Withdrawals	-	(166,104)	(166,104)
<b>Balance as per December 31, 2013</b>	<b><u>16,156,338</u></b>	<b><u>-</u></b>	<b><u>16,156,338</u></b>

## Consolidated statement of income and expenditure

	Actual 2013	Actual 2012
<b>INCOME</b>		
Prins Bernhard Cultuurfonds*	4,955,416	5,109,839
Fundraising income – profit/non-profit	470,605	553,006
Fundraising income – governments	134,661	263,060
Securities income	644,554	1,155,142
Other income	23,156	1,141
<b>Total Income</b>	<b>6,228,392</b>	<b>7,082,188</b>
<b>EXPENSES</b>		
Committed to purpose		
Empowering and engaging through culture	2,216,839	2,929,323
Linking policy and practice	1,433,201	1,306,765
Connecting knowledge	929,833	752,624
Subtotal committed to purpose	<b>4,579,873</b>	<b>4,988,712</b>
Costs fund development		
Fundraising costs	199,249	145,253
Securities costs	103,206	100,936
	<b>302,454</b>	<b>246,189</b>
Management and administration		
Communications	263,652	408,744
Governance	91,805	148,417
General administration	135,756	308,542
	<b>491,213</b>	<b>865,703</b>
<b>TOTAL EXPENSES</b>	<b>5,373,540</b>	<b>6,100,604</b>
Correction previous years	(561,372)	-
<b>Surplus / (Deficit)</b>	<b><u>1,416,224</u></b>	<b><u>981,584</u></b>
<b>Appropriation of the result</b>		
(Withdrawal from) / Addition to reserve	<b><u>1,416,224</u></b>	<b><u>981,584</u></b>

\* Contribution, through Prins Bernhard Cultuurfonds, from the BankGiro Loterij, the Lotto and the Nationale Instant-Loterij

## Notes to the consolidated statement of income and expenditure

Compared to the Foundation's statement of income and expenses, the main differences can be specified as follows:

	Actual 2013 ECF	Actual 2013 Vzf Binl	Actual 2013 VzF Buittl	Actual 2013 Total
Interest from bank accounts	18,029	-	-	18,029
Revaluation reserve bonds	-	-	-	-
Interest from bonds	24,134	25,750	7,138	57,021
Realised revaluations bonds	(24,963)	(26,764)	(7,210)	(58,937)
Unrealised revaluations bonds	29,831	66,553	14,685	111,071
Paid (dis)agio	-	-	-	-
	<b>29,002</b>	<b>65,540</b>	<b>14,613</b>	<b>109,155</b>
Dividends	56,850	18,488	4,127	79,464
Realised revaluations shares	225,218	-	-	225,218
Unrealised revaluations shares	212,688	-	-	212,688
Other income	4,857	16,469	1,830	23,156
	<b>499,613</b>	<b>34,957</b>	<b>5,957</b>	<b>540,527</b>
	<b><u>546,644</u></b>	<b><u>100,497</u></b>	<b><u>20,569</u></b>	<b><u>667,710</u></b>

	Actual 2013 ECF	Actual 2013 Vzf Binl	Actual 2013 VzF Buittl	Actual 2013 Total
<b>Costs of securities</b>				
Bank charges related to bonds and shares	100	-	-	100
Fees securities income	68,453	19,753	5,724	93,930
Other costs (Chamber of commerce, interest)	-	4,575	4,600	9,175
	<b>68,553</b>	<b>24,328</b>	<b>10,324</b>	<b>103,205</b>



## Supplementary Information

### Appropriation of result

The result for the year is at the disposal of the Board,

### Events after the balance sheet date

No events occurred since the balance sheet date and the approval of these financial statements that would require adjustments to these financial statements.

# Appendix: Declaration of responsibility - ECF 2013

## History & Background

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

ECF is a not-for-profit organization and in 2013 86% of its income is spent on its objectives and 14% was spent on overhead costs.

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

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

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

ECF has the [ANBI](#) (algemeen nut beogende instelling) status, meaning that the Foundation's objective is to improve the wellbeing of the general public. This status comes with favorable tax benefits for donors. Since our objectives are fully related to culture, we were granted the [Cultural ANBI](#) status. This status comes with additional favorable tax benefits for donors.

ECF itself is not tax-exempt. Our RSIN (Rechtspersonen en Samenwerkingsverbanden Informatienummer)/Fiscal number is: 002967327.

## Mission/Vision/Values

Our vision:

An open, democratic and inclusive Europe within which culture is a valued and key contributor

### **Our mission:**

ECF is dedicated to supporting and connecting cultural change-makers in Europe whose work contributes to an ongoing cross-sectoral debate on Europe and Europe's place in the world.

### **Our values:**

We are imaginative: we imagine the future, we seek creative solutions and we act as a catalyst.

We are a connector: We are respectful of different cultures and backgrounds and we link people and ideas. We build bridges between citizens and institutions, policy-making and practice.

We are considerate: We are attentive to people's needs.

We are reflective: We explore, learn and share knowledge.

### **Articles of Association**

The ECF adheres to its Articles of Association and its By-Laws. Both were approved by the ECF Board, respectively on 2 December 2010 and 7 December 2011. On a regular basis we assess with our Board if these documents are still accurate and if needed they are reviewed and updated.

The latest version of our Articles of Association is deposited at the Dutch Chamber of Commerce.

# Income

ECF has three main sources of income:

## 1. Income from the lotteries

Through a longstanding agreement with the Prins Bernhard Cultuurfonds ECF receives 25% of Prins Bernhard Cultuurfonds' lottery income.

## 2. Fundraised income

ECF receives funding from commercial, non-profit and government institutions. We actively pursue these opportunities. Not all income received from the above mentioned parties is considered fundraised income according to the definition of the CBF (Centraal Bureau Fondsenwerving/Central Bureau for Fundraising organisation).

## 3. Income from ECF's securities portfolio

ECF holds a securities portfolio which is externally managed by an asset manager. Our intention is to cover our overhead expenses with the income generated through our securities portfolio. Furthermore, this securities portfolio functions as a buffer, allowing the organization to continue operating for a limited period of time in case there is a drop in income.

# Adherence code Wijffels

ECF endorses the principles of the Code Wijffels: 'Code Goed Bestuur voor Goede Doelen' (Code: Good Governance for Charity). In line with this we adhere to the following three principles:

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

Management (ECF's Director)

Supervision (ECF's Governing Board)

Execution (ECF's employees)

## 2. Optimising interaction with stakeholders

## 3. Optimising effectiveness and efficiency of expenditure.

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

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

### MANAGEMENT – Director's responsibilities

ECF's direct management consists of one Director, who carries the responsibility for overall strategic development, execution of the Foundation's policy and strategy, management of the Foundation, including financial administration, fund development and human resources. Additionally, she has responsibility for representation of the Foundation.

At least twice a year, the Director formally reports to the Board in a meeting in which the Director, Board and Management Team are present. However, more regular and informal contact is maintained outside these meetings with members of the ECF Board.

Every second week, the Director meets with the Management Team to discuss strategic matters. The Management Team consists of the Head of Advocacy, Research & Development, Head of Communications and Head of Operations. The Management Team and their respective teams are responsible for the execution of ECF's strategy, as well as development and execution of ECF's procedures and policies.

### Current Director of ECF

Katherine Watson is the current Director of ECF. She was appointed in June 2010.

**Prior to this appointment, Katherine Watson held the following positions:**

- Associate Director of ECF (2009–2010)
- Director, LabforCulture.org (2006–2010)
- Founder and Vice-President, Meta4 Creative Communications Ltd. (2003–2006)
- Executive Producer, www.terminus1525.ca (2001–2005)
- Independent Producer and Cultural Consultant (2000–2001)
- Festival Director, UKaccents, British Council & British High Commission (1998–1999)
- General Manager and Associate Director, Le Groupe Dance Lab (1989–1998)
- Teacher, event programmer, cultural manager (1982–1989)

**Additional roles:**

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

**SUPERVISION – Board responsibilities**

The ECF Board is a Governing Board and not a Supervisory Board, however as ECF's ultimate decision-making body, the Board has supervisory responsibilities. The roles and responsibilities of the Board members are stated in ECF's Articles of Association. The main responsibilities can be summarised as follows:

- Decide upon and evaluate the Foundation's strategy, and prioritize the Foundation's activities;
- Evaluate the efficient use of the Foundation's resources (approval of budget and Annual Report);

- Appoint members of Board, Director and Advisory Council.

**Board members**

A list of all Board members, and their relevant experience and additional roles and responsibilities is published at the end of this document.

Wolfgang Petritsch (*Chairman until 23 May 2013*)

Görgün Taner (*Chairman As of 23 May 2013*)

Rien van Gendt (*Vice-Chairman*)

Arent Foch (*Treasurer*)

Katerina Brezinová

Laurent Dréano

Mats Rolén

Nike Jonah

Maria Hlavajova

Christophe de Voogd

Igno van Waesberghe (*Adviser*)

**Recruitment**

Appointments for ECF's Board are based on a number of core criteria, including: expertise; international perspective; cultural, regional and demographic diversity; and a European network.

Additional functions must preferably be of value and should not lead to conflicting interests.

In case of upcoming vacancies, the ECF's and Board's extended network is informed and candidates are put forward. ECF maintains an ongoing list of potential candidates who are interviewed by at least one member of the Board before being proposed to the full Board for approval.

**Appointments and retirements**

Wolfgang Petritsch left the board in 2013 to take up new endeavours at Harvard University.

As of December 2013 Katerina Brezinová and Laurent Dréano have served their maximum two terms of four years.

Nike Jonah and Christophe de Voogd joined the Board on 1 January 2013; Maria Hlavajova joined the Board on 23 May 2013.

### **Evaluation**

The Board currently does not perform a formal, regular self-evaluation. This is a process that will be developed and implemented in 2014.

### **Remuneration**

The Board members do not receive remuneration for their work. However, expenditure incurred for travel etc is reimbursed on request.

### **The Executive Committee**

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

### **President**

The President's involvement reflects a focus on strategy development as well as her honorary position:

1. The President has co-approval on decisions as specified in the Articles of Association.
2. There is regular interaction between the President, the Board and the Director.
3. The President is explicitly invited to Board meetings by the Board, requesting the President's views on a particular matter or when decisions are taken as mentioned in the Articles of Association.
4. The President is involved in the organisation's strategy development, the evaluation of results and representation of the organisation.
5. The President chairs neither the Board nor the Advisory Council but plays an active and visible role reflecting her honorary position.

The current President is HRH Princess Laurentien of the Netherlands.

### **Term**

The term for Board members is four years, renewable once (maximum 8 years).

The term for Executive Committee members is four years, renewable twice (maximum 12 years).

### **Conflict of Interest**

Board members are required to inform the Chair immediately of any activities, contacts/grants etc that could lead to a potential conflict of interest. The Chair will decide whether the Board member will need to leave the room while a decision is being taken on a specific matter.

In addition, all Board members are required to sign a statement to declare their endorsement of the principles stated at the beginning of this document (Code Wijffels) and confirming that there is no conflict of interest between the responsibilities he/she fulfils for ECF and other relationships/positions he/she holds. This declaration is a requirement of the CBF quality mark.

### **EXECUTION – Employees' responsibilities**

The Management Team, together with their respective teams, is responsible for the implementation of ECF's strategy, as well as development and execution of ECF's procedures and policies.

Every week, the Management Team meets with the Director and team leaders to discuss current, operational matters. Every second week, the Management Team meets with the Director on strategic matters.

## 2. Optimising interaction with stakeholders

### Donors

ECF's largest donor is the Prins Bernhard Cultuurfonds (PBCF). Through a longstanding agreement between both organisations, ECF receives 25% of the PBCF's lottery income. Every quarter there is a meeting between the organisations' directors and their key staff to discuss strategy, operational activities, possibilities for exchange of information/knowledge and collaboration.

On a more informal level, there are regular meetings between project managers and other team leaders, exchanging ideas and information.

ECF receives funding from a number of different sources including: the [Open Society Foundation](#); [Stiftung Mercator](#); [Compagnia di San Paolo](#); [the German Marshall Fund of the United States](#); various ministries from different countries; and the European Commission. An overview of all amounts received per source is included in ECF's annual accounts.

ECF maintains contact with all these organisations on different levels. ECF has had a longstanding relationship with most organisations, such as the Compagnia di San Paolo and the Open Society Foundations, and a multitude of projects have been funded by these parties. At a programme level, as well as at director level, ECF maintains good and regular contact with all these parties.

### Grantees

The recipients of ECF grants, whether a [Step Beyond Travel Grant](#), a Collaboration Grant or one of our other grants streams, represent the future of culture in the regions where ECF is active. They are ECF's eyes and ears in the regions. ECF maintains contact with a large number of grantees through its network and social media

channels. Additionally, some grantees become advisors, partners or participants in an ECF project, a contributor to one of our publications, or (successfully) apply for another grant.

### Partner organisations

In order to make optimum use of each other's resources (staff, expertise, network etc), ECF often undertakes projects with one or multiple project partners. Examples are the [Tandem](#) projects where ECF works closely together with [MitOst](#); and [DocNext Network](#), where ECF works together with: [British Film Institute \(BFI\)](#), [Association of Creative Initiatives "e"](#), [Mode Istanbul](#) and [Zemos98](#).

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

ECF's communication with their project partners is constant, with regular updates about new developments and potential for collaboration. This contact is at different levels, with directors meeting more formally, and programme managers having more frequent and informal contact, often concerning the contents and progress of a project.

### Target audience

ECF's target audience varies from cultural workers in the countries where we are active to (cultural) policy-makers and politicians involved in culture all over Europe and its neighboring countries.

Over the last few years, we have increased our focus on developing a Dutch audience, working with Dutch partners and organising events in the Netherlands. The intention is to increase the currently limited brand recognition for ECF in the Netherlands. After the 'Imagining Europe'

event in 2012 and the concerts with [Princess Margriet Award](#) laureate [Yoel Gamzou](#) in 2013 we have seen a clear increase in brand recognition in the Netherlands.

Communication with our target audience is evolving. ECF is moving towards the use of a digital annual report, as well as launching new websites on which large communities share their experiences, and increasingly using social media such as [Twitter](#), [Facebook](#) and [LinkedIn](#).

### **Employees**

Our most valuable asset is our staff. ECF's team consists of 32 employees (27 FTE) and one intern. The team is very motivated and driven to making a difference, which makes ECF a great place for interns to learn about what we do and the business we are in.

Clear communication with our team is of utmost importance. We are a small team and communication/reporting lines are short. We keep everyone updated on everything that is relevant to the organisation through regular team meetings. In addition, we use our intranet to share information and latest news.

The organisation uses a confidante (vertrouwenspersoon), an independent person who is available for one-on-one sessions with individuals to discuss their situation in ECF. This person is invited to attend meetings of all staff.

### **Press**

With a focus on increasing the brand awareness of our target groups, the European press is a very important stakeholder. The interaction with the press is on an ad hoc basis, yet the frequency of communication continues to increase. Currently ECF enjoys a better understanding from the Dutch press in terms of the organization mission and activities. This makes it easier to convince journalists and editors that a piece of information is worth printing or an event/activity is worth reporting on.

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

ECF manages a wide range of instruments to monitor the efficiency and effectiveness of our expenditure. The most important instruments are mentioned below.

### **Monthly reporting**

Each month, budget managers sign off on an overview of all transactions on their projects. This report is generated automatically through a link with our accounting system (Exact). Budget managers have real-time access to this data.

### **Quarterly reporting**

Every quarter, a management report is compiled providing ample information about ECF's income, expenditure and balances. It provides analysis against budgets and explanation on project expenditure. Additionally it gives an estimate of the expected expenditure for the full year. The quarterly reports are shared with the Board, Management Team and Prins Bernhard Cultuurfonds.

### **Ad-hoc reporting**

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

### **Treasurer reports**

The treasurer, the chair and the vice-chair receive regular reports on specific budget lines and expenditure above a certain amount, allowing them to monitor ECF's spending.

### **Reporting guidelines**

Providing funds to a grantee or a partner organisation is dependent on the project's progress and results. Only upon receipt of a report that shows the agreed progress and results will the next or final installment be transferred.

Grantees and partners need to comply with ECF's reporting guidelines.

If a grantee/partner has not completed the project within the agreed timeframe, ECF could decide to cancel the outstanding grant. Each year all cancelled grants are reported to and approved by the ECF Board. The total amount of cancelled grants is reflected in the ECF annual accounts.

### **External auditor – Annual Accounts**

ECF's external auditor (Dubois & Co) reports to the Board. Upon auditing the annual accounts, the auditor discusses its findings with the Treasurer and the Director. Dubois & Co prepares the accountant's report and a management letter, which reports their findings. Both documents are shared with the Board, which approves the Annual Report. Following ECF's Articles of Association, the Board approves the auditor that audits the annual accounts.

Dubois & Co will audit ECF's financial accounts for the first time, after the Foundation has worked with Pricewaterhouse Coopers for more than 10 years. ECF's Board approved this change in the May 2013 Board meeting.

ECF follows guideline 650 for fundraising organisations for the reporting of their annual accounts.

### **External auditor – Donor reporting**

Several organisations that fund ECF's projects require an audit report as part of the final project report. ECF works with several auditors to comply with these requirements. Our choice of auditor depends on the specific requirements of the funder, location of the project, location of the main partner (generally responsible for administration) and expertise of the auditor. Budget is a consideration, but the quality of the audit exceeds this consideration in importance.



# Annex: ECF Board members during 2013

## President

### **HRH Princess Laurentien of the Netherlands**

- UNESCO Special Envoy on Literacy for Development
- Reading and Writing Foundation, The Hague – *Chair*
- High Level Group on Literacy of the European Commission, Brussels – *Chair*
- NLBB Association of people with reading disabilities – *Patron*
- Dutch Language Society (Genootschap Onze Taal), The Hague – *Patron*
- Association of Public Libraries, The Hague – *Honorary Chair*
- Fauna & Flora International, Cambridge, UK – *President*
- European Climate Foundation, The Hague – *Fellow*

## Chair

### **Wolfgang Petritsch (AT)** (Until 23 May 2013)

Ambassador and Permanent Representative of Austria to the OECD, Paris

Center for European Integration Strategies (CEIS), Geneva – *Chair*

Herbert C. Kelman Institute for Interactive Conflict Transformation (KIIC), Vienna – *President*

Austrian Marshall Plan Foundation, Vienna – *President*

### **Görgün Taner (TR)** (As of 23 May 2013)

İstanbul Foundation for Culture and Arts – *General Director*

İstanbul Modern – *Board Member*

HEC Montreal – *Member of International Advisory Board*

Bilgi University – *Professor at the Department of Cultural Management*

## Deputy Chair

### **Rien van Gendt (NL)**

Bernard van Leer Foundation, The Hague – *Board Member*

Van Leer Group Foundation, Amstelveen – *Vice Chair*

Van Leer Jerusalem Institute, Jerusalem – *Board Member*

Jerusalem Film Centre, Jerusalem – *Board Member*

Jewish Humanitarian Fund, The Hague – *Board Member*

Bernard van Leer Stiftung, Lucerne – *Board Member*

Rockefeller Philanthropy Advisers, New York – *Board Member*

Flow Fund, Hilversum – *Board Member*

Marie and Alain Philippson Foundation, Brussels – *Board Member*

Crecor BV, Amstelveen – *Board Member*

Fonds 1818, The Hague – *Board Member*

Weekend School, Amsterdam – *Board Member*

Dutch Association of Foundations, The Hague – *Chair*  
Samenwerkende Brancheorganisaties Filantropie, The Hague – *Vice Chair*

EDLI Foundation – Den Haag, *Board Member*

## Treasurer

### **Arent Foch (NL)**

Foreman Capital, Amsterdam – *Managing Director*

Vereniging Rembrandt, The Hague – *Treasurer*

Stichting Nationaal Fonds Kunstbezit, The Hague – *Treasurer*

Prins Bernhard Cultuurfonds, Amsterdam – *Advisor*

## Members

### **Katerina Brezinová (CZ)** (Until 9 December 2013)

Metropolitan University, Prague – *Professor, Department of International and European Relations*

Multicultural Centre Prague, Prague – *Head of the Board of Directors*

Independent Expert and Advisor in intercultural management

### **Laurent Dréano (FR)** (Until 9 December 2013)

General Director - Culture Office - City of LILLE, until

June 2012

Counselor for the Performing Arts, Ministry of Culture,  
France; from June 2012

**Maria Hlavajova (NL)** (As of 23 May 2013)

BAK, basis voor actuele kunst, Utrecht, the Netherlands

- *Artistic Director*

De Zaak Nu, The Hague – *Board Member*

**Nike Jonah**

World Cultural Capital - *Director*

Mental Health Foundation UK – *Consultant* to Anxiety  
Festival 2014

Tamasha Theatre company UK – *Consultant*

Birmingham Contemporary Music Group

*Non executive director*

British Council, Portugal – *Consultant*

National Council for the Arts Gambia – *Consultant/  
advisor*

**Mats Rolén (SE)**

Mats Rolén AB – *Chair*

Mats Rolén AB – *Consultant*

**Christophe de Voogd**

Institute of Political Studies, France – *Associate*

*Professor*

**Advisor (representing Prins Bernhard  
Cultuurfonds)**

**Igno van Waesberghe (NL)**

Prins Bernhard Cultuurfonds, Amsterdam – *Vice Chair  
of the Supervisory Board*

Stichting Nederland Cares, Amsterdam – *Member,  
Advisory Board*

JapanMuseum SieboldHuis, Leiden – *Member, Advisory  
Board*

Van den Berch van Heemstede Stichting – *Treasurer*

*Honorary Consul* of the Republic of Poland

Stichting Het Paleisje, Amsterdam – *Chairman*

