

# Declaration of Responsibility

**The European Cultural Foundation is an independent foundation working for a united Europe. We promote a European sentiment through culture, by developing and supporting initiatives that let us share, experience and imagine Europe.**

## Status

The European Cultural Foundation 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 tax benefits for donors. Since our objectives are fully related to culture, we were granted Cultural ANBI status. This status comes with

additional tax benefits for donors. The European Cultural Foundation itself is not tax exempt.

Our RSIN 'Rechtspersonen en Samenwerkingsverbanden Informatienummer' / Fiscal number is: 002967327.

Our Chamber of Commerce number is: 41199699.

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

## Articles of Association

The European Cultural Foundation adheres to its Articles of Association and its By-Laws. The current versions of both were approved by our Supervisory Board, on 17 December 2015 and 28 May 2019 respectively. Together with the Supervisory Board we assess on a regular basis whether these documents are still accurate; if necessary, they are reviewed and updated. The latest version of our Articles of Association is deposited at the Dutch Chamber of Commerce.

## Income

The European Cultural Foundation has three main sources of income:

### 1. Income from the lotteries

Through a long-standing agreement with the Prins Bernhard Cultuurfonds, renewed most recently on 2 February 2012, the Foundation receives 25% of the Prins Bernhard Cultuurfonds' non-earmarked lottery income.

### 2. Fundraised income

The European Cultural Foundation receives funding from commercial, non-profit and government institutions. We actively pursue these opportunities. Not all income received from the above-mentioned parties is considered fundraised income, according to the definition of the CBF.

### 3. Income from ECF's securities portfolio

The European Cultural Foundation has a reserve in the form of a securities portfolio, which is externally managed by an asset manager. Our ambition is to cover our overhead expenses with the income generated through this securities portfolio.

Furthermore, this securities portfolio acts as a buffer, allowing the organisation to continue operating for a limited period of time in case there is a drop in income.

### Codes, rules and guidelines

As a member of Goede Doelen Nederland, the European Cultural Foundation complies with all the necessary codes and guidelines, including the SBF-code for good governance and the 'Erkenningsregeling Goede Doelen'.

[Full overview of the Goede Doelen Nederland codes, rules and guidelines](#)

In line with this, we adhere to the following three principles:

1. A clear separation between the roles of:
  - a. Management (ECF's Director)
  - b. Supervision (ECF's Supervisory Board)
  - c. Execution (ECF's employees)
2. Optimising interaction with stakeholders
3. Optimising effectiveness and efficiency of expenditure

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

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

#### a. Management

##### *Director's responsibilities*

The European Cultural Foundation's management consists of one Director. The Director is responsible for representing the Foundation, and carries the responsibility for overall management, strategic

development, execution of the Foundation's strategy, management of the Foundation's resources (human and monetary) and fund development.

At least twice a year, the Director formally reports to the Supervisory Board in a meeting in which the Director, the Supervisory Board and the Head of Finance are present. More regular and informal contact is maintained outside these meetings with individual members of the Supervisory Board. Every week, the Director meets with the Management Team (MT) to discuss strategic matters as well as to monitor activities and operational matters. The MT consists of the Head of Finance, Heads of Programmes, Head of Public Policy, Head of Communications and Head of Operations.

### *Director*

André Wilkens is Director of the European Cultural Foundation. He was appointed on 15 November 2018. Prior to this appointment, André Wilkens held the following positions:

- Managing Director, Die Offene Gesellschaft, Berlin <sup>(2016-2018)</sup>
- Director, Mercator Centre, Essen / Berlin <sup>(2009-2015)</sup>
- Head of Strategic Communications, UNHCR, Geneva <sup>(2009)</sup>
- Director, Open Society Institute, Brussels <sup>(2003-2009)</sup>
- Director, Ogilvy & Mather communications agency, Brussels <sup>(1999-2003)</sup>
- Programme Manager, European Training Foundation, Turin <sup>(1994-1999)</sup>
- Programme Manager, European Cooperation Fund, Brussels <sup>(1992-1994)</sup>
- Assistant to MEP, European Parliament, Brussels <sup>(1991)</sup>

### *Additional roles*

Board Chair, Tactical Tech, Berlin <sup>(Member since 2015, Chair since 2017)</sup>

Founder / Board Member, Initiative Offene Gesellschaft <sup>(since 2016 / since 2018)</sup>

Founding member, European Council of Foreign Relations <sup>(since 2007)</sup>

## b. Supervision

### *Supervisory Board's responsibilities*

The Supervisory Board is the European Cultural Foundation's supervisory body. The roles and responsibilities of the Supervisory Board members are stated in the Foundation's Articles of Association and By-Laws.

The main responsibilities can be summarised as follows:

- deciding upon and evaluating the Foundation's strategy, and prioritising the Foundation's activities
- evaluating the efficient use of the Foundation's resources (approval of budget and Annual Report)
- appointing the Foundation's Director, members of the Supervisory Board and the President.

### *Supervisory Board Members*

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

- HRH Princess Laurentien of the Netherlands (President)
- Christophe de Voogd (Chair)
- Rien van Gendt (Vice-Chair)
- Rob Defares (Treasurer)
- Isabel Alçada
- Mária Hlavajová
- Nike Jonah
- Andrea Silvestri (from 13 December 2019)
- James Kennedy  
(Advisor representing Prins Bernhard Cultuurfonds)

### *Recruitment*

Appointments for the European Cultural Foundation's Supervisory Board are based on a number of core criteria, including expertise, international perspective, cultural, regional and demographic diversity, and a European network. Additional functions should be of value and should not lead to conflicting interests. In case of upcoming vacancies, candidates are put forward by the Supervisory Board, the Director and the staff of the Foundation from their extended network.

### *Evaluation*

In 2014 the Supervisory Board started self-evaluating, in line with #8 of Article 11 of the Foundation's Articles of Association. The annual evaluation is performed based on a list of questions that were developed by the Supervisory Board members.

### *Remuneration*

The Supervisory Board members do not receive remuneration for their work for the European Cultural Foundation. However, expenses incurred for travel etc. are reimbursed on request.

### *The Executive Committee and the Audit Committee*

The Executive Committee consists of the Chair, Vice-Chair, Treasurer and Director. The Executive Committee meets at least twice a year. Their mandate is to help prepare Supervisory Board meetings, lay the groundwork for making decisions and offer guidance to the Director.

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

### *President*

The President holds an extraordinary, non-voting membership of the Supervisory Board and plays an active and visible role as specified in the Articles of Association. Since 12 May 2007 the President of the European Cultural Foundation is HRH Princess Laurentien of the Netherlands.

### *Term*

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

### *Conflicts of interest*

Supervisory Board members are required to inform the Chair immediately of any activities, contracts / grants, etc. that could lead to a potential conflict of interest. Potential conflicts of interest are declared at each Supervisory Board meeting. The Chair will decide whether the Supervisory Board member will need to leave the room during

particular discussions, or while a decision is being taken on a specific matter.

In addition, all Supervisory Board members are required to sign a statement to declare their endorsement of the principles stated at the beginning of this document and confirming that there is no conflict of interest between the responsibilities they fulfil for the European Cultural Foundation and other relationships / positions they hold. This declaration is a requirement of the CBF seal of approval.

### c. Execution

#### *Employees' responsibilities*

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



## **2. Optimising interaction with stakeholders**

### *Donors*

The European Cultural Foundation's largest donor is the Prins Bernhard Cultuurfonds (PBCF). Every quarter there is a meeting between the two organisations' directors and key staff to discuss strategy, operational activities, possibilities for exchange of information / knowledge, and collaboration.

The European Cultural Foundation receives funding from a number of different sources. An overview of all amounts received per source is included in the Foundation's annual accounts. The European Cultural Foundation maintains good and regular contact with all of these organisations at a director and programme level.

### *Grantees*

The recipients of European Cultural Foundation grants represent the future of culture in the regions where the Foundation is active. They are the Foundation's eyes and ears in the regions. The European Cultural Foundation maintains contact with a large number of grantees through its network and social media channels. Additionally, some grantees become partners or participants in other ECF projects, become contributors to one of our publications, or (successfully) apply for another grant.

### *Partner organisations*

In order to make optimum use of each other's resources (staff, expertise, network, etc.), the European Cultural Foundation often undertakes projects with one or multiple NGO project partners. For all strategic partnerships, please see the Activities Report and Financial Report.

For all partnerships, a contract is agreed and evaluation mechanisms are in place. An example of such an evaluation mechanism is the narrative and financial reporting done at the end of a project before the receipt of the final instalment of the Foundation's monetary contribution.

The European Cultural Foundation's communication with our project partners is ongoing, with regular updates about new developments and potential for collaboration. This contact is at different levels, with directors meeting more formally, and programme managers having more frequent and informal contact, concerning the contents and progress of a project.

### *Employees and their Representation Group*

Our most valuable asset is our staff. The team is motivated, dedicated and driven to making a difference. Clear communication with our team is of utmost importance. We are a small team and communication / reporting lines are short. We keep everyone updated on issues relevant to the Foundation through regular team meetings, we have an internal newsletter and full staff meetings are held on a regular basis.

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

The Foundation has a 'Personeelsvertegenwoordiging' (PVT; employee representation group), consisting of three to four elected staff members.

The PVT has quarterly meetings with the Director and Head of Operations. Its aim is to ensure discussion and dialogue between management and staff on a regular basis.

The Supervisory Board has agreed to meet, in the context of the Supervisory Board meeting that approves the Annual Report, with the PVT each year to reflect on the past year.

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

The European Cultural Foundation manages a wide range of instruments to monitor the effectiveness and efficiency of our expenditure. The most important instruments we use are mentioned below.

#### *Monthly reporting*

A monthly financial report can be generated automatically through a link with our accounting system (Exact). Budget managers have real-time, online access to these reports.

### *Quarterly reporting*

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

### *Contractual obligations*

Each quarter an overview is compiled representing all outstanding, contractual obligations at the end of the quarter. These are shared with all budget managers for monitoring and analysis.

### *Ad hoc reporting*

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

### *Reporting guidelines*

There are clear reporting guidelines for grantees, which are agreed in the contracts. Only upon receipt of a report that shows the agreed progress and results will ECF transfer the next or final instalment. Grantees and partners are required to comply with the European Cultural Foundation's guidelines on reporting and crediting the Foundation.

If a grantee / partner has not completed the project within the agreed timeframe, the Foundation could decide to cancel the outstanding grant. The total amount of cancelled grants is reflected in the ECF annual accounts.

### *Authorisation of contracts*

The Treasurer signs all contracts over €20,000.

### *External auditor – Annual Accounts*

After performing the annual audit, the European Cultural Foundation's external auditor (Dubois & Co) reports its findings to the Audit Committee. Dubois & Co prepares the auditor's report and a management letter, which reflects their findings. Both documents are shared with the Supervisory Board, which approves the Annual Report. Following ECF's Articles of Association, the Supervisory Board approves the auditor that audits the annual accounts. The European Cultural Foundation follows guideline RJ650 for the reporting of their annual accounts. These are guidelines for fundraising organisations.

### *External auditor – Donor reporting*

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

The choice of auditor depends on the specific requirements of the funder, location of the project, location of the main partner (generally responsible for administration) and expertise of the auditor. Budget is a consideration, but the quality of the audit exceeds this consideration in importance.

### Evaluation, potential threats and outlook

#### *How we evaluate*

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

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

### *Potential threats*

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

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

# Annex: Supervisory Board 2019 roles and responsibilities

## President

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

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



## Chair

### Christophe de Voogd (FR)

- Institute of Political Studies, Paris Reader and Researcher
- Fondation pour l'innovation politique, Paris President of the Scientific Board
- Prix d'Amsterdam, Paris Jury President

## Vice-Chair

### Rien van Gendt (NL)

- Rockefeller Philanthropy Advisors, New York – Board Member
- IMC Weekend School, Amsterdam Board Member
- EDLI Foundation, The Hague Board Member
- Sofam BV, Hilversum, NL Chairman Board
- Partex BV, Amsterdam Managing Director
- Calouste Gulbenkian Foundation, Lisbon Senior Advisor, Board
- Netherlands Dance Theatre, The Hague Advisor
- Buzinezz Club, Rotterdam Advisor
- Movies that Matter, Amsterdam Advisor
- Rockefeller Philanthropy Advisors Europe, London Board Member
- Double Dividend, Amsterdam Advisor
- Compagnia di San Paolo, Torino Advisor
- LTInvestors / Unito, Torino Member Scientific Committee
- Collegio Carlo Alberto, Torino Lecturer

## Treasurer

### Rob Defares (NL)

- IMC B.V., Amsterdam <sup>CEO</sup>
- Rijksakademie v. Beeldende Kunsten, Amsterdam <sup>Supervisory Board Member</sup>
- Trust Fund Rijksakademie, Amsterdam <sup>Supervisory Board Chair</sup>
- IMC Weekendschool, Amsterdam <sup>Board of Trustees Chair</sup>
- Association Proprietary Traders, Gouda, The Netherlands <sup>Board Member</sup>
- Museum of Contemporary Art Chicago, Chicago <sup>Board of Trustees Member</sup>
- Hartwig Medical Foundation, Amsterdam <sup>Supervisory Board Member</sup>
- Stichting Hartwig Foundation, The Hague <sup>Supervisory Board Member</sup>
- Manifesta, Amsterdam <sup>Supervisory Board Member</sup>
- Amsterdam Art Weekend, Amsterdam <sup>Board Chair</sup>

## Members

### Isabel Alçada (PT)

- Research Centre for Interactive Technologies,  
Universidade Nova, Lisbon <sup>Researcher</sup>
- Counsellor to the President of the Portuguese Republic
- Foundation Belmiro de Azevedo/EDULOG, Porto <sup>Advisory Board Member</sup>

### Mária Hlavajová (SK)

- BAK, basis voor actuele kunst, Utrecht <sup>General and Artistic Director</sup>
- Bergen Assembly, Bergen <sup>Advisory Board Member</sup>
- Piotr Piotrowski Center for Research on East-Central European Art,  
Poznan, Poland <sup>Advisory Board Member</sup>

**Nike Jonah (UK)**

- Counterpoints Arts, London Creative Producer, Pop Culture and Social Change
- Onda – Office national de diffusion artistique, France Facilitator
- Institut umění – Divadelní ústav/ Arts and Theatre Institute, Czech Republic Facilitator
- One Dance UK, London
- Banff Centre for Arts and Creativity, Alberta, Canada Consultant
- HM Prison Whitemoor, March, United Kingdom Consultant
- Shelia McKechnie Foundation, London Consultant
- The Roundhouse Trust, London Consultant
- Freddie Poku Addaie Consultant
- The Accelerator Programme Consultant
- OKRE Opening Knowledge across Research and Entertainment, London Advisory Panel Member

**Andrea Silvestri (IT), from 13 December 2019**

- Fondazione CRC, Cuneo, Italy Managing Director
- CRC Innova S.r.l., Cuneo, Italy Managing Director
- ACRI – Association of Italian Banking Origin Foundations, Rome Member of Commissions Scientific research, Welfare, Impact evaluation
- EFC – European Foundation Centre, Brussels Nomination Committee President, Member of different working groups
- CCM – Comitato di Collaborazione Medica NGO, Torino Sounding Board Member

## Advisor representing Prins Bernhard Cultuurfonds

### James Kennedy (NL)

- Professor of Modern Dutch History,  
Utrecht University College, Universiteit Utrecht <sup>Dean</sup>
- Board of the Netherlands America Commission for  
Educational Exchange, Amsterdam <sup>Member</sup>
- Museum Catharijneconvent, Utrecht <sup>Member, Board of Trustees</sup>
- Amsterdams Universiteitsfonds, University of Amsterdam,  
Amsterdam <sup>Member</sup>
- Prins Bernhard Cultuurfonds, Amsterdam <sup>Board Member</sup>
- Academie voor Wetgeving, The Hague <sup>Instructor</sup>
- KADOC Documentation and Research Centre on Religion,  
Culture and Society, KU Leuven, Leuven <sup>Editorial Board</sup>
- Stichting voor Christelijke Filosofie / Foundation for Christian  
Philosophy, Amersfoort <sup>Curatorium Member</sup>
- Commissie Paleis op de Dam / Commission Royal Palace  
Amsterdam, Amsterdam <sup>Member</sup>
- Commissie ‘Herijking Canon van Nederland’, The Netherlands <sup>Chair</sup>