



European Cultural Foundation

ANNUAL REPORT 2010

inspire engage empower



ANNUAL REPORT 2010

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FOREWORD FROM THE PRESIDENT

COMMITMENT TO CULTURE

In this day and age, with all the digital technologies at our fingertips, we tend to pick and choose what we want to see, know and remember. But we cannot underestimate the importance of investing in what we share, in what unites us, within countries and across Europe. How can there be a vision without an understanding of the past? Viewpoints may differ across Europe, but we must develop and nurture a shared understanding of what we have in common if we want to face the future together.

Artistic expressions can help us to do just that. While conveying individual creativity and perspectives on the past, present and future, they offer invaluable and irreplaceable contributions to our collective memory and thereby feed the roots of our culture.

At the European Cultural Foundation (ECF), we have supported the arts in Europe for nearly six decades. Based on our practical experiences in all corners of the continent, we remain committed to contributing to a shared future across Europe. Logically, therefore, much of our work focuses on young Europeans. We help their voices to be heard, and their visualisations of the world around them to be seen.

We are constantly reflecting on how best to make a real impact on the debates we seek to influence. We do so by reaching out to new audiences and developing a critical mass of strong, like-minded partners. We are fortunate to work with hundreds of organisations across Europe. And our work in 2010 was made possible with the committed support of the Prins Bernhard Cultuurfonds and, through them, the financial support of the BankGiro Loterij, the Lotto and the Nationale Instant-Loterij.

These are challenging times. At a moment in history when we need cultural expressions more than ever before, these expressions are, paradoxically, under pressure, not least because of shrinking resources. But at ECF we are committed to turning challenges into

opportunities by making the necessary adjustments ourselves, seeking out the unexpected and finding new solutions.

We look forward to the year ahead. We hope we can count on your commitment to culture.

HRH Princess Laurentien of the Netherlands
President, European Cultural Foundation



DIRECTOR'S REPORT – INTRODUCTION

STRENGTHENING THE CONNECTION BETWEEN EUROPE AND ITS CITIZENS

As our name suggests, the European Cultural Foundation is fuelled by two very big ideas – one is Europe and the other is culture. Our vision is for an open, democratic and inclusive Europe embracing the European Union and its neighbouring countries. We believe that culture connects people as Europeans. Even though we have different pasts, we are heading towards a shared future. Culture is a powerful and engaging force that can change minds and help to address the pressing issues in our communities and our world. This vision of building Europe through culture has driven our work for almost 60 years – but we work in a very changed and ever-changing context now. We need to translate our vision in new ways. In a changing world, we need to be bold, to identify, confront and weave together the narratives that are being written and lived around us in Europe every day. For this reason, our strategic plan 2009-2012 has been developed with the theme: Narratives for Europe.

What do we mean by this? We are not talking about a single, overarching 'grand narrative'. On the contrary: living stories, those that really tell us about the lives we lead and what Europe means to people, are multiple and multilayered. We do seek to identify common ground, where this exists; but we also seek out the creative dissonances, even the downright contradictions.

This is why ECF invests in youth and media, uncovering the stories told by a new generation using new means of expression. We also invest in the 'cultural actors of change' in countries neighbouring the EU, so that apparently peripheral voices are heard and recognised as being central to Europe's future story. And we invest in advocacy to bridge the gap between the EU and its citizens, and between the EU and its neighbours.

It is the disconnect between 'Political Europe' and 'People Europe' that we seek to address – in our programmes, in our advocacy, in our knowledge-sharing, and in our

thematic focus on narratives. We believe that there is a personal, human dimension that is currently missing from the European project. And that the stories that can provide this missing dimension are already being created all around us.

With this in mind we prepared a series of events around our narratives theme in 2010. As well as a series of talks by prominent thinkers and writers in 2011, a new website dedicated to Narratives for Europe (www.ecflabs.org) will be launched. This will feature examples of narrative-related cultural projects initiated or supported by us, as well as innovative forms of storytelling; there will also be critical analysis by social scientists, writers and journalists. A large-scale Narratives for Europe event, bringing together all of our work and all the insights gained over the four years of our focus, is planned for 2012.

ECF IN BRIEF

ECF is a pan-European organisation. We work in and support work across more than 50 countries. We are independent and aim to be flexible and responsive, to act where others do not and to consider every action with a long-term view. We combine reflection and action. We see the invaluable contribution of civil society in building our shared future and we seek to support cultural change-makers in their own communities. We are investing in Europe for today and tomorrow by bringing the voices of young Europeans, voices from the margins and beyond the EU borders, into a shared European space.

We set out to achieve our goal of strengthening the connection between Europe and its citizens in three ways:

1. By empowering and engaging people through art and culture;
2. By linking cultural policy and practice; and
3. By connecting sources of knowledge for the future.

Within these guiding principles and with our intentions firmly fixed on a European future, we invest our resources in several ways: through grants, awards and financial partnerships; through our own programmes and advocacy efforts; and by building knowledge through reflection, publication and a committed digital strategy.

Our grants support high-quality artistic and cultural activities and cultural cooperation across borders and boundaries. Our programmes take their names from their particular focus: European Neighbourhood, and Youth and Media. In changing and challenging times, our advocacy work is crucial in promoting the impact of art and culture on our societies. We advocate for the pivotal role of culture within the European agenda and to help create favourable conditions for citizens working collaboratively in the field of culture. ECF also organises public events to bring target audiences together and to make our work more visible.

The digital shift has significantly changed our lives, the way we experience culture – how art is created, produced, encountered and shared. A strong digital component in all of our work helps us to connect as widely as possible, to reflect on our changing society, and to build a platform where knowledge can be brought together and shared.

At the end of 2010 we were half way through our four-year plan. Over the coming years ECF intends to:

1. Evaluate and fine-tune our programmes, building on results;
2. Sharpen our advocacy initiatives and strengthen partnerships in order to achieve advocacy objectives;
3. Intensify the activity under the 'Narratives for Europe' theme, building towards a major public event in 2012; and
4. Invest in our digital dimension to connect knowledge, to interact with our stakeholders, partners and platforms, and to make our work, publications and information visible and accessible.

This Annual Report presents some highlights of ECF's activities in 2010, indicating aims, results and effectiveness. It is a matter-of-fact account, but behind this account lies a vision of what Europe is and could be. In the words of Danish author Jens Christian Grøndahl: 'Rather than a union, a region or an identity I would describe Europe as a narrative; the story, to be continued endlessly, of an endeavour which can never be fully achieved but which will make sense anyway, because of the hopeful efforts and goodwill put into it.'

With the goodwill and efforts of our team and our partners in the field, we look forward to building on our achievements in 2010 over the coming year.

Katherine Watson, Director of
the European Cultural Foundation



Wolfgang Petritsch, Chair of
the European Cultural Foundation



Amsterdam, 7 June 2011



1. ECF PROGRAMMES

ECF's Youth and Media Programme supports and promotes media expression by talented young people who are reflecting on and documenting today's Europe. By bringing the creativity and perspectives of an emerging generation of media makers into the mainstream, the programme reinvigorates European cultural life and stimulates public debate.

The programme's driving force is a network of hubs we assembled in 2010 called Doc Next, made up of independent cultural organisations working with young people and media in Europe. These partner organisations act as network hubs, running workshops in their regions and connecting with each other to share knowledge and pursue joint ventures. Their efforts will help to extend – and gain recognition for – this new, vibrant take on media-making and documentaries, where the means are accessible and affordable and the results inspiring.

ECF's European Neighbourhood Programme aims to improve conditions for the independent cultural sector in countries close to the EU. We invest in the next generation of cultural actors in countries that touch Europe's borders, ensuring they are equipped

to achieve systematic change. Our goal is to influence the way cultural policies are made and also to stimulate international cooperation. We want to encourage them to feel a connection with the rest of Europe. By doing so, not only are they empowered to become cultural actors of change, but Europe itself is made more cohesive.

The role of neighbouring regions is a crucial element in European narratives. Strong partners, working under improved conditions, will only serve to strengthen the future of the wider Europe by removing the stigma of 'them' as opposed to 'us'. In 2010 the European Neighbourhood Programme focused mainly on the Arab-Mediterranean region, Moldova, Turkey and Ukraine.

YOUTH AND MEDIA

ECF's Youth and Media Programme creates a space in which young people can share – on mainstream platforms – new visions of Europe. In 2010 the programme focused on work in which young people document stories, their own or others', in a reflective, often documentary style.

For our network of hubs, a hub profile was sent to our existing contacts in the field. We set out to build a network of hubs with organisation that worked well locally and knew how to reach emerging professionals. We wanted to reach talented young people who had limited access to media tools and limited exposure but who had interesting stories to tell. Our goal was to ensure that different notions of European 'periphery' would be well represented in the network. A total of €180,000 was spent on the hubs' activities.

The current members of the Doc Next Network are: Association of Creative Initiatives "e" (Warsaw, Poland); the British Film Institute (London, UK); IDFA (International Documentary Film Festival Amsterdam, the Netherlands); Metropolis TV (Hilversum, the Netherlands); Mode Istanbul (Istanbul, Turkey); and Zemos98 (Seville, Spain).

With their specific profiles and local contexts, the hubs are experienced in working with skilled young people and with innovative forms of documentary in all types of media. At hub workshops, young people under 30 who live in Europe or its neighbouring countries develop content in five specified categories, covering topics relevant to society at large. Most video pieces last no longer than 10 minutes. No professional training is required: we recognise that this is a do-it-yourself generation that is adept at using new technologies.

An extensive media collection is being created by linking the members' own online

platforms to joint spaces such as Vimeo.com. Videos produced at hub workshops, some reflective videos from our previous StrangerFestival initiative (2008-2009), and newly scouted short documentaries by young individuals: all form part of the Doc Next Network collection, which will take further shape in 2011. This collection will offer valuable reflections on young people's lives across Europe.

SOME 2010 ACTIVITIES

Our collaboration with **IDFA** resulted in the screening of 12 shorts by young people prior to major documentaries during the international film festival. Ten aspiring young documentary-makers took part in lectures and training at the IDFAcademy. A Doc Next talkshow featuring a new generation of documentary-makers also took place. Inspired by this collaboration, IDFA has become an active member of the DocNext Network. In 2010 we invested €80,000 in IDFA.

In 2010, we awarded €51,900 to **four pilot projects** that were considered important in feeding the development of the programme in terms of network and content: Tate Young Modern, for workshops and media production by young people; Brit Doc, which focuses on social-issue documentaries, for the project 'Good Pitch Europe'; European Alternatives, which seeks a trans-European dialogue on contemporary Europe, for workshops and media production by young people; and Nisi Masa and Imagine IC (Amsterdam) for a collaboration in the Istanbul Express project that enables short documentaries to be made in European cities. We also spent €74,935 from the ECF Grants budget on four projects related to the aims and target groups of the Youth and Media Programme.

We invested €64,000 in 2010 in researching young people's use of media. Trendwolves,



DOC NEXT TALK SHOW DURING IDFA – AMSTERDAM, NOVEMBER 2010 © HERMAN WOUTERS

a Belgian research centre, mapped young people's media use in various European countries. Discovering the extent and reasons for young people's use of TV, radio, magazines, newspapers, social networking sites, games, phones, the internet and other media will not only inspire the network but it will also prove to be a truly invaluable resource to others. The **Youth Media Trend Report** will be published in 2011.

'Up Close and Personal', a commissioned research by a young Dutch-based collective called Doetank, examined StrangerFestival videos to identify specific messages and recurring themes. The report is a follow up to the ECF-commissioned research, Video Republic, by the UK think tank, Demos. Research like this reveals the importance of young people's media-expressed visions as a source of inspiration in understanding contemporary European society and in building common notions of citizenship.

EUROPEAN NEIGHBOURHOOD

ECF has been strongly active in the **Arab-Mediterranean region** over the past two decades. Our mission is to support the region's emerging independent cultural sector, understand and improve cultural policy-making wherever we can, and strengthen the region's ties with Europe.

Our main partner in this work is the Cairo-based cultural resource Al Mawred Al Thaqafi. Together we have been undertaking unique work in the field of cultural policy-making in Arab-Mediterranean countries. 2010 saw the publication of *Cultural Policies in Algeria, Egypt, Jordan, Lebanon, Morocco, Palestine, Syria and Tunisia*, the first and only independent review profiling cultural policy-making within largely authoritarian systems. We were joined in this enterprise – justly labelled ‘an instrument for true change’ – by the two Dutch foundations, Boekman and Doen, and the British Council.

The release of the Arabic version of the book was the occasion of the first-ever conference on cultural policies in the Arab world (held in Beirut in June). Participants included government representatives from the region and European institutions, and the event was covered in the world's media. This initiative will lead to the sharing of cultural policy experiences across the region, and a linking up with similar efforts in Europe.

Our work in **Moldova** in the previous year reached a high point: the first cultural congress had recently taken place in the national parliament, as a direct result of our involvement with ‘cultural actors of change’ in the country. 2010 saw the final instalment of this multi-annual capacity-building project, carried out with the Soros Foundation Moldova and with the financial support of the Matra programme of the Dutch Ministry of Foreign Affairs (Matra supports the transition of countries in South

East and Eastern Europe towards pluralism and democracy). We will continue to develop our links with the cultural managers' network we established – a network that is now well placed to animate cultural life in Moldovan communities in the coming years.

There are two strands to our work in **Turkey**: targeted action by local cultural communities in Anatolia, and cultural policy development for the country as a whole. On the broad cultural policy front, we joined forces with our partner Istanbul Bilgi University to open the KPY (‘Cultural Policy and Management’), which observes cultural trends and offers research-based policy advice. Three Anatolian cities took part in the Matra-supported project ‘Invisible Cities’. The City of Canakkale especially made impressive progress in 2010. By the end of the year, the public authorities there were collaborating enthusiastically with the local cultural sector on a strategic, planned approach to policy-making and cultural development.

Our involvement in Turkey is producing another landmark initiative: an independent review, drawn up by expert research teams, of Turkish cultural policy development. Due in 2011, the resulting civic-perspective report will complement the official review being carried out by the Council of Europe and the Turkish Ministry of Culture. A ‘work-in-progress debate’ was held at Istanbul Bilgi University in March.

We also continued to form and support community-based networks in seven cities in **Ukraine**. These networks are made up of individuals and organisations committed to improving cultural life in the country. Building on our previous work with cultural managers in the city of Lviv, the networks will help organise training workshops and lobby for culture, promoting innovative ways to develop cultural policies during times of transition.

ECF spent €1,021,368 on our Neighbourhood Programme in 2010, with a further €182,000 of grants money funding related projects. In 2010, we laid the groundwork for further capacity development work by preparing an exchange scheme for cultural professionals from EU countries and from Ukraine, Moldova and Turkey. The scheme, called Tandem, will be rolled out in 2011.



ABDELKADER BENALI AND KATHERINE WATSON DURING THE BOOK LAUNCH OF *CULTURAL POLICIES IN ALGERIA, EGYPT, JORDAN, LEBANON, MOROCCO, PALESTINE, SYRIA AND TUNISIA*, BIMHUIS - AMSTERDAM, OCTOBER 2010 © HERMAN WOUTERS



FREE UP-CYCLING WORKSHOP MAUER PARK – BERLIN 2010 © KOPYTSA ALINA, STEP BEYOND GRANTEE, KIEV

2. ADVOCACY AT ECF

ECF has always been a strong advocate for culture and for Europe. Since 2004, this advocacy work has intensified greatly, and we are especially pleased to have won a place for culture at the European Union table, and a role for civil society in European policy-making.

What do we advocate for? In the widest sense, we are working towards a democratic, inclusive, open and creative Europe. We want to change attitudes – and policies – towards arts and culture in Europe’s corridors of power. And our commitment to innovative, inclusive cultural policy-making also encompasses both the regional and the local level.

Prompted in part by the lobbying efforts of ECF and partner organisations, in 2007 the EU adopted the European Agenda for Culture. This aimed to promote cultural diversity and intercultural dialogue, and to recognise culture as a catalyst for creativity and as a key component in the EU’s international relations.

The European Commission now engages in a structured dialogue with the culture sector. A civil society grouping, the Platform for

Intercultural Europe, which we co-created, is one of the three main dialogue partners in this process.

Seeing that the European Agenda for Culture is implemented fully is a key priority for ECF’s advocacy work. Another key priority is influencing EU policy instruments such as the Culture Programme and the overall EU budget for culture for 2014-2020.

We are a leading advocate for creating a central place for culture in the external policies of the EU, focusing on the EU’s immediate neighbours – the Eastern Partnership (Armenia, Azerbaijan, Belarus, Georgia, Moldova and Ukraine) and the Arab-Mediterranean countries.

We now embed advocacy within all our work. Combined policy-practice teams act across our two programmes and feed our focus on Narratives for Europe.

ON INTERCULTURAL DIALOGUE

Europe's diversity is rich and deep, but dialogue between people of different backgrounds is often lacking. In tackling this issue on the policy front, we have concentrated on three main areas:

1. Maintaining a structured dialogue between the EU and the cultural sector;
2. Promoting intercultural dialogue as a priority area of EU policies by creating an expert EU Working Group on this theme; and
3. Strengthening intercultural dialogue as an objective of the EU Culture Programme.

We pursue a structured dialogue with the EU through **the Platform for Intercultural Europe**. Initiated by ECF and Culture Action Europe, this network of civil society organisations invests in intercultural capacity-building, research and advocacy. In turn, we invest in it with an annual contribution of €30,000.

We lobbied hard through the platform in 2010 for the creation of an expert Working Group on Intercultural Dialogue to feature in the EU's Work Plan for Culture 2011-2014. The working group will be operational in early 2011.

In December the platform released a study on 'Intercultural Dialogue as an Objective in the EU Culture Programme'. The study findings contributed to the public consultation on the Culture Programme's future, and were presented to the European Commission. ECF's own response to this consultation argued for an open, innovative and future-oriented Culture Programme that takes technological changes into account, involves young people, and includes EU Neighbourhood countries.

Other advocacy actions

We are the main supporter and partner of Culture Action Europe's **We Are More** campaign, which is defending arts and culture in Europe at a time of savage budget cuts. The campaign

(www.wearemore.eu) was launched in Brussels in October by the European Commissioner for Culture, Androulla Vassiliou, with a video speech by the Commission President, José Manuel Barroso. We have committed ourselves to four years' support for the campaign, beginning in 2010, as well as strategic support to Culture Action Europe.

Advocacy actions at the EU level are closely intertwined with our Neighbourhood Programme, which supports the cultural sector in Moldova, Turkey, Ukraine, and the Arab-Mediterranean region. We monitor the implementation of cultural components in EU external relations and we contribute to public consultations on relevant EU programmes.

As an active member of the Eastern Partnership Civil Society Forum, we mobilise a core group on culture (within the Working Group 4) and put forward policy proposals. The forum includes civil society representatives from EU Member States and the Eastern Partnership countries which we mobilise to become equal participants in advocacy at the EU level.

Our advocacy efforts include a commitment to cultural policy research, especially by emerging talent in the field. This commitment includes the annual Young Cultural Policy Researchers' Forum, an online forum on LabforCulture, and the Cultural Policy Research Award. ECF and Riksbankens Jubileumsfond set up the award in 2004 (managed since 2008 in partnership with The European Network of Cultural Administration Training Centres, ENCATC). The 2010 award of €10,000 went to Claire Bullen, a PhD student at the University of Manchester, for a project on 'European Capitals of Culture and everyday cultural diversity'. Every year, we publish the winner's research report on our website.

In 2010, €254,821 was spent on 'Advocacy and Networking' – a slight increase on the figure for 2009. Considering the extent of the impact of this work, this is an investment in Europe's future that will pay dividends for years to come.



3. ECF GRANTS

Grant-giving has always been a vital aspect of ECF's work. It enables us to give support quickly and directly to those organisations and individuals whose work, like ours, advances European solidarity through artistic and cultural means. We want to support projects that challenge stereotypes and transcend boundaries, and we believe that the best way to achieve these aims is through cultural cooperation across borders and sectors, as well as horizon-broadening travel.

While our grants exist to benefit Europe's cultural sector, they also assist our own development. They keep us in touch with what is happening at the grassroots level – the latest developments in Europe's cultural scene; and they also help to shape our policy direction.

We had three complementary grants streams in 2010:

- Collaboration Grants;
- Balkan Incentive Fund for Culture Grants; and
- STEP Beyond Travel Grants.

Collaboration Grants encourage cultural organisations in Europe to work together and also interact with other sectors.

The Balkan Incentive Fund for Culture is an ECF-led partner scheme. Its grants enable cultural organisations from the Western Balkans to collaborate with one another and with organisations in the rest of Europe.

STEP Beyond Travel Grants allow emerging artists and cultural workers to gain valuable experience and insights by travelling between the EU and its neighbouring countries.

COLLABORATION GRANTS

These grants fund transnational, collaborative projects led by cultural organisations in Europe, including the EU Neighbourhood region. Partner applicants may be from sectors other than the cultural sector. The projects are very varied in theme and discipline, and have a good geographical spread.

Along with our external expert advisers, we look for project proposals that promote inclusion, target new audiences, use innovative working methods, result in inspiring art works, and can have an impact on cultural policy. ‘Daring’ and ‘different’ are the watchwords here.

There were two calls for proposals in 2010, resulting in 31 projects being awarded. The total spend was €669,263 (a mean average of €21,589 per project). Sixteen countries were involved as the main applicant. Collaboration Grants fund up to 80% of each project’s total budget. The smallest award made in 2010 was €10,000 and the largest €50,000 (for the 2nd Roma Pavilion, Venice Biennale 2011).

Topics covered were diverse: from Turkish-Armenian collaboration in the film industry to the role of surveillance technologies in democratic societies. Outcomes were equally diverse: from a photo-essay on Belarus to a new adaptation of Shakespeare’s *Troilus and Cressida* in Georgian and Russian; from a personal documentary project involving 12 young photographers from Latvia, Turkey, Iceland and Portugal, to a multilingual audiovisual workshop concentrating in part on the Swedish-speaking minority of Finland’s Turku region.

Developments in 2010 included a revision of the guidelines for applicants. There was a mixture of ‘hard’ criteria - the prerequisites for funding - alongside ‘soft’ criteria

(related to ECF’s guiding principles) which might boost a proposal’s chance of success. By not making our criteria too narrow we allow for the innovative and unexpected outcomes of collaboration.

Six project proposals for Collaboration Grants were so in tune with the aims of our Youth and Media and European Neighbourhood programmes that they were awarded special ‘**programmatic grants**’ in 2010. Four of these were for Youth and Media (€74,935 in total), and two for European Neighbourhood (€182,000 in total).

COLLABORATION GRANTS 2010



- C.A.N. (CULTURAL AND ARTISTIC NETWORK) IN THE LOWER DANUBE EUROREGION *The Cultural Centre 'Lower Danube' (RO)* **ECF grant € 12,900** - Partners: the Association of Cross-border Cooperation 'Lower Danube Euroregion' (RO); Culture Compartment – Cahul District Council (MD); the Agency of Sustainable Development and European Integration 'Lower Danube Euroregion' (UA) www.ccdj.ro



- ARMENIA - TURKEY CINEMA PLATFORM: CINEMA AS MEANS OF CROSS-BORDER DIALOGUE AND MUTUAL UNDERSTANDING *Golden Apricot International Film Festival (AM)* **ECF grant € 26,000** - Partners: Anadolu Kültür (TR); Ajans 21 (TR); Interfilm Productions Studio (UA) www.gaiff.am



- BOXING BARI-BASSANO-LONDON *Cooperativa Kesmet a r.l. (I)* **ECF grant € 20,000** - Partners : Comune di Bassano del Grappa-Assessorato a Opera estate e spettacolo (I); Photo Feature Ltd (UK) www.teatrokismet.org



- CULBURB – CULTURAL ACUPUNCTURE TREATMENT FOR SUBURB *Centre for Central European Architecture – Czech Republic* **ECF grant € 20,000** - Partners: SOHO IN OTTAKRING (A); KÉK-Kortárs Építészeti Központ – Hungarian Contemporary Architecture Centre (H); Centrum komunitné rozvoja Bratislava – Centre for Community Development (SK); KUD C3 (SI); Miastosfera (PL); Verejný Podstavec (SK) www.ccea.cz



- DEVELOPING YOUR FILM FESTIVAL: EUROPEAN NETWORK *Independent Cinema Office (UK)* **ECF grant € 14,500** - Partner: Motovun Film Festival (HR); Vilnius International Film Festival (LT) www.independentcinemaoffice.org.uk



- EXPLORING THE INVISIBLE PLAYGROUND *Artopolis Association (H)* **ECF grant € 22,600** - Partners: Four Days Association (CZ); Berlin Invisible Playground (D) <http://www.placcc.hu>



- GREEN DAYS *Neon > Campobase (I)* **ECF grant € 30,000** - Partners: Fabrica de Pensule (RO); Audiovisual Artists Anonymous (B) and Eastside Projects (UK) www.neoncampobase.com



- LOCUS ADONISTES (MEETING POINTS 6) *Young Arab Theatre Fund aisbl (YATF) (B)* **ECF grant € 10,000** - Partners: Koninklijke Vlaamse Schouwburg (B); Argos Centre for Art and Media (B); Haus der Kulturen der Welt (D); Ashkal Awan; The Lebanese Association for Plastic Arts (LB); Makan House (JO); Townhouse Gallery of Contemporary Arts (EG); L'art Rue (TN) www.yatfund.org



- R'EVOLUTION ART *Art Travel (UA)* **ECF grant € 20,000** - Partners: Centre of Contemporary Art – Tbilisi (Georgia); Association Kulturanova Novi Sad (Serbia); Instytut Adama Mickiewica (Poland)



- TALKING LETTERS *Alte Arte Association (RO)* **ECF grant € 30,000** - Partners: Contemporary Art Centre Vilnius (LT); K:SAK Centre for Contemporary Art (MD); The Foundation Centre for Contemporary Art Kyiv (UA) www.altearte.ro



- LETTER TO MIŁOSZ *HALMA, the European network of literary centres (D)* **ECF grant € 20,000** - Partners: Villa Decius (PL); Literaturhaus Zurich (CH); MEL - Maison des Écrivains (F) www.halma-network.eu



- SHORTSTORYEUROPE.EU – NEW VOICES OF THE EUROPEAN SHORT STORY *Comma Press (UK)* **ECF grant € 20,000** - Partners: Wroclaw Short Story Festival (PL); Kikinda (RS); Manchester Literature Festival (UK) www.commapress.co.uk



- CINE-BOAT: AN AUDIOVISUAL EXPLORATION OF MULTILINGUALISM *Nisi Masa (F)* **ECF grant € 15,000** - Partners: Euphoria Borealis (FI); the Turku 2011 Foundation (FI) www.nisimasa.com



- KYIV OFFLINE *Foundation Center for Contemporary Art (UA)* **ECF grant € 19,750** - Partners: New Media Centre_kuda.org (RS); Fundacja Bêc Zmiana (PL) www.cca.kiev.ua



- LABTOLAB *Ping (F)* **ECF grant € 20,000** - Partners: Kibu (H); Medialab Prado (ES); Constant (B) www.pingbase.net



- UNDERGROUND CITY 3D, UC3D *Libat (F)* **ECF grant € 25,000** - Partners: Labin Art Express (HR); Prague College (CZ); Nomad Theatre (A) www.libat.net



- THIS WAS. THIS IS. TAKING PAST & PRESENT TO WEB 2.0 *Nicolas Lenau Cultural Association (H)* **ECF grant € 11,600** - Partners: Anticomplex – movement against xenophobia (CZ); Association of Anonymous Artists UAA (BiH); the BORUSSIA Foundation (PL) www.lenau.fw.hu



- BUARTE, HIP HOP EDITION *Stichting BUArts (NL)* **ECF grant € 29,500** - Partners: Hip Hop Huis Holland (NL); Punch Records (UK); Contact Theatre (UK); W B*Girlz (D)



- TROILUS AND CRESSIDA *Moving Theatre Trust Ltd. (UK)* **ECF grant € 10,000** - Partners: Lado Meskhishvili State Drama Theatre (GE); Maneken Theatre (RU) www.movingtheatre.com



- BIELARUS//CHANGE (WORKING TITLE) *Sputnik Photos International Association of Photojournalists (PL)* **ECF grant € 30,000** - Partners: European Humanitarian University (LT); Goethe Institut; Minsk (BY); Yours Gallery (PL) www.sputnikphotos.com



- TENSION FIELD *Photon Association (SI)* **ECF grant € 25,000** - Partners: Cultural City Network Graz (A); Museum of Modern and Contemporary Art (HR); Central European House of Photography (SK); Museum of Contemporary Art Voyvodina (RS) www.photon.si



- VISUAL NARRATIVES – EUROPEAN BORDERLINES *Association ISSP (LV)* **ECF grant € 29,800** - Partners: Genis Acis Project Office (TR); Icelandic Contemporary Photography Association (IS); Association MAIOCLARO visual concepts (PT); Reykjavik Museum of Photography (IS) www.issp.lv



- BIRD AND ORNITHOLOGIST AT THE SAME TIME *Consonni (ES)* **ECF grant € 15,000** - Partners: Situations (UK); Baltic Art Centre (S); Hangar (ES) www.consonni.org



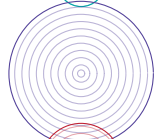
- VISUALIZING TRANSNATIONALISM *European Alternatives (UK)* **ECF grant € 20,000** - Partners: Stalker/Osservatorio Nomade (I); Chelsea College of Art and Design (UK); Orasul Global (RO) www.euroalter.com



- VISITORS – THEATRE AND CULTURAL ANIMATION IN MARGINALIZED COMMUNITIES *Stowarzyszenie “Teatr Wegajty” project terenowy (PL)* **ECF grant € 20,000** - Partners: Instytut Kultury Polskiej (PL); Centrum Edukacji i Inicjatyw Kulturalnych (PL); Stowarzyszenie Praktyków Kultury (PL); Atropos- Theatre & research (GR); Center of Performing Arts & Flying Cow Productions (AL); Labor für sensorische Annehmlichkeiten (D); Freunde der Borussia Olsztyn/Allenstein e.V (D); Aktionstheatergruppe c/o KubultubuRebell e.V (D) www.teatrwegajty.art.pl



- ARK OF EUROPE *Real Society Foundation (RO)* **ECF grant € 16,163** - Partners: Youth Forum Bitola (MK) and Journal Association ‘Balkan Forum’ (BG) www.realsociety.net



- CALL THE WITNESS – 2ND ROMA PAVILION, VENICE BIENNALE 2011 *Open Society Institute (H)* **ECF grant € 50,000** - Partners: Council of Europe (F); UNESCO Venice (I); Hivos (NL) www.soros.org



- MIDDLE EAST EUROPE *C2C Circle of Curators and Critics (CZ)* **ECF grant € 28,000** - Partners: Eurient (D); Mamuta at the Daniela Passal Art and Media Center (IL); and the Hungarian University of Fine Arts (H) www.c2c.cz



- RECLAIM HAPPINESS *Translocal (UK)* **ECF grant € 15,000** - Partners: Trafo House for Contemporary Arts (H); Muzeum Sztuki Lodz (PL); Futura Centre for Contemporary Arts (CZ) www.translocal.org

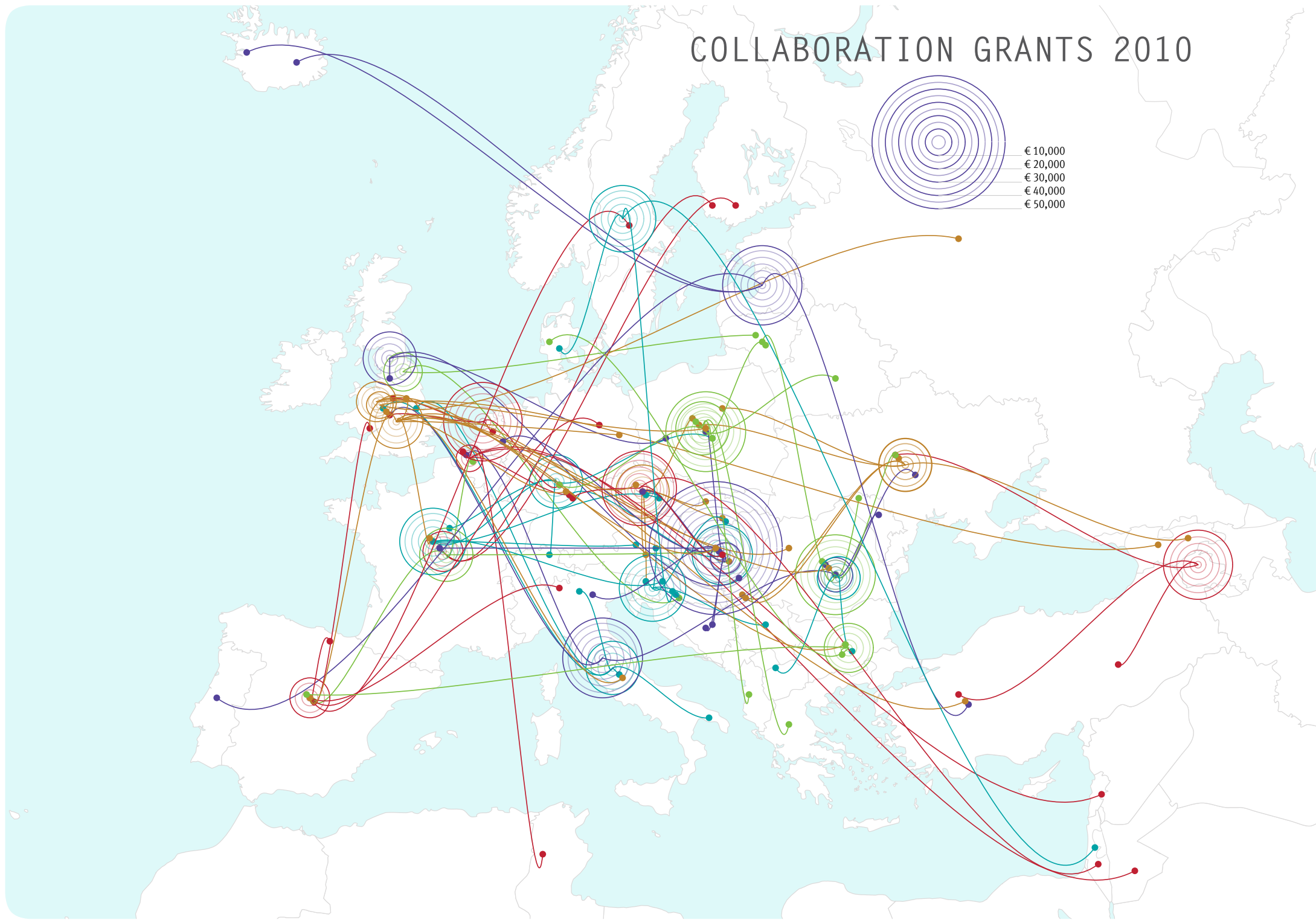


- THE TOUCH PROJECT *‘The Fabric’ Association (BG)* **ECF grant € 18,450** - Partners: Cultura21 Nordic (DK); Sabadell Higher School of Design; Ramon Llull University (ES); International Council for Cultural Centers (I3C) (BG). www.fabrikata.bg



- ZONES OF COMFORT *GUACHO production platform (S)* **ECF grant € 25,000** - Partners: N55 (DK); Deep Sun (HR) www.guacho.net/en

COLLABORATION GRANTS 2010





BALKAN INCENTIVE FUND FOR CULTURE

The Balkan Incentive Fund for Culture supports cross-border cultural collaboration in the Western Balkans (Albania, Bosnia and Herzegovina, Croatia, Kosovo, Macedonia, Montenegro and Serbia). These grants can be seen as part of a larger process of building or restoring long-term partnerships of equal exchange across the region and with the rest of Europe. Our partners in the fund are the Open Society Foundations, Hivos and the Slovenian Ministry of Foreign Affairs.

A major development in 2010 was the setting up of the fund's regional hub in Ljubljana, Slovenia. This was largely driven by the Slovenian Ministry of Culture, signifying that country's strong interest in the Western Balkans and its desire to forge links between the region and the EU.

The hub gives advice about how to apply for support, how to develop and realise projects, find partner organisations, and deal with any difficulties that arise. A tender for running the hub was won by Asociacija, a network of 56 non-governmental organisations (NGOs) and 27 independent artists. The hub has its own website (www.bifc-hub.eu).

Another important development in 2010 was the change to the application process. Organisations can now apply to the fund at any time of the year, with a guaranteed response within three to four months. One advantage of this change is that worthwhile but not fully satisfactory project proposals can be sent back with advice on reworking them. Another advantage is that organisations presenting similar proposals can be introduced to one another and encouraged to collaborate.

There were 13 projects involving 12 countries awarded in 2010. The total spend was €253,330 (a mean average of €19,487 per project). The categories of project awards comprised architecture, capacity building, combined arts (multidisciplinary), dance, multimedia, music, and theatre.

BALKAN INCENTIVE FUND FOR CULTURE GRANTS (BIFC) 2010



- UNFINISHED MODERNITY *Croatian Architects Association (HR)* **ECF grant € 20,000** - Partners: Coalition for Sustainable Development - CSD (MK); the Institute for Contemporary Architecture - ICA (HR); the Art Gallery Maribor - UGM (SI); the Association of Belgrade Architects - ABA (RS) www.uha.hr



- ASKA - WESTERN BALKAN WOMEN'S PERFORMING ARTISTS NETWORK (WBWPAN) - TOWARD THE CULTURE OF DIVERSITY *Nova Centar za feministicku kulturu (ME)* **ECF grant € 23,590** - Partners: Zene na delu (RS); Fondacija Cure (BiH); Thalassa (HR) www.nova-fkc.org



- EXPORT KNOWLEDGE - IMPORT ART *Association of Creative People in Culture - ZULK (SI)* **ECF grant € 15,000** - Partners: House of Culture Dimitar Berovski (MK); Romani Socio-Cultural Foundation 'Ion Cioaba' (RO) www.zulk.si



- BIENNALE OF CONTEMPORARY ART, D-O ARK UNDERGROUND *Association Biennale of Contemporary Art (BiH)* **ECF grant € 30,000** - Partner: Centre for Cultural Decontamination (RS); Center for Contemporary Art (SCCA) (SI) www.bijenale.ba



- WHO IS AFRAID OF THE BIG BAD CRISIS?! *Tirana Art Lab Centre for Contemporary Art (AL)* **ECF grant € 17,720** - Partners: Line Initiative and Movement Association (MK); Balkans Beyond Borders (GR) www.tiranaartlab.wordpress.com



- BALKAN DANCE PLATFORM 2011-2013 *Exodos Ljubljana (SI)* **ECF grant € 21,120** - Partners: Full House Promotion (GR); Lokomotiva - Centre for New Initiatives in Arts and Culture (MK); 4Culture Association (RO) www.exodos.si



- DOMESTIC VIOLENCE AND THE FIGHT AGAINST IT *Stichting Cultural Aid (NL)* **ECF grant € 13,510** - Partners: Public Room (MK); Kriterion (BiH); Croatian Audiovisual Centre (HR); Art Academy Belgrade (RS). www.culturalaid.com



- EXTRAVAGANT BODIES: EXTRAVAGANT MINDS *KONTEJNER / bureau of contemporary art praxis (HR)* **ECF grant € 25,000** - Partners: Kiosk Platform for Contemporary Art (RS); Art Workshop Lazareti (HR); Visualand Cultural Research Centre Euro Balkan Institute (MD) www.kontejner.org



- BALKAN CULTURE WATCH STRENGTHENING PROJECT *Balkan Investigative Regional Reporting Network (BiH)* **ECF grant € 15,000** - Partners: the Balkan Investigative Regional Reporting Network in Serbia, Kosovo and Macedonia www.birn.eu.com



- JOURNART ASSESSMENT AND PRODUCTION PROJECT (JAAPP) *Centre for Media Activities Skopje (MK)* **ECF grant € 15,000** - Partners: the European Centre for Broadcast Journalism (RS); the Foundation for Creative Development (BiH) www.partesadv.com



- RADIO AS AN ARTS SPACE *CONA Institute for Contemporary Arts Processing (SI)* **ECF grant € 13,700** - Partners: RAM Live/Zerynthia (I); Novi radio Beograd and KIOSK NGO (RS) www.cona.si



- SEEMS - SOUTH EAST EUROPE MUSIC SQUARE *Miqte e Muziker Association (AL)* **ECF grant € 12,000** - Partners: Muzicki Centar Crne Gore (ME); Tritonus Association (MK); Arskosova Foundation (Kosovo) www.miqte-e-muzikes.com

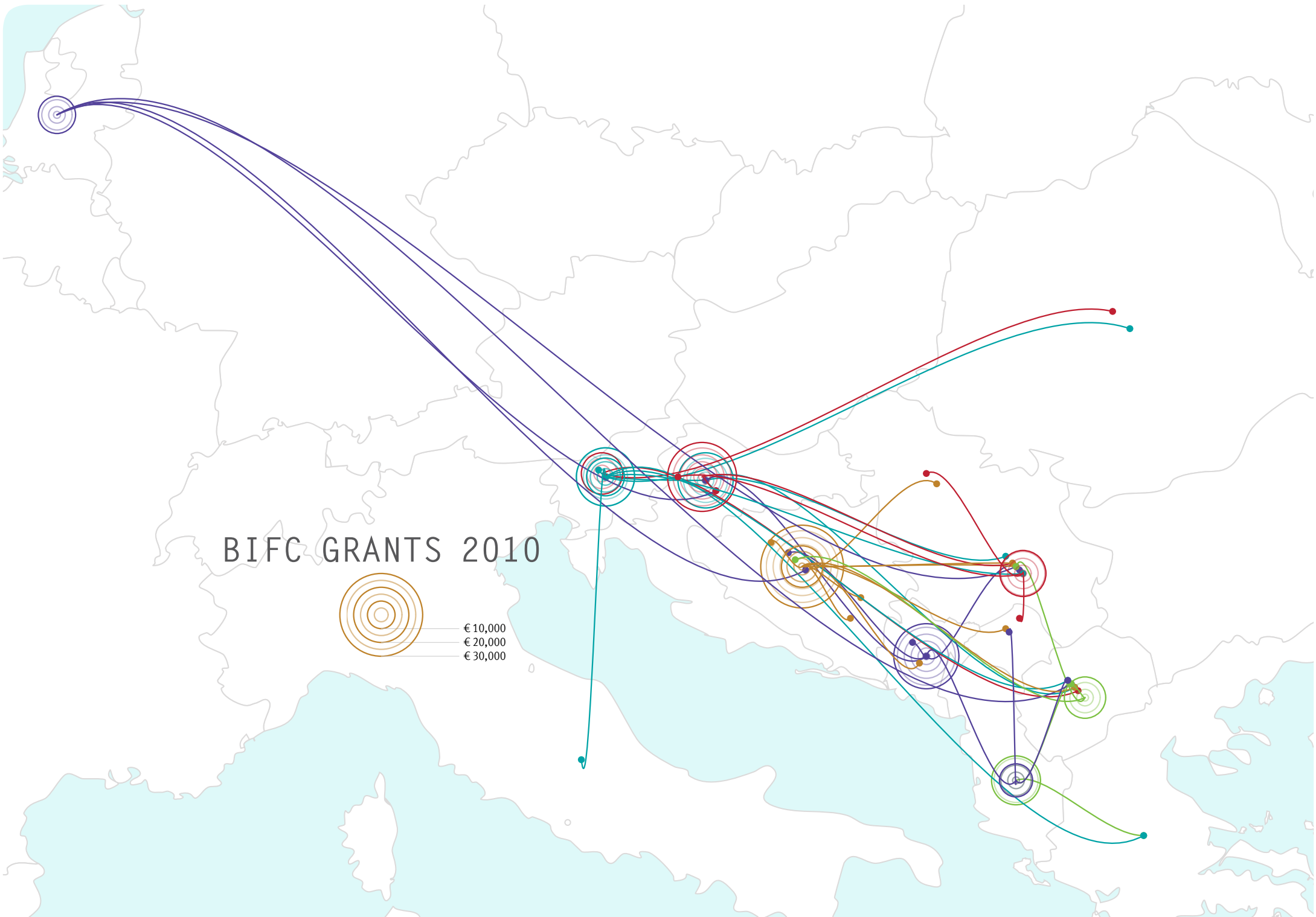


- FREEDOM CONTAINERS *Centre for Cultural Decontamination (RS)* **ECF grant € 16,690** - Partners: Centre for Peace Studies (HR); Qendra Multimedia (Kosovo) www.czkd.org

BIFC GRANTS 2010



€10,000
€20,000
€30,000



STEP BEYOND TRAVEL GRANTS

ECF awards artistic and cultural mobility grants through the STEP Beyond scheme. This gives modest but practical help to emerging artists and cultural workers intent on exploration and exchange through travel. The fund is conceived as a stepping stone for other schemes – both for applicants in their professional careers, and for future schemes funded at the European level. There were 172 applications approved in 2010 (with 155 grantees awarded) with a total spend of €73,915.

The travel supported is specifically between the EU and the EU Neighbourhood countries, including the Arab-Mediterranean region. The profiles and travel stories of many successful STEP Beyonders can be found at the site of our online community, Rhiz.eu.

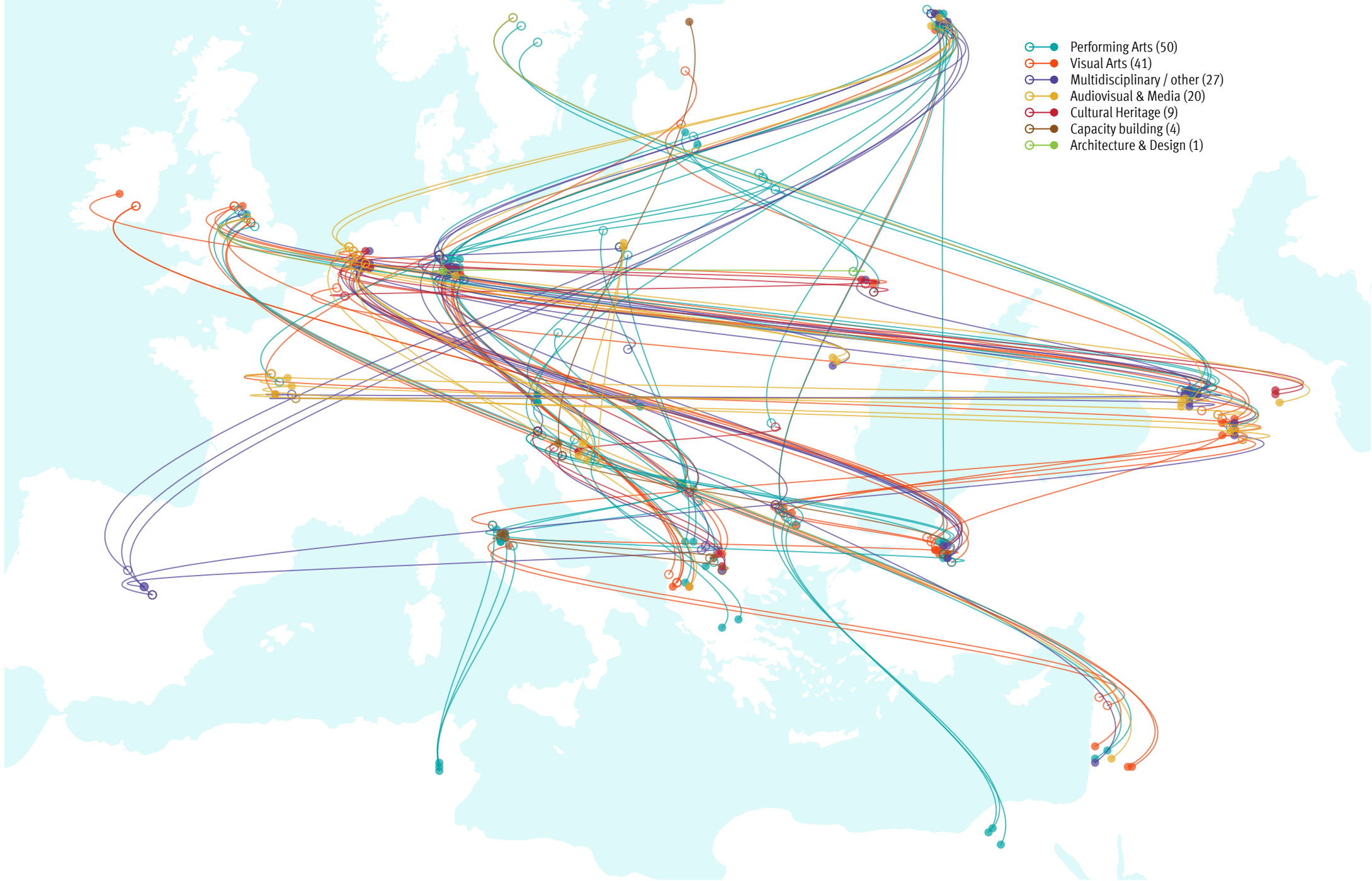
In February 2010 we received a detailed analysis of STEP Beyond drawn up by Lodewijk Reijds (Reijdsbureau). One of the main recommendations was a major simplification of the scheme's procedures. As a result, we no longer spend time deciding the amount of each grant, instead awarding a specific sum for the travel required (€250, €400 or €700, depending on place of departure and destination).

An exciting initiative of STEP Beyond was the Black Sea Academy 2010, organised alongside Istanbul's Bilgi University, and co-funded by the Open Society Institute. This was a six-day programme (from 28 June to 3 July) of capacity-building at Bilgi's campus, aimed at young cultural entrepreneurs and managers from Armenia, Azerbaijan, Georgia and Turkey. The academy was followed up with a detailed evaluation including participants' feedback.

OTHER GRANTS

As well as the six programmatic grants (for our Youth and Media and European Neighbourhood programmes), there were four strategic grants awarded at our discretion. These strategic grants (totalling €73,000) all supported individual artistic work that exemplifies the principles behind our Narratives for Europe focus.

STEP BEYOND TRAVEL GRANTS IN 2010



AWARDED STEP BEYOND GRANTS 2010

• **Marek Adamov** from Slovak Republic to Netherlands • **Dragana Alfircic** from Slovenia to Russia • **Cedric Anglaret** from France to Georgia • **Anush Apoyan** from Armenia to United Kingdom • **Nancy Carol Atakan** from Turkey to Netherlands • **Volkan Atakan** from Turkey to Netherlands • **Senami Awunou** from Netherlands to Turkey • **Lerna Babikyan** from Turkey to Italy • **Jonathan Banatvala** from United Kingdom to Georgia • **Uladzimir Baranouski** from Italy to Tunisia • **Arndt Beck** from Germany to Russia • **Koraljka Begović** from Croatia to Greece • **Andrea Benaglio** from Italy to Tunisia • **Luis Berrios-Negron** from United Kingdom to Jordan • **Yelin Bilgin** from Turkey to Russia • **Dmytro Biloiartsev** from Netherlands to Moldova • **Henning Bochert** from Germany to Russia • **Milan Bosnic** from Serbia to Germany • **Janine Brall** from Netherlands to Croatia • **Martin Bricelj** from Slovenia to Estonia • **Marek Brodzki** from Poland to Kosovo • **Ulli Böhmelmann** from Germany to Russia • **Otilia Cadar** from Romania to Croatia • **Pau Cata Marles** from Spain to Armenia • **Susanne Chrudina** from Germany to Serbia • **Lado Darakhvelidze** from Georgia to Ireland • **Inga Darguzyte** from Lithuania to Armenia • **Carmen De Michele** from Germany to Armenia • **Virginie Descamps** from France to Armenia • **Jasna Dimitrovska** from Macedonia to Germany • **Zarevska Dragana** from Macedonia to Austria • **Mariam Dvalishvili** from Georgia to Netherlands • **Hanane El Kai** from Lebanon to Italy • **Johanna Emanuelsson** from Sweden to Georgia • **Rutger Esajas** from Netherlands to Turkey • **Stefania Ferchedau** from Romania to Russia • **Alina Fofanova** from Italy to Tunisia • **Bevis Fusha** from Albania to Germany • **Natalia Ganul** from Belarus to Germany

• **Pieter Geenen** from Belgium to Armenia • **Aikaterini Gegisian** from United Kingdom to Armenia • **Vadim Gololobov** from Russia to Germany • **Simone van Groenestijn** from Netherlands to Palestinian Territory • **Andreas Grosse** from Germany to Georgia • **Levon Gyulkhasyan** from Armenia to France • **AnnaLina Hertzberg** from Sweden to Georgia • **Jonathan Holmes** from United Kingdom to Palestinian Territory • **Felicia Honkasalo** from United Kingdom to Azerbaijan • **Katharina Horn** from Germany to Albania • **Hasmik Hovhannisyan** from Sweden to Georgia • **Petra Hrašćanec Herceg** from Croatia to Greece • **Arthur Huizinga** from Netherlands to Azerbaijan • **Jeremy Hutchison** from United Kingdom to Palestinian Territory • **Maxim Isaev** from Russia to Germany • **Radovan Jausovec** from Slovenia to Turkey • **Vera Jovanovic** from Serbia to Italy • **Jolanta Juskiewicz** from Poland to Kosovo • **Yana K.M** from Russia to Germany • **Oleksiy Kachmar** from Ukraine to Netherlands • **Maria Karagianni** from Netherlands to Croatia • **Diana Kardumyan** from Armenia to Turkey • **Mikhail Karikis** from United Kingdom to Armenia • **Bara Kolenc** from Slovenia to Turkey • **Christian van der Kooy** from Netherlands to Ukraine • **Alina Kopytsa** from Ukraine to Germany • **Ledia Kostandini** from Albania to Germany • **Vahram Kostanyan** from Armenia to Bulgaria • **Maksim Kruhly** from Belarus to Germany • **Luka Kulic** from Serbia to Netherlands • **Ülkü Zümray Kutlu** from Turkey to Slovenia • **Julia Kysla** from Ukraine to Netherlands • **Eberhard Köhler** from Germany to Russia • **Sebastian Laraia** from Germany to Albania • **Vadim Larchikov** from Ukraine to Lithuania • **Mateja Lazar** from Slovenia to Netherlands • **Sjoerd Leijten** from

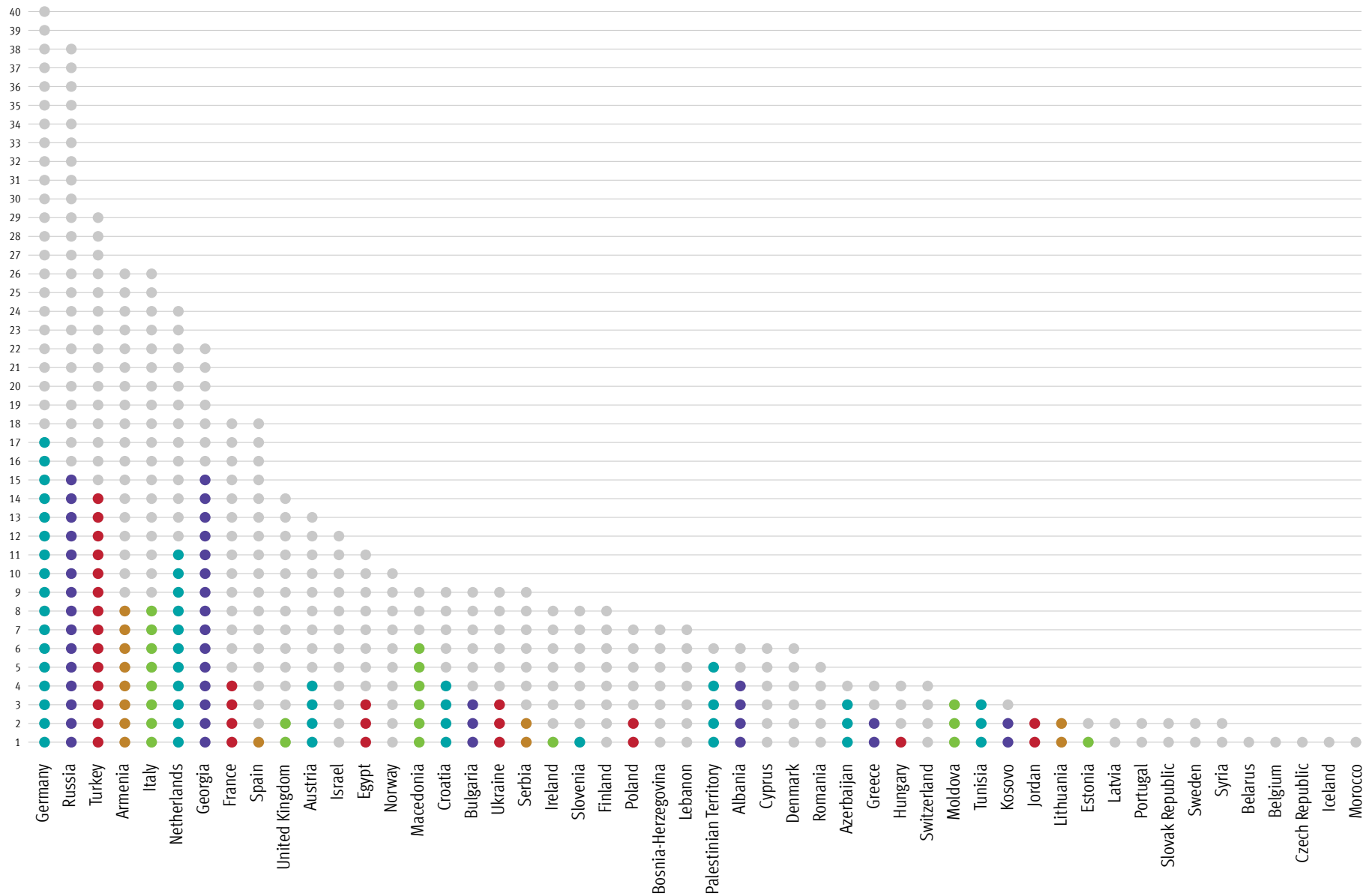
Netherlands to Croatia • **Malin Lennström-Örtwal** from Germany to Palestinian Territory • **Carolina Lio** from Italy to Armenia • **Thomas Loudon** from Netherlands to Russia • **Lucia Macari** from Netherlands to Moldova • **Mkritch Matevosyan** from Armenia to France • **Ronan McCrea** from Ireland to Turkey • **Camilla van der Meer Söderberg** from Sweden to Georgia • **Touria Meliani** from Netherlands to Turkey • **Milica Milicevic** from Serbia to Germany • **Manel Monta** from Spain to Russia • **Margherita Moscardini** from Bulgaria to Turkey • **Ivan Moudov** from Bulgaria to Turkey • **Mira Muršić** from Slovenia to Macedonia • **Vane Nedev** from Macedonia to Italy • **Melanie Nock** from United Kingdom to Georgia • **Mila Odazhieva** from Bulgaria to Egypt • **Marcus Oertel** from Germany to Georgia • **Rana Ozturk** from Ireland to Turkey • **Elena Pagel** from Germany to Georgia • **Armen Patvakanyan** from Armenia to France • **Martijn Payens** from Netherlands to Albania • **Andreas Pein** from Germany to Albania • **Zhana Pencheva** from Bulgaria to Austria • **Marianna Perianova** from Bulgaria to Russia • **Nicolas Perret** from France to Georgia • **Bora Petkova** from Italy to Turkey • **Maia Pilauri** from France to Georgia • **Bojana Piskur** from Slovenia to Macedonia • **Willyslaw Prager** from Bulgaria to Egypt • **Ziga Predan** from Slovenia to Turkey • **Ina Pukelyte** from Lithuania to Germany • **Nia Pushkarova** from Bulgaria to Netherlands • **Alketa Ramaj** from Albania to Germany • **Jesús Rodríguez** from Spain to Russia • **Mihael Rudl** from Slovenia to Macedonia • **Olga Ryabets** from Czech Republic to Serbia • **Rafic Saab** from Lebanon to Italy • **Mert Sahbaz** from Turkey to Netherlands • **Bence Sarkadi** from Hungary to Hungary • **Zoran Scekcic** from Croatia to Poland

• **Sonya Schönberger** from Germany to Georgia • **Kerstin Schilling** from Germany to Turkey • **Pavel Semchenko** from Russia to Germany • **Enric Senabre** from Spain to Russia • **Katsiaryna Shimanovitch** from Belarus to Germany • **Valbona Shujaku** from Kosovo to Spain • **Ika Sienkiewicz-Nowacka** from Poland to Netherlands • **Katarzyna Sitarz** from Poland to Austria • **Maria Soboleva** from Russia to Austria • **Tanja Stikic** from Serbia to Italy • **Lazar Stojkov** from Macedonia to Italy • **Corinne Sullivan** from France to Georgia • **Iva Sveshtarova** from Bulgaria to Egypt • **Jasmina Tcholakova** from Bulgaria to Russia • **Louise Emily Thomas** from United Kingdom to Turkey • **Vruyr Tizyan** from Armenia to Bulgaria • **Orest Todua** from Georgia to Ukraine • **Arpine Tokmajyan** from Armenia to Bulgaria • **Mkrtich Tonoyan** from Armenia to United Kingdom • **Jasmijn Van Gorp** from Belgium to Ukraine • **Olga Veselina** from Ukraine to Lithuania • **Eva Vevere** from Latvia to France • **Dirk-Jan Visser** from Netherlands to Azerbaijan • **Sabine de Vivies** from France to Russia • **Nina Vlasova** from Netherlands to Russia • **Tatiana Volkova** from Russia to Germany • **Andjelka Vujinovic** from Serbia to Italy • **Ben Washington** from United Kingdom to Jordan • **Carolin Weinkopf** from Germany to Macedonia • **Mareike Wenzel** from Germany to Georgia • **Florian Wessels** from Germany to Macedonia • **Raymond Yiu Sing Wong** from United Kingdom to Moldova • **Leonora Wood** from United Kingdom to Palestinian Territory • **Petra Zanki** from Croatia to Germany • **Ana Zgur** from Croatia to Poland • **Nadine Zöllner** from Germany to Macedonia

STEP BEYOND TRAVEL GRANTS

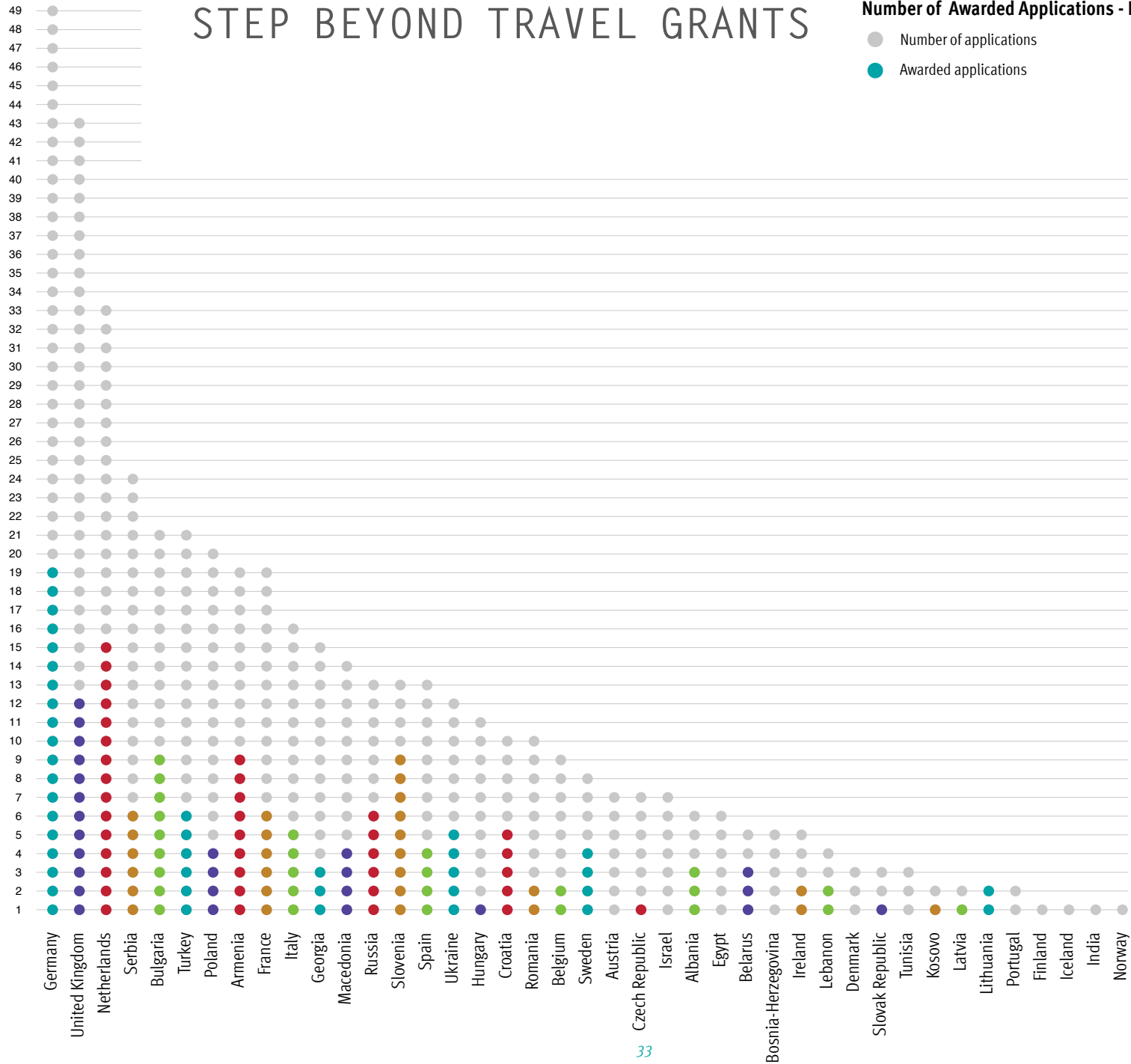
Number of Awarded Applications - Destination Countries

- Number of applications
- Awarded applications



STEP BEYOND TRAVEL GRANTS

Number of Awarded Applications - Departure Countries





4. ECF COMMUNICATIONS AND DIGITAL

Communicating what we do is also a vital part of what we do. Given the huge remit of our work, and its emphasis on changing people's perceptions and attitudes, it is vital that we use our communications expertise and digital tools to reach as many people as we can. We used 2010 to strengthen our brand image, making ECF recognisable across all of our varied activities, publications and platforms.

We target all those working in the cultural field, from artists to cultural operators and policy-makers. Specific target groups in 2010 included those connected with our activities in relation to our two programmes, Youth and Media, and European Neighbourhood. These groups include young media makers, media organisations working with young people, broadcasters, as well as 'cultural actors of change' and public administrators in countries close to the EU. As well as our 'inner circle' of staff, board members and advisers, we also spread the word among media outlets and our sponsors, partners and digital community.

Spreading knowledge about what is going on in the cultural sector is an important aspect of ECF's work. Our digital development is guided by our aim to connect sources of knowledge as openly and

inclusively as possible. In ECF's digital spaces, content is increasingly generated and co-created by users themselves. These spaces support our offline programme activities and help us to reach new audiences, tap fresh sources of creativity, and build strong alliances. The digital landscape around us is changing rapidly, equipping individuals and communities with new means of communication. This challenges us to build spaces where those engaged in arts and culture can connect, share, work and create together.

COMMUNICATING ABOUT ECF IN 2010

We decided to redesign our communications materials to create a vibrant brand conveying cutting-edge cultural engagement. This new brand also makes it easier to see our various activities more distinctly.

Our new-look website (www.eurocult.org) is easy to navigate, with information that is clear and to-the-point, including information about our grants. We had 2,272 new subscribers (9,150 subscribers in all) to our digital newsletter, which offers snippets of the latest ECF news with links to longer website items. In 2010, we made greater use of platforms other than our own corporate website. We are now on Facebook, and the videos made by young people as part of our Youth and Media programme are shared on the online video platform, Vimeo.

Gaining greater visibility for ourselves is, of course, a means to an end, which is to further our aims for culture in Europe. So it was gratifying to be awarded the Herbert-Batliner-Europapreis at a ceremony in Salzburg in July. The award cited our ground-breaking work as a cultural catalyst and our active and important role in shaping strong cultural policies for Europe. We decided to invest the €30,000 prize money in our Youth and Media programme.

As a cultural catalyst, we intensify the impact of our work by pursuing concerted action with our partners. A key strategic partner of ours is Culture Action Europe, which has more than 100 members representing over 50,000 arts and culture professionals. Its 'We Are More' campaign for improved EU provision for culture is strongly supported by us, for example, through video interviews and media dissemination.

Another notable event during 2010 was the European Foundation Centre's 'Foundation

Week' of debates and exhibitions, at which we showcased some of the artistic work we have supported. The week's events in May and June opened up the world of foundations to a Brussels audience with the aim of bringing Europe's citizens closer to the EU institutions that represent them.

And in October we teamed up with Amsterdam's Bimhuis venue for a musical celebration of, and debate about, Mediterranean culture. This accompanied the launch of our book *Cultural Policies in Algeria, Egypt, Jordan, Lebanon, Morocco, Palestine, Syria and Tunisia* profiling cultural policies in these Mediterranean countries.

THE ROUTES AWARD

Named after our former President, the **Routes** ECF Princess Margriet Award honours artists, activists and scholars whose inspirational work brings new energy to people's understanding of cultural diversity. And it does so, uniquely, through the prism of artistic inquiry, action and imagination.

For this award, which is organised by ECF's communications team, a wide network of nominators proposes candidates, with an independent jury having the final say. The winners of the second **Routes** Award (including €50,000 prize money) were Borka Pavičević, Director of Belgrade's Centre for Cultural Decontamination, and experimental theatre-maker Stefan Kaegi.

The award ceremony took place in Brussels' Royal Flemish Theatre (KVS) in January 2010, with 250 individuals from our key target groups in attendance, including dignitaries, policymakers, business people, artists, culture professionals, and journalists.

In her moving acceptance speech, Borka Pavićević described the creative challenge of her work as an activist in the Balkans, declaring: *'It's all about defiance'*. (A **Routes**-related article in the Dutch newspaper *De Volkskrant* described the Belgrade Centre as an *'oasis of tolerance in a troubled region'*.) There was also a Skype link-up with Stefan Kaegi, who was in Canada preparing an artistic contribution to the Winter Olympics' cultural programme. Kaegi was one of two **Routes** laureates (the other was choreographer Jérôme Bel) who featured in 2010's prestigious Holland Festival.

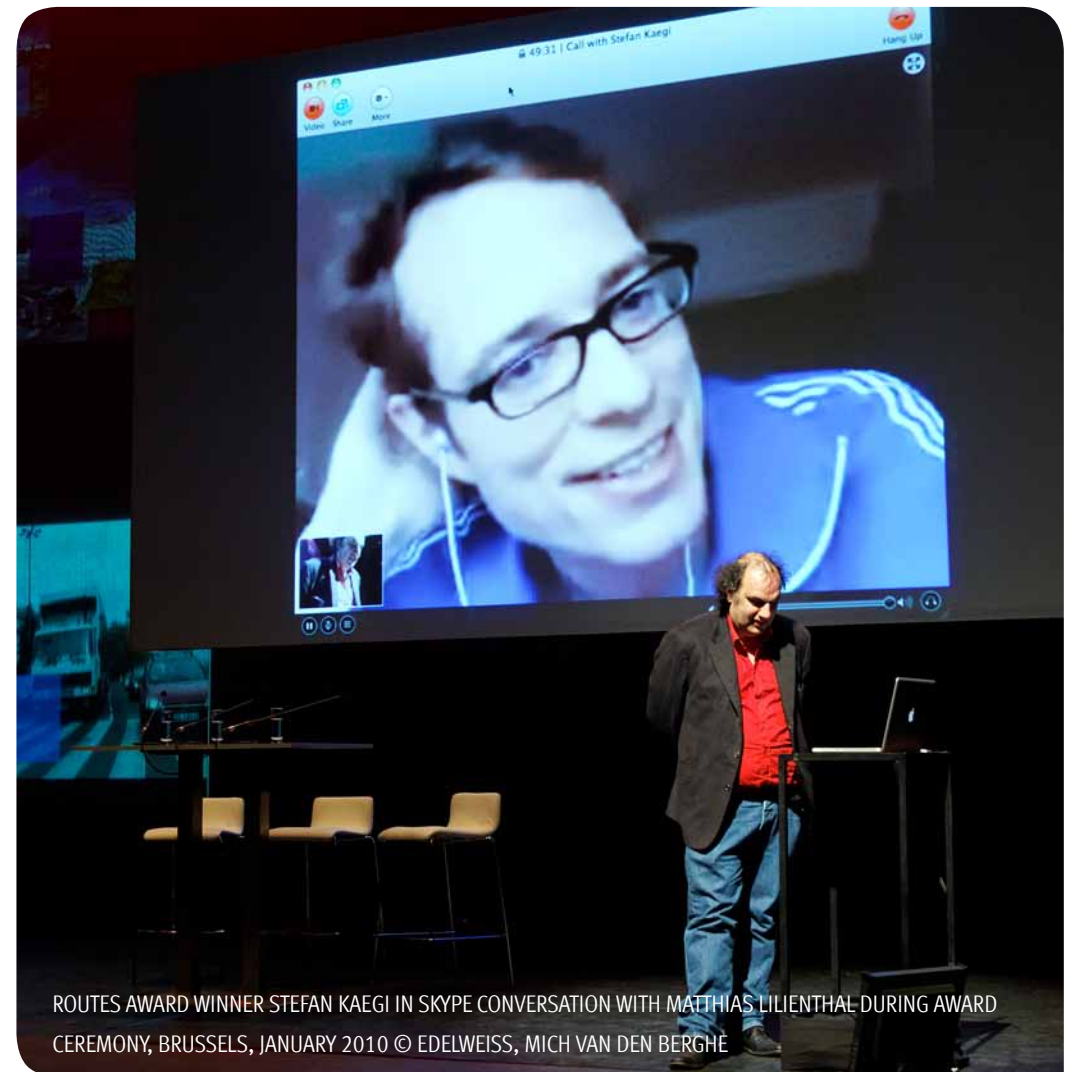
In November we announced that visual artists Šejla Kamerić and Kutluğ Ataman would be the laureates of the third **Routes Award**, with a ceremony due to take place in spring 2011.

DIGITALLY SPEAKING

In 2010 we were busy preparing an overall digital interface that will provide our various target groups with open access to our online tools, including ECP's corporate website, our partner initiative LabforCulture, and the creative output of our Youth and Media Programme. The new interface is due to be developed further in 2011. The revision of our corporate website in 2010 was part of this process.

LabforCulture

Responding to research on the needs of Europe's cultural sector, we launched the online platform LabforCulture in 2006 – a pioneering move that gave the sector an open space in which to explore and pursue cultural collaboration. Today, LabforCulture serves artists, culture professionals, organisations and networks within the 50 countries of Europe. It also offers a platform for cooperation between Europe and the rest of the world.



LabforCulture.org, which is an open and multilingual site gives up-to-date information, commissions research, promotes projects and organisations, and provides spaces for knowledge-sharing as well as platforms for discussion.

A major shift in 2010 was the increased input of community-driven posting and content. For example, the homepage is almost wholly generated by community content. The LabforCulture team is always looking at new ways to reach, involve, and enlarge this community (for example, through campaigns and newsletters). And since nearly two-thirds of visitors find their way to the site via search engines, the editorial team makes sure that content is presented in ways that boost the site's prominence in online searches.

LabforCulture is overseen by an international committee, which has a rotating membership that includes ECF representatives, public and private sector funders, project partners and leaders within the cultural community.

LabforCulture.org – some 2010 stats

In terms of visitors, the top five countries (IP addresses relating to geographic region) in 2010 were France, Germany, Italy, Poland and Spain. Visitors were most interested in finding out about funding opportunities; the next most-visited section of the site was our research section. Direct traffic accounted for around 20% of visitors to the site, with search engines directing 62% of visitors to it. The top external referrals were made by Facebook and the ECF's own site (both 2%). A task for the coming years is to devise a good link exchange strategy to boost referencing by external websites.

Some LabforCulture highlights

One strategy pursued in 2010 to reach out to specific audiences was the targeting of young cultural policy researchers. In March, the **Young Researchers Forum** was launched by LabforCulture in partnership with the European Network of Cultural Administration Centres (ENCATC) and Riksbankens Jubileumsfond. The forum gives information and helps young researchers get to know one another and work together. We asked researchers about their needs before the forum was set up, and also got their feedback afterwards. The exercise has inspired us to engage with similar 'target niches' among LabforCulture's users in future.

Two new LabforCulture publications appeared in 2010. ***Cultural Bloggers Interviewed***, introduced by *Guardian* journalist Mercedes Bunz, explores the role of blogging in the cultural sector; it was downloaded more than 2,000 times, with over 500 print copies distributed. ***Converging Pathways to New Knowledge*** examines the digital revolution's profound changes to how knowledge is built up and shared.

LabforCulture added to the **culture and climate** debate with an investigation by Lidia Varbanova into culture's influence on sustainability. A series of expert interviews identified artistic trailblazers in the field and shed new light on emerging ideas.

An interactive map of LabforCulture (www.labforculture.org/culturalbloggers) continues to grow and now includes more than 230 cultural bloggers from across Europe.

ECF PUBLICATIONS IN 2010

ECF 2009 Annual Report

Available in hard copy or as a download:

http://www.eurocult.org/sites/www.eurocult.org/files/ecf_annual_report_2009.pdf

Cultural Policies in Algeria, Egypt, Jordan, Lebanon, Morocco, Palestine, Syria and Tunisia

A pioneering tool for policy-makers and practitioners, both in the region and in the West, which profiles cultural policy-making in these eight countries. An initiative of our European Neighbourhood Programme.

Boekmanstudies, Culture Resource (Al Mawred Al Thaqafi), and ECF

ISBN/EAN: 978-90-6650-100-3

Also available in Arabic from www.mawred.org

Routes ECF Princess Margriet Award for Cultural Diversity 2009

This colourful publication details the lives and work of Routes laureates Borka Pavićević and Stefan Kaegi, with visuals from the Routes ceremony.

ISBN/EAN: 978-90-6282-053-5

http://www.eurocult.org/sites/www.eurocult.org/files/E_routes_Award_2009_spread.pdf

How People Live Their Lives in an Intercultural Society

A publication from our befriended Irish network exploring the cultural impact of migration, both on the Irish in Britain and on others recently arrived in Ireland.

http://www.eurocult.org/sites/www.eurocult.org/files/How_People_Live_their_Lives_in_an_Intercultural_Society.pdf

Cultural Bloggers Interviewed

An insightful take on the cultural blogging scene by some of Europe's most prominent practitioners. A LabforCulture initiative, introduced by *Guardian* journalist and blogger, Mercedes Bunz.

Mute Publishing Ltd

ISBN: 978-19-0649-650-0

http://live.labforculture.org/2010/09/cbi/files/cultural_blogger.pdf

Converging Pathways to New Knowledge

Leading thinkers in science, technology, business and the creative industries and business discuss the 'digital shift' and its effect on knowledge-building. A LabforCulture publication and initiative (in partnership with Kennisland).

ISBN: 978-19-0649-644-9

Downloadable in English, French, German, Italian, Polish, and Spanish from:

<http://www.labforculture.org/en/home/contents/2009/converging-pathways-to-new-knowledge>

Strategic Planning for Learning Organisations in the Cultural Sector

A comprehensive publication on arts management and structural planning for cultural organisations by Lidia Varbanova, in Russian and Romanian.

ISBN: 978-99-7561-596-9

5. GOVERNING BODIES

GOVERNANCE

ECF's organisational structure includes a President, a Board, an Executive Committee and a Director. Guidance is offered by an Advisory Council and by small teams of experts chosen to give advice on specific activities. The President, HRH Princess Laurentien of the Netherlands, is an Extraordinary (non-voting) Board Member, who is involved in developing ECF strategy and evaluating results. The President co-approves the appointment of the Director, and of members of the Board and Advisory Council.

The Board is ECF's most senior decision-making body and represents the Foundation legally. It consists of at least five and at most twelve members (not including the President). New Board members are chosen by the Board itself (with the votes of at least two-thirds of those in attendance). They are selected for their relevant expertise, as well as their location and geographic expertise within Europe. Diversity is a key criterion, both culturally and regionally. Each Board member is appointed for a four-year term of office, subject to re-appointment for another four-year term. The Chair, Deputy Chair and Treasurer may complete three consecutive terms of office. Former members may be re-elected after at least two years have passed since they have stood down. The Board appoints a Chair, a Deputy Chair and a Treasurer from its members.

The Board consults with the Director in terms of defining and evaluating ECF's overall strategy and setting priorities for ECF activities. It meets at least twice a year, in late spring/summer and in late autumn/winter. The Board appoints the Director and decides the salary for this post. It endorses the financial statements and budget, and has the power to amend ECF's statutes and wind up the Foundation. It can pass resolutions concerning the adoption of one or more sets of Rules of Procedure (or By-laws) and amend them. The Board defines the general criteria and procedures to be adhered to in the granting of funding and sets the relevant conditions, based on the Director's proposals. Board Members do not receive any remuneration for their duties other than the reimbursement of expenses.

The Board is supported by an Executive Committee, which consists of the Chair, Deputy Chair and Treasurer, as well as the Director. Meeting at least twice a year, the Executive Committee helps to prepare Board meetings and decisions as well as giving guidance to the Director.

One Board member whose term of office came to an end in 2010 is Sonja Licht. We wish to express our deep gratitude for her wise counsel, especially on issues relating to the Balkans – a region of Europe that has been a strong focus of our work for many years. Our thanks go also to Cees Brekelmans for his diligence in observing the ECF Board on behalf of the Prins Bernhard Cultuurfonds.

ECF seeks expert advice from across Europe. The members of our Advisory Council, chosen by the Board, provide valuable insights from Europe's various regions and from different disciplines and fields. Our 2009 review of ECF's mission, management, organisation and governance led to a revision of our statutes. This process also involved changes to the structure of the Advisory Council and the format of its meetings.

Those Advisory Council members whose terms ended in 2009 and 2010 – Waldemar Dabrowski, André van Es, Laura Kolbe, Jacques Pilet, Jacques Schraven and Vassilis Voutsakis – receive our heartfelt thanks for their wise and generous advice and hard work over a number of years. In 2010 the core number of Advisory Council members was reduced to a maximum of ten, with an additional ten members invited annually depending on the specific topic(s) to be addressed by the Advisory Council in that particular year.

The Advisory Council's annual meeting coincides with the late spring/summer meeting of the Board. In future, this advisory meeting will take the form of an ECF Annual Seminar exploring a specific theme linked to the seminar's location. This 'rotating location' allows for a close exchange between ECF and the artists, cultural actors, policymakers and thinkers of the city/region in question.

The first ECF Annual Seminar will be held in Budapest in June 2011 on the topic 'Cultural

Change Makers in Turbulent Times: Views on the Eastern European and Southern Mediterranean Neighbourhoods'.

Assisted by colleagues in the Strategic Team (Department Heads) and by members of the Board, the Director develops ECF policy and strategy in line with the Foundation's objectives. The Director is also responsible for the day-to-day running of ECF, and oversees the operational, financial and administrative aspects of everyday business. Staff appointments and the organisation of fundraising are also the Director's responsibility. Any significant developments in ECF's direction or functioning are communicated by the Director to the Board. Since 1 June 2010, Katherine Watson has been the sole Director of ECF.

ECF BOARD 2010

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
- Dutch Listening and Braille Library, The Hague – Patron
- Dutch Language Society (Genootschap Onze Taal), The Hague – Patron
- Association of Public Libraries, The Hague – Honorary Chair
- Fauna & Flora International, Cambridge, UK – Vice President
- European Climate Foundation, The Hague – Fellow

CHAIR

Wolfgang Petritsch (A)

- Permanent Mission to the OECD, Paris – Ambassador
- Center for European Integration Strategies (CEIS), Geneva – Chair
- Institute for Integrative Conflict Transformation and Peacebuilding (IICP), Vienna – Chair

DEPUTY CHAIR

Rien van Gendt (NL) (as from 1.04.2010)

- 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 – Chair
- 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
- European Foundation Centre, Brussels – Board Member
- Alliance Publishing Trust, London – Chair
- Weekend School, Amsterdam – Board Member
- Dutch Association of Foundations, The Hague – Chair
- Samenwerkende Brancheorganisaties Filantropie, The Hague – Board Member

TREASURER

Arent Foch (NL)

- Vereniging Rembrandt, The Hague – Treasurer
- Stichting Nationaal Fonds Kunstbezit, The Hague – Treasurer
- Prins Bernhard Cultuurfonds, Amsterdam – Adviser

MEMBERS

Katerina Brezinova (CZ)

- Metropolitan University in Prague, Prague – Professor, Department of International and European Studies (IRES)
- Multicultural Centre Prague, Prague – Head of the Board of Directors
- Instituto Socioambiental (ISA), Sao Paulo – Adviser (voluntary position)

Laurent Dréano (F)

- Mairie de Lille, Lille – Director General Culture

Bernard Foccroulle (B)

- Festival d'Aix-en-Provence, Aix-en-Provence – Director General

Piero Gastaldo (I)

- Compagnia di San Paolo, Turin – Secretary General
- Fondazione Emilio Carlo Mangini, Milan – President
- European Foundation Centre, Brussels – Board Member
- Network of European Foundations (NEF), Brussels – Board Member
- European Policy Centre, Brussels – Member of the General Assembly
- Cassa Depositi e Prestiti S.p.A., Rome – Member of the Board of Directors
- Fondaco SGR S.p.A., Turin – Member of the Board of Directors
- Istituto Affari Internazionali (IAI), Rome – Board Member
- Torino Incontra (Chamber of Commerce operating entity), Turin – Board Member

Shreela Ghosh (UK)

- DV8 Dance Theatre, London – Board Member
- Heritage Lottery Fund, London – Committee Member

Sonia Licht (RS) (until 2.12.2010)

- Belgrade Fund for Political Excellence – President

Mats Rolén (S) (as from 2.12.2010)

- Stiftelsen Nordiska museet, Stockholm – Board Member

Görgün Taner (TR) (as from 2.12.2010)

- İstanbul Kültür ve Sanat Vakfı, İstanbul – General Director

András Török (H)

- Summa Artium Nonprofit Co. Ltd, Budapest – Managing Director
- Summa Artium Foundation, Budapest – Chairman of the Board
- Pergolam Bt. Tourism, Budapest – Owner, CEO
- Budapest Monthly Editorial Board, Budapest – Member

OBSERVER/ADVISER**Cees Brekelmans (NL) (Observer representing the Prins Bernhard Cultuurfonds)****(until 2.12.2010)***

- Prins Bernhard Cultuurfonds, Amsterdam – Member Supervisory Board
- Stichting Overijsselse – Chair
- Filmhuis De Keizer, Deventer – Chair
- Stichting THF Nieuwe Markt, Deventer – Chair
- Regionaal Historisch Centrum Overijssel, Zwolle – Board Member

Igno van Waesberghe (NL) (Adviser representing Prins Bernhard Cultuurfonds)**(as from 2.12.2010)***

- Prins Bernhard Cultuurfonds, Amsterdam – Vice Chair of the Supervisory Board
- Stichting Nederland Cares, Amsterdam – Member Advisory Board
- Museum SieboldHuis, Leiden – Member Advisory Board
- Edgerston Trading (2006) Limited, Kelso (UK) – Director

* As from 2 December 2010 the representatives of the Prins Bernhard Cultuurfonds was changed from Observer to the ECF board to that of Adviser

ADVISORY COUNCIL 2010

MEMBERS

Pavol Demes (SK) Director Central and Eastern Europe, German Marshall Fund of the United States, Slovakia

Nuria Enguita Mayo (E) Former Chief Curator, Fundacio Tapies, Spain

Andrée van Es (NL) Alderman, City of Amsterdam, The Netherlands (until 04.2010)

Rayna Gavrilova (BG) Director, Trust for Civil Society in Central and Eastern Europe, Bulgaria

Ekaterina Genieva (RU) Director General, Library for Foreign Literature, Russia

Laura Kolbe (FI) Professor, Helsinki University, Finland (until 31.05.2010)

René Kubásek (CZ) Former Adviser to the Czech Minister of Foreign Affairs, Czech Republic

Lord MacLennan of Rogart (UK) Liberal Democrat's Spokesperson on Europe, House of Lords, United Kingdom

Erik Rudeng (N) Director, Fritt Ord, Norway

Jacques Schraven (NL) Member of the Board, Corus, The Netherlands (until 04.2010)

Görgün Taner (TR) General Director, Istanbul Kültür ve Sanat Vakfı, Turkey (until 02.12.2010)

Gijs de Vries (NL) Member of the Board, Court of Audit, The Netherlands

OBSERVERS TO THE ADVISORY COUNCIL

Cees Brekelmans (NL) Representing the Prins Bernhard Cultuurfonds, The Netherlands

Adriana Esmeijer (NL) Director, Prins Bernhard Cultuurfonds, The Netherlands

Robert Palmer (UK) Director of Culture, Cultural and Natural Heritage, Council of Europe

Max Sparreboom (NL) Director, Praemium Erasmianum Foundation, The Netherlands

EXTERNAL ADVISERS

The Foundation also takes advice from individual specialists who help oversee many of its activities. These external advisers are listed below (as at 31 December 2010), along with jury members for awards initiated and supported by ECF.

EXPERT ADVISERS FOR ECF COLLABORATION GRANTS

Rabiaâ Benlahbib (NL) Director of Kosmopolis, The Netherlands

Stéphane Blanchon (F) Musique de Nuit Diffusion, France

Ann Margret Hauknes (N) Project Manager at Norwegian Centre of Expertise Tourism, Norway

Basel Ramsis (EG) Independent cinema director, producer and film teacher, Spain

Diana Spiegelberg (UK) Associate Director of Development and Learning, Serious Events Limited, United Kingdom

Malgorzata Sternal (PL) Chair of Cultural Management, Jagiellonian University Krakow, Poland

EXPERT ADVISERS FOR ECF BALKAN INCENTIVE FUND FOR CULTURE GRANTS

Robert Alagjovzovski (MK) Independent cultural consultant, Macedonia

Ivana Stefanovic (SR) Former State Secretary, Ministry of Culture, Serbia until September 2010)

Oliver Musovik (MK) Independent artist and external consultant, Macedonia (from September 2010)

EXPERT ADVISERS FOR ECF'S STEP BEYOND TRAVEL GRANTS

Oksana Boytsova (RU) Project Coordinator and Board Member of TRANZIT, Kaliningrad, Russia

Aleksandar Brkic (SR) Project Manager of Prague Quadriennial 2011 / KIOSK Belgrade, Serbia

Mariane Cosserat (F) Leader of Black/North SEAS festival in Tromsø, Norway; performing and visual artist, Brussels, Belgium

Eylem Ertürk (TR) Researcher and lecturer in Cultural Management at Istanbul Bilgi University, Istanbul, Turkey

Laura Grijns (NL) Project coordinator of European policy agenda, Cultural ContactPoint, SICA, The Netherlands (until mid-year)

Samah Hijawi (JO) Visual artist, cultural manager, and consultant at Makan Art Space, Amman city, Jordan

Melikset Karapetyan (ARM) Head of Film Programme Department, National Gallery of Armenia, Armenia

Biljana Tanurovska (MK) Executive Manager, Lokomotiva, Macedonia (until mid-year)

EXPERT JURY FOR CULTURAL POLICY RESEARCH AWARD

The Cultural Policy Research Award is a joint initiative of ECF and the Riksbankens Jubileumsfond, in partnership with the European Network of Cultural Administration Training Centres (ENCATC).

Lluís Bonet (E) President of the CPRA Jury, Director of Doctoral and Postgraduate Programme on Cultural Management, University of Barcelona, Spain

Jacques Bonniel (F) Maître de Conférences in Sociology, University Lumière LYON2, France

Milena Dragičević Šešić (SR) University of Arts, Belgrade, UNESCO Chair holder – Cultural Policy and Management, Serbia

Mikhail Gnedovsky (RU) Director, Cultural Policy Institute, Russia

Ritva Mitchell (FI) Director of Research, Finnish Foundation for Cultural Policy Research, Finland

Veronika Ratzenböck (A) Director, Österreichische Kulturdokumentation; Internationales Archiv für Kulturanalysen, Austria

Michael Quine (UK) Department of Cultural Policy & Management, School of Arts, City University London, United Kingdom

EXPERT JURY FOR ECF ROUTES PRINCESS MARGRIET AWARD

The **Routes** Award honours former ECF President, HRH Princess Margriet of the Netherlands, and was initiated by ECF in cooperation with the Dutch Ministry of Education, Culture and Science and the Dutch Ministry of Foreign Affairs, supported by the Rabobank Foundation.

Robert Palmer (UK) Director of Culture, Cultural and Natural Heritage, Council of Europe, France

Iara Boubnova (BG) Director, Institute of Contemporary Art, Bulgaria

Hilary Carty (UK) Director, Cultural Leadership Programme, United Kingdom

Sudeep Dasgupta (IN) Assistant Professor of Media and Culture, University of Amsterdam, The Netherlands

LABFORCULTURE STEERING COMMITTEE (AS AT ITS MAY 2010 MEETING)

The committee advises LabforCulture on its development and planning.

Chair

Dario Disegni (I) Head of Cultural Relations, Compagnia di San Paolo, Italy

Vice Chair

Ana Žuvela Bušnja (HR) Research Associate, Culturelink Network/Institute for International Relations, Croatia

Members

Michael Freundt (D) Assistant Director, German Centre of the International Theatre Institute, Germany

Hanna Jędras (PL) Chief Specialist, Department of International Relations, Ministry of Culture and National Heritage, Poland

Mats Rolén (S) Former Research Director, Riksbankens Jubileumsfond, Sweden

Pilar Torre (E) Adviser, International Cultural Cooperation, Ministry of Culture, Spain

András Török (H) Managing Director, Summa Artium, Hungary

Katherine Watson (CA/Fl) Director, European Cultural Foundation, The Netherlands

Observers

Arent Foch (NL) Treasurer of ECF, Managing Partner, Foreman Capital, The Netherlands

Thorsten Schilling (D) Head of Multi-Media, Federal Agency for Civic Education, Germany

ECF TEAM 2010

The entire ECF staff team is based in Amsterdam; in addition we receive valuable input from freelancers based in different locations.

DIRECTOR

Katherine Watson (CA/FI) Acting Director to 1 June 2010, Director from 1 June 2010

STRATEGIC TEAM

Odile Chenal (F) Research and Development

Isabelle Schwarz (D/F) Head of Programmes and Advocacy

Annemie Degryse (B) Head of Finance, Admin and Personnel

With the support of:

Marjo van Schaik (NL) Strategic Adviser, freelance

Martine Willekens (NL) Head of Communications, freelance (from June 2010)

EXECUTIVE SECRETARIAT

Mariette Verhaar (NL) Secretary

Kati Visser-Telegdi (NL/H) Executive Secretary

FINANCE, PERSONNEL AND ADMINISTRATION

Jaap de Bruijn (NL) Administrator

Hans Peter Christen (NL) Administrative Assistant

Gerrie Knuver-Koning (NL) Administrative Assistant

With the support of:

Bas van Heusden (NL) Administrative Assistant, interim (from 6 December 2010)

Paul Hadewegg Scheffer (NL) Strategic Adviser, Finance, interim (from 19 May 2010)

RECEPTION

Jan Baas (NL) Facility Manager

Ursula Schutter (NL) Receptionist/Office Coordinator (to 1 March 2010)

Marjo Borsboom-Kortman (NL) Receptionist (from 15 February 2010)

COMMUNICATIONS AND FUND DEVELOPMENT

Mascha Christine Ihwe (D) Senior Communications Officer

Albertine Lefebvre (NL) Senior Fund Development Officer

Lise Mathol (NL) Senior Communications Officer

Nicola Mullenger (UK) Senior Communications Officer

Jeske van Vossen (NL) Junior Communications Officer (from 1 June 2010)

With the support of

Egita Aizsilniece (LV) Routes Award mapping & research, freelance
(from 1 September 2010)

David Cameron (UK) Writer and editor, freelance

Joost Cornelissen (NL) Database development, freelance (from 29 July 2010)

Wietske Maas (NL) Routes Award production, freelance

PROGRAMMES AND ADVOCACY

Olga Alexeeva (RU/NL) Grants Project Officer (from 1 May 2010)

Tsveta Andreeva (BG) Policy Officer

Taja Vovk Čepič (SI) Action Line Manager (to 30 April 2010)

Nada Chourbaji (F/LB) Grants Project Officer (to 31 March 2010)

Esther Claassen (NL) Grants Administrator

Philipp Dietachmair (A) European Neighbourhood Programme Manager

Sofia Félix (P) Project Officer STEP Beyond, Rhiz.eu

Maite Garcia Lechner (E/NL) Grants Programme Manager

Dilia Ham (NL) European Neighbourhood Project Officer

Susanne Mors (D) Project Officer

Vivian Paulissen (NL) Programme Manager Youth and Media (from 1 February 2010)

Menno Weijs (NL) Project Officer Youth and Media (from 13 September 2010)

With the support of

Puck de Klerk (NL) Youth and Media, freelance

INTERNSHIPS

Irena Isbasescu (RO) Grants Programme (from 2 November 2010)

Monika Rut (PL) Grants Programme (via Leonardo Programme, 29 March to 28 August 2010)

LABFORCULTURE

Timothée Guicherd (F) LabforCulture Website Editor

Gianfranco Pooli (I) Website Developer/Designer (from 15 February 2010)

Gunilla Redelius (S) Project Officer

With the support of

Vicky Anning (UK) Content Editing, freelance

Paul Bogen (UK) Funding Section Advice, freelance (from July 2010)

Cristina Farinha (P) Editor Directory, freelance

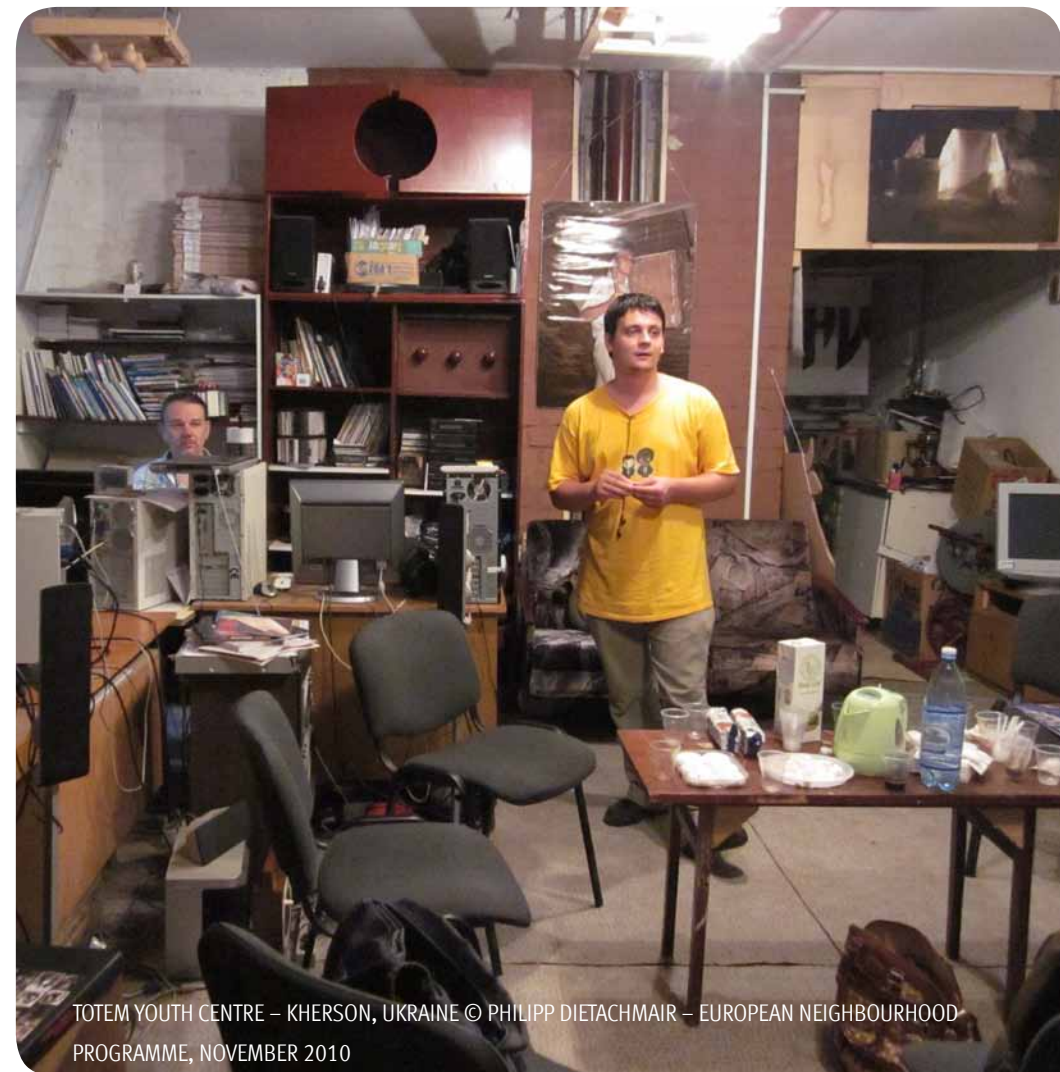
Pieter van Kemenade (NL) Technical Development, freelance (to 28 February 2010)

Sofia Nicolas Melero (E) Editor Funding, freelance (to 30 September 2010)

Rabiah Nasar-Ullah (UK) Technical and Design Support, freelance (to 31 March 2010)

Lidia Varbanova (BG/CA) Website Editing and Moderation, freelance

Dea Vidovic (HR) Editor Projects, freelance



European Cultural Foundation

FINANCIAL STATEMENTS 2010

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TREASURER'S REPORT

GENERAL

The ECF has a longstanding partnership with the Prins Bernhard Cultuurfonds, as a result of which ECF receives an annual financial contribution - via the Prins Bernhard Cultuurfonds - from the BankGiro Loterij, the Lotto and the Nationale Instant-Loterij. In 2010 this represented 77% of the Foundation's income. ECF is working closely with the Prins Bernhard Cultuurfonds to develop areas of mutual interest and cooperation that will strengthen our partnership.

The ECF Board convened twice in 2010, on 1 June and on 2 December. At the June meeting the Board approved the 2009 annual accounts and reviewed the management's reporting of the first quarter of 2010. At its December meeting the Board approved the work plan and budget for 2011, and reviewed the management's reporting up to the third quarter of 2010. The Board meetings were prepared in advance by the Executive Committee, which convened twice during 2010.

The Board also approved the new ECF Statutes at its December meeting. These more clearly outline the roles of the President, the Board, the Executive Committee, and the Advisory Council, and the position of the Director. The authorities and responsibilities of each entity are described in the Director's report. The Board plans to prepare Bylaws for both the Board and the Director in 2011.

The Board appointed Katherine Watson as the sole Director of the Foundation as of 1 June 2010. She had previously been acting Director since 27 October 2009.

The 2010 financial statements are prepared in accordance with Guideline 650 - not, as previously, Guideline 640 - of the Richtlijnen voor de jaarverslaggeving. Guideline 650 gives accounting principles generally accepted in the Netherlands for fundraising

institutions (Fondsenwervende instellingen). We believe that this provides a more transparent reporting of the results of our activities.

The cost allocation on page 70 shows the breakdown of the Foundation's activities according to three specified purposes, as outlined in the Strategic Plan 2009-2012:

- Empowering and engaging people through arts and culture (Empowering and engaging);
- Linking cultural policy and practice (Linking policy and practice);
- Connecting sources of knowledge (Connecting knowledge).

In order to allow comparisons to be made, the 2009 financial statements have been restated (bear in mind that Guideline 640 was used previously). Income is divided between total third party income, government income, income from investments, and other income.

Expenses are allocated between expenses committed to purpose, costs third party income and general administration costs. Costs related to Programme and Grant activities are processed as costs immediately after they can be estimated and legally enforced by third parties on the basis of contracts or commitments communicated externally.

In accordance with Guideline 650 of the Richtlijnen voor de Jaarverslaggeving, ECF presents consolidated financial statements for 2010. The consolidated accounts comprise the Foundation's annual accounts as well as the annual accounts of the Stichting Voorzieningsfonds Pensioengerechtigden Binnenland and the Stichting Voorzieningsfonds Pensioengerechtigden Buitenland. The objective of the latter two

entities is to protect retired employees of ECF against the negative effects of inflation to a maximum of 3% per annum.

Also in accordance with Guideline 650, bonds are stated at market value at year-end, while previously bonds were stated at par value or lower market value. Unrealised gains and losses related to bonds are accounted for in a revaluation reserve. Realized gains are recognized in the statement of income and expenditure. To allow comparison, the financial statements 2009 are restated accordingly.

THE YEAR 2010

In 2010 the total income of € 6,478,075 was € 173,075 higher than budgeted, and € 640,915 lower than the actual total income of 2009. This difference of € 173,075 and € 640,915 respectively can be explained as follows:

	Budget 2010	Actuals 2009
Prins Bernhard Cultuurfonds	€ 291,403	(€ 66,199)
Income from investment	€ 171,321	(€ 16,844)
Other Third Party income	(€ 139,795)	(€ 258,477)
Government income	(€ 158,408)	(€ 7,305)
Other income	€ 8,554	(€ 292,090)
Total Income	<u>€ 173,075</u>	<u>(€ 640,915)</u>

The expenses committed to purpose amounted to € 5,025,193 in 2010. This was € 205,878 less than budget and € 165,714 more than the actual 2009. The difference of € 205,878 and € 165,714 respectively can be explained as follows:

	Budget 2010	Actuals 2009
Engaging through culture	€ 108,105	(€ 349,506)
Linking policy and practice	€ 31,536	€ 183,853
Connecting knowledge	(€ 345,519)	(€ 331,367)
Total expenses committed to purpose	<u>(€ 205,878)</u>	<u>€ 165,714</u>

In its meeting of June 2010 the Board agreed to allocate an amount of € 304,000 that had initially been budgeted for contingencies. An amount of € 100,000 was allocated to Grants, € 90,000 to Communications, € 80,000 to the EU Neighbourhood Programme and € 34,000 to Governance.

Grants: As noted above, the grants budget of € 1,303,527 was increased with € 100,000 from contingencies. In reality ECF spent € 37,184 less on grants than budgeted originally. The Foundation awarded € 1,055,528 to grantees (not including Travel grants and Neighbourhood programme grants). In 2010 an amount of € 59,633 of grants payable was released from Grants payable and has been deducted from the costs as 'Grants not taken up'. ECF spent € 370,448 on salaries, evaluation and administrative costs for the running of the grants programme.

Mobility programme: The Foundation awarded 155 travel grants, amounting to € 73,915 in total.

Youth and Media programme: We spent a total of € 74,979 less than budgeted. ECF has entered into one partnership less than was budgeted (€ 25,000) and also spent € 25,000 less on online activities.

ECF Routes Princess Margriet Award and Other Events: The budget was exceeded by € 120,819, due largely to an expenditure of € 73,133 on Foundation Week, organised by the European Foundation Centre in Brussels. The Foundation Week gave ECF an opportunity to profile its work with a view to increasing partnerships with other European foundations. In salary costs € 30,000 were also allocated to this activity. These overruns are largely compensated by an underspend of € 109,964 on Fund development (costs related to Third Party income).

European Neighbourhood Programme: The budget of € 927,460 was exceeded by € 93,908, as a result of an additional expenditure of € 175,764 for the project in Ukraine, as a consequence of unrealised third party income due to the elimination of the relevant strands in the Matra programme. For the projects in Moldova and Turkey, less money (respectively € 48,135 and € 35,720) was spent this year than budgeted. The duration of these projects has been extended until 2011 and consequently a portion of the costs will be spent in that year. The budget overrun was compensated by the budget underspending from ECF Digital (including LabforCulture). This surplus is explained below.

Programmatic Grants European Neighbourhood: As mentioned above, the budget for European Neighbourhood grants increased from € 100,000 to € 180,000.

Advocacy and Networking: The budget amounted to € 399,193, of which € 144,372 was not spent. Most notably Partnerships and Networks spent a total of € 52,881 (€ 77,119 less than budgeted). Additionally the budget for a Civil Society Platform (€ 30,000) was not prepaid as in previous years. In these activities the Foundation decided to carry forward activities to future years.

Research and development: The budget of € 369,535 was exceeded by € 38,009.

ECF Digital (Including LabforCulture): € 386,937 of the budget was not spent. Development work anticipated for 2010 did not advance as expected. This work will be further undertaken in 2011. The remaining budget has been reallocated to the European Neighbourhood Programme.

Third party income costs: Only € 50,644 of the budgeted € 160,608 was spent. This is partly due to employee illness for which labour costs are reimbursed via the ECF's insurance coverage.

Investment costs: The total costs amount to € 102,734, of which € 44,604 was the fee paid to the investment management company. The remaining costs (€ 58,130) relate to one-off costs as a result of the restructuring of the investment portfolio.

Communications: The budget was exceeded by € 134,892 to € 436,662. This excess is largely financed by the additional € 90,000 from contingencies mentioned above. The additional expenditure incurred includes the costs of the ECF rebranding exercise and an interim Head of Communications.

Governance: The budget was exceeded by € 100,209. The costs of Board and Advisory Council meetings were € 40,320 higher than budgeted, primarily because of higher travel and accommodation expenses, since both meetings were held in Brussels. In addition, € 59,586 more than budgeted was spent on organisational development consulting, finalising the organisational changes that commenced in 2009.

General administration: Actual expenditure is € 150,311 higher than budgeted. This is mainly due to the costs of terminating the contracts of two people (€ 140,688).

The Foundation established a new IT policy in 2010. A steering committee was set up to monitor adherence to the IT policy and prioritise new IT projects, the execution of which are the responsibility of dedicated project groups. Besides an IT specialist, these project groups consist of representatives of the main user groups. During 2010 the Foundation decided to implement a budget process module using E-Synergy as system tool. The implementation of the module should take place in mid-2011. In November the Foundation changed IT provider, and has since transitioned its network. New computer equipment has been installed, providing each employee with a new computer configuration, be it a thin client or a workstation.

The Foundation continued its focus on human resource management into 2010, aiming to extend its mission to ‘empower, engage and inspire’ to its own staff. Most notably, the Foundation completed its review of job descriptions, and introduced a new appraisal system that formalised objective-setting and review procedures for all staff. Going forward, each individual employee will have a mid-year review in June, and a year-end review in December. The 2010 evaluations and objectives-setting identified training needs that will be acted on in 2011. It is the Foundation’s firm belief that it should invest in the development of individual staff, and for this reason 2% of salary costs has been set aside for training purposes.

In the light of these and other developments, the ECF Staff Manual was also reviewed and an update given to all staff in July 2010 to ensure that employment conditions were up-to-date, clear, fair and available to everyone for consultation.

As part of the job description review, all ECF salaries were benchmarked. This exercise formed part of the year-end review process, meaning that the decision to award a salary increase was based not only on performance rating but also on whether the employee was fairly remunerated within the new salary bands. Besides salary increases for individual employees, the ECF Board decided to award an inflationary increase of 3% for 2010.

On 31 December 2010, there were 30 employees, 24.2 FTE working for the ECF, with two vacancies equivalent to 1.6 FTE. In 2009, the respective numbers were: 29 employees, of which 24 FTE, including three FTE for LabforCulture, with one vacancy equivalent to 0.8 FTE. The mix between male and female staff was 23% and 77% respectively. In 2010 the Foundation hired a Youth and Media Programme Manager, a Youth and Media Programme Officer, a Grants Project Officer, a Receptionist, and a Website Developer/Designer. Only the latter was a new position. The average age of ECF staff was 43. The staff sick leave percentage was 5.37%, which is an increase on 2009 (3.86%) due largely to the long-term sick leave of two employees. Short- and medium-term sickness was 1.79%.

2011 BUDGET

Adhering to the principles laid down by Guideline 650, the 2011 budget forms part of the Treasurer's Report.

The 2011 budget was prepared on the basis of the 2011 work plan resulting from the 2010-2012 Strategic Plan. The work plan, which was developed by the Strategic Team and the Programme Managers sets out clear objectives, target groups and partners for programmes, activities and events. The 2011 budget was prepared by all budgetholders in cooperation with the financial department.

Income

The income budgeted from the Prins Bernhard Cultuurfonds is based on the average actual lottery income over the previous three years.

ECF firmly believes that it must bring in external partners to extend collaboration on Europe-wide initiatives. Consequently the budgeted amount for Third party income has doubled in comparison with the actuals for 2010. The Foundation will increase its fundraising efforts and in 2011 a fundraising plan with targets will be developed for 2012 and for the Strategic Plan 2013-2016. In estimating Income from investments, the economic recession's depressing influence on investment values has been taken into consideration.

Expenses

Budgeted expenses for 'Engaging through culture' are approximately € 370,000 higher than the actuals for 2010, which was a development year. Grants activities will be increased by € 121,000 in comparison with the actuals for 2010, while the Youth and Media programme will be extended by € 134,000. During 2011, activities will be developed for the 2012 Narratives Event. Approximately € 100,000 has been budgeted for organising this event.

Budgeted expenses for 'Linking policy and practice' are approximately € 514,000 higher than the actuals for 2010. The Foundation plans to increase its European Neighbourhood programme significantly in 2011, both by prolonging existing programmes and starting new programmes, assisted by the obtaining of external sponsorships. In comparison with the actuals for 2010, the 2011 European Neighbourhood programme budget has been increased by approximately € 430,000. The budgeted activities relating to Advocacy and Networking have been increased by € 80,000 in comparison with the actuals for 2010.

Budgeted expenses for 'Connecting knowledge' are comparable with the actual expenses for 2010. Research and Development will increase its efforts in relation to the Narrative thematic focus, while ECF Digital expenses (including LabforCulture) have been decreased by € 44,000.

Budgeted Governance expenses are € 123,000 lower than the actual expenses for 2010. Costs were incurred in 2010 for finalising the strategic reorientation; such costs are not anticipated for 2011.

General administration is lower than the 2010 actuals. For 2011 no extraordinary expenses have been taken into account.

The 2011 budget shows a deficit of € 336,600. In its December 2010 meeting, the Board approved that the deficit would be balanced by the surplus of € 359,070 arising from the year 2010.

Arent A. Foch, *Treasurer*



Amsterdam, 7 June 2011

BUDGET 2011

(ALL AMOUNTS IN EURO)

	Budget 2011 approved by Board	Actuals 2010
INCOME		
Prins Bernhard Cultuurfonds *	4,912,500	5,004,403
Other Third party income	610,000	379,205
Total Third party income	5,522,500	5,383,608
Government income	342,000	369,592
Income from investments	355,000	716,321
Other income	-	8,554
Total Income	6,219,500	6,478,075
EXPENSES		
Committed to purpose		
Engaging through culture	2,962,492	2,591,059
Linking policy and practice	1,972,213	1,458,189
Connecting knowledge	974,609	975,945
Subtotal committed to purpose	5,909,314	5,025,193
Third party income costs	120,261	50,644
Investments costs	55,000	102,734
Subtotal	175,261	153,378
Communications	197,713	436,662
Governance	117,495	241,154
General administration	156,317	262,618
Subtotal management and administration	471,525	940,434
Total expenses	6,556,100	6,119,005
Surplus / (Deficit)	<u>(336,600)</u>	<u>359,070</u>

Budget 2011 consists of the financial data of the European Cultural Foundation only.

* Contribution – via the Prins Bernhard Cultuurfonds – from the BankGiro Loterij, the Lotto and the Nationale Instant-Loterij.

BALANCE SHEET EUROPEAN CULTURAL FOUNDATION AS PER 31 DECEMBER 2010

(AFTER APPROPRIATION OF THE RESULT)

(ALL AMOUNTS IN EURO)

	Ref	31 Dec 2010	31 Dec 2009
ASSETS			
Tangible fixed assets	1		
Premises		71,911	69,920
Refurbishment		20,305	32,379
Furniture and equipment		182,749	87,377
		274,965	189,676
Financial fixed assets	2		
Bonds		8,706,234	7,579,129
Shares		2,306,552	1,442,986
		11,012,786	9,022,115
Current assets	3		
Accounts receivable		1,151,367	1,268,897
Deposits, Cash	4		
Cash and bank balances		1,956,975	3,114,803
		<u>14,396,093</u>	<u>13,595,491</u>
LIABILITIES			
Reserves	5		
General reserve		10,949,568	10,590,498
Revaluation reserve		136,398	303,547
		11,085,966	10,894,045
Current liabilities	6		
Received in advance		193,163	167,357
Grants payable		1,357,660	1,249,317
Accounts payable		1,759,304	1,284,772
		3,310,127	2,701,446
		<u>14,396,093</u>	<u>13,595,491</u>

STATEMENT OF INCOME AND EXPENSES EUROPEAN CULTURAL FOUNDATION

(ALL AMOUNTS IN EURO)

	Ref	Actuals 2010	Budget 2010	Actuals 2009
INCOME				
Prins Bernhard Cultuurfonds *	7	5,004,403	4,713,000	5,070,602
Other Third party income	8	379,205	519,000	637,682
Total Third party income		5,383,608	5,232,000	5,708,284
Government income	9	369,592	528,000	376,897
Income from investments	10	716,321	545,000	733,165
Other income		8,554	-	300,644
Total Income		6,478,075	6,305,000	7,118,990
EXPENSES				
Committed to purpose	11			
Engaging through culture		2,591,059	2,482,954	2,940,565
Linking policy and practice		1,458,189	1,426,653	1,274,336
Connecting knowledge		975,945	1,321,464	644,578
Subtotal committed to purpose		5,025,193	5,231,071	4,859,479
Third party income costs	12	50,644	160,608	88,363
Investment costs	10	102,734	55,000	10,685
Subtotal		153,378	215,608	99,048
Communications	13	436,662	301,070	249,582
Governance	14	241,154	140,944	205,980
General administration	15	262,618	112,307	501,366
Subtotal management and administration		940,434	554,321	956,928
Total expenses		6,119,005	6,001,000	5,915,455
Surplus / (Deficit)		<u>359,070</u>	<u>304,000</u>	<u>1,203,535</u>
Appropriation of the result				
(Withdrawal from)/Addition to Reserve for LabforCulture		-	-	(59,034)
(Withdrawal from)/Addition to the General Reserve		359,070	304,000	1,262,569

* Contribution – via the Prins Bernhard Cultuurfonds – from the BankGiro Loterij, the Lotto and the Nationale Instant-Loterij.

CASH FLOW STATEMENT

EUROPEAN CULTURAL FOUNDATION

(ALL AMOUNTS IN EURO)

The cash flow statement is drawn up according to the indirect method. The cash and cash equivalents have decreased by € 1,157,828 compared to 2009. The difference between 2010 and 2009 can be explained as follows:

	Actuals 2010	Actuals 2009
Cash flow from operating activities		
Result	359,070	1,203,535
Adjustments for:		
Depreciation tangible fixed assets	45,354	66,917
Movements in accounts receivable	117,530	263,098
Movements in short-term liabilities	608,681	382,688
Cash flow from operating activities	1,130,635	1,916,238
Cash flow from investment activities		
Additions to tangible fixed assets	(130,643)	(52,592)
Movements in financial fixed assets	(2,157,820)	241,448
Cash flow from investment activities	(2,288,463)	188,856
Movements in cash and cash equivalents	(1,157,828)	2,105,094
Cash and cash equivalents at the start of the year	3,114,803	1,009,710
Cash and cash equivalents at the end of the year	1,956,975	3,114,803
Movements in cash and cash equivalents	<u>(1,157,828)</u>	<u>2,105,093</u>

ACCOUNTING PRINCIPLES

GENERAL

ECF is an operating and grant-giving foundation. Its core income is received from the Prins Bernhard Cultuurfonds. Other income derives from sponsors and subsidies and from its financial assets.

Grants are awarded on the basis of projects submitted by third parties. Programmes are run (whether by ECF alone or in partnership with others) according to the priorities and the development strategy of ECF.

Assets and liabilities are included at their face values unless stated otherwise. Amounts in foreign currencies are converted into Euro at the year-end rates. Transactions in foreign currencies are recorded using the rates of exchange ruling at the date of the transactions. Gains or losses on transactions are included in the statement of income and expenditure.

COMPARISON WITH PREVIOUS YEARS

These financial statements are prepared in accordance with accounting principles generally accepted in the Netherlands (Guideline 650 of the 'Richtlijnen voor de jaarverslaggeving'). The comparative financial statements 2009 have been restated accordingly as they, per 31 December 2009, were prepared in accordance with Guideline 640 (of the 'Richtlijnen voor de jaarverslaggeving'). The objective of Guideline 650 is to give a better insight into the costs of the organisation and expenditures of the resources in relation to the objectives for which these funds were brought together. In addition, the Guideline gives better insight in the outcome and results of the activities of fundraising institutions.

In accordance with Guideline 650 bonds are stated at market value at year-end, whilst

until the year 2009 bonds were stated at par value or lower market value. According to Guideline 650 unrealized gains and losses are accounted for in a revaluation reserve. For reasons of comparison the financial statements 2009 are restated accordingly. The impact on the financial fixed assets and reserves can be specified as follows:

	31 December 2010	31 December 2009
Bonds stated at par value or lower market value (Guideline 640)	8,569,836	7,275,582
Revaluation	136,398	303,547
Bonds stated at market value (Guideline 650)	<u>8,706,234</u>	<u>7,579,129</u>
Reserves in accordance with Guideline 640	10,949,568	10,590,498
Revaluation on reserve	136,398	303,547
Reserves in accordance with Guideline 650	<u>11,085,966</u>	<u>10,894,045</u>

The valuation of other assets and liabilities remain unchanged from the previous year. According to Guideline 650 Third party income and Government income are shown separately. Additionally Income from investments is shown net of Investment costs.

TANGIBLE FIXED ASSETS

Premises (75% of the value of the building Jan van Goyenkade 5, Amsterdam: the other 25% of the building is owned by the Praemium Erasmianum Foundation), refurbishment, furniture and equipment are valued at cost less accumulated depreciation. Investments of less than € 500 are not capitalized. In 2010 the depreciation of computer equipment had been changed from 33% to 20% per year. The depreciation of the computer equipment is recalculated accordingly. This has been done as the lifetime of computer equipment is more than three years. 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 funds are stated at market value at year-end. Realized and unrealized gains and losses are accounted for in the statement of income and expenditure.

Bonds are stated at market value at year-end, whilst until the year 2009 bonds were stated at par value or lower market value. Unrealized gains and losses are accounted for in a revaluation reserve. Realized gains and losses are recognized in the statement of income and expenditure. For reasons of comparison the financial statements 2009 are restated accordingly.

RECOGNITION OF INCOME

Income is recognized on receipt of letters from the Prins Bernhard Cultuurfonds stating how much it has received from the BankGiro Loterij, the Lotto and the Nationale Instant-

Loterij. According to an agreement between the two organizations, 25% of all lottery income of the Prins Bernhard Cultuurfonds is passed on to ECF.

Other Third party and governmental income is recognized on confirmation by third parties and allocated to the period in which the spending occurs.

RECOGNITION OF EXPENSES

In general, expenses are charged to cost centres, based on actual expenses per project. Operational expenses are recognized as soon as they can be estimated and are legally enforceable by third parties because of contracts or externally communicated commitments.

The amount of Grants allocated is the amount awarded to third parties in writing during 2010. Support expenses are recognized in the period in which the related activities took place, if they can be estimated at the book-closing date. Salary costs are allocated to cost centres on the basis of time-writing by the employees. From 2009, 'General administration costs' are reallocated to the activities of the Foundation on the basis of the 'activity-based costing' principle by means of a combination of carefully defined distribution formulas.

Third party income costs mainly consists of salary costs and communication costs. The salary costs are allocated on the basis of time-writing by the employees (see costs allocation on page 70).

CONTINGENT LIABILITIES

The European Cultural Foundation is a small legal entity, which has adopted a defined benefit pension scheme, dealt with as a defined contribution. Small entities do not have to specify debts and provisions related to the pension costs according to Article 396 of

Book 2 parts 3 and 5 of the Netherlands Civil Code. Accordingly, the liabilities of the Foundation do not give a complete overview of all liabilities in relation to the applicable reporting guideline 271.

90% SPENDING RULE

ECF is committed to spending (expenses minus sponsorship income) at least 90% of its total lottery income on its activities. Based on the average lottery income of the previous three years. ECF has complied with this rule in 2010.

NOTES TO THE BALANCE SHEET AS PER 31 DECEMBER 2010

(ALL AMOUNTS IN EURO)

TANGIBLE FIXED ASSETS (REF 1)

	Premises	Refurbishment	Furniture & equipment	Total
Historical cost				
Balance at 31 December 2009	173,093	302,457	440,325	915,875
Items no longer in use	-	-	(40,715)	(40,715)
Additions 2010	5,976	3,783	120,884	130,643
Balance at 31 December 2010	179,069	306,240	520,494	1,005,803
Depreciation				
Balance at 31 December 2009	103,173	270,078	352,948	726,199
Items no longer in use	-	-	(40,715)	(40,715)
Depreciation 2010	3,985	15,857	25,512	45,354
Balance at 31 December 2010	107,158	285,935	337,745	730,838
Book value at 31 December 2009	69,920	32,379	87,377	189,676
Book value at 31 December 2010	<u>71,911</u>	<u>20,305</u>	<u>182,749</u>	<u>274,965</u>

The additions 2010 mainly consists of the transition of the IT-network, new computer equipment and software (€ 85,000)

FINANCIAL FIXED ASSETS (REF 2)

	Bonds	Shares	Total
Balance at 31 December 2009	7,579,129	1,442,986	9,022,115
Acquisitions	5,730,001	1,318,358	7,048,359
Sales	(4,663,389)	(649,904)	(5,313,293)
Revaluations realised	119,982	15,695	135,677
Revaluations unrealised	(59,489)	179,417	(119,928)
Balance at 31 December 2010	<u>8,706,234</u>	<u>2,306,552</u>	<u>11,012,786</u>

The compilation of the portfolio is as follows.

	As per 31 December 2010		As per 31 December 2009	
Bonds	67.1%	8,706,234	62.4%	7,579,129
Shares	17.8%	2,306,552	9.7%	1,179,989
Real estate	0.0%	-	2.2%	262,997
Liquid funds	15.1%	1,956,975	25.7%	3,114,803
	100.0%	<u>12,969,761</u>	100.0%	<u>12,136,918</u>

Based on the level of the reserves of ECF (€ 11.1 million), the Foundation is not exposed to direct credit risks or liquidity risks. The retention of the securities is based on the continued conservative investment strategy. From January 2010, the management of the investment portfolio has been transferred from ABN Amro to the independent advisors, Wealth Management Partners N.V., Amstelveen.

CURRENT ASSETS (REF 3)

The details of the accounts receivable are as follows:

	31 December 2010	31 December 2009
Prins Bernard Cultuurfonds (BankGiro Loterij)	779,421	761,255
Interest to receive	56,903	177,164
Programme sponsorship income	229,767	247,033
Others	85,276	83,445
	<u>1,151,367</u>	<u>1,268,897</u>

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

DEPOSITS AND CASH (REF 4)

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

RESERVES (REF 5)

	General reserve	Revaluation reserve	Total
Balance as per 1 January 2010	10,590,498	303,547	10,894,045
Additions	359,070	-	359,070
Withdrawals	-	(167,149)	(167,149)
Balance as per 31 December 2010	<u>10,949,568</u>	<u>136,398</u>	<u>11,085,966</u>

There are no limitations on the disposability of the General Reserve. The General Reserve is readily available for use by the European Cultural Foundation as required. The General Reserve ensures the continuity of the Foundation, both as a buffer against income fluctuations and - through investment in low-risk financial assets - as a source of investment income. The revaluation reserve is a result of the revaluation of the bonds against market value.

CURRENT LIABILITIES (REF 6)

The Grants payable are partly long-term and partly short-term. They have been awarded for the period 2006-2010. According to the procedure, the projects should be finalised within a maximum of two years after the grant date; in specific cases this term may be extended on the approval of ECF management.

The amount grants payable as per balance sheet date consists of:

	31 December 2010	31 December 2009
2005/2006	-	22,312
2007	2,500	103,265
2008	36,598	223,078
2009	416,986	900,662
2010	901,576	-
	<u>1,357,660</u>	<u>1,249,317</u>

The details of the accounts payable are as follows:

	31 December 2010	31 December 2009
Taxes and social premiums	78,466	94,225
Other personnel costs	104,476	107,929
Contractual obligations	869,064	480,387
Others	707,298	602,231
	<u>1,759,304</u>	<u>1,284,772</u>

LIQUIDITY / CURRENT RATIOS

Current Assets (including Liquid Funds)

	31 December 2010	31 December 2009	31 December 2008
Current assets	3,080,342	4,383,700	2,541,705
Current liabilities	3,310,127	2,701,446	2,318,758
Liquidity	0.94	1.62	1.10

The composition of the current assets has developed as follows:

	31 December 2010	31 December 2009	31 December 2008
Current assets	1,151,367	1,268,897	1,531,995
Liquid funds	1,956,975	3,114,803	1,009,710
Total current assets	<u>3,108,342</u>	<u>4,383,700</u>	<u>2,541,705</u>
Liquid funds in % Total	64%	71%	40%

NOTES TO THE STATEMENT OF INCOME AND EXPENSES IN 2010

(ALL AMOUNTS IN EURO)

INCOME FROM PRINS BERNHARD CULTUURFONDS (REF 7)

	Actuals 2010	Budget 2010	Actuals 2009
BankGiro Loterij	3,441,285	3,405,000	3,481,367
Lotto	1,398,757	1,138,000	1,425,195
Nationale Instant-Loterij	164,361	170,000	164,040
Total income Prins Bernhard Cultuurfonds	<u>5,004,403</u>	<u>4,713,000</u>	<u>5,070,602</u>

The ECF has a longstanding partnership with the the Prins Bernhard Cultuurfonds, as a result of which ECF receives an annual financial contribution - via the Prins Bernhard Cultuurfonds - from the BankGiro Loterij, the Lotto and the Nationale Instant-Loterij. In 2010 this represented 77% of the Foundation's income.

OTHER THIRD PARTY INCOME (REF 8)

	Actuals 2010	Actuals 2009
HIVOS	0	100,000
Foundation Open Society Institute (OSI-Zug)	50,000	77,320
Foundation Open Society Institute, Montenegro	0	7,000
Kosova Foundation for Open Society	8,000	7,274
Open Society Fund Bosnia and Hercegovina	0	7,291
Fund for an Open Society Serbia	8,138	7,701
Foundation Open Society Institute, Macedonia	6,800	0
The Federal Agency for Civic Education, Bonn	0	13,778
Boeing	38,902	60,510
VandenEnde Foundation	0	10,000
Amsterdams Fonds voor de Kunst	0	25,000
Herbert-Batliner-Europa Preis	30,000	0
UNICEF	0	4,500
ACLEU	0	50,000
Rabobank Foundation	50,000	50,000
Stiftelsen Riksbankens Jubileumsfond	0	61,964
Stiftelsen Riksbankens Jubileumsfond, CPRA	15,558	15,541
Fondazione Cariplo	0	10,000
Stiftelsen framtidens kultur	0	14,600
Open Society Institute Assistance Foundation, STEP Beyond mobility fund	66,807	15,203
Compagnia di San Paulo	100,000	100,000
Stichting Doen	5,000	0
Total Third party income	<u>379,205</u>	<u>637,682</u>

GOVERNMENT INCOME (REF 9)

	Actuals 2010	Actuals 2009
Ministry of Foreign Affairs, the Netherlands, Matra, Turkey	161,718	145,215
EU Delegation to Russia	(1,487)	80,382
Ministry of Foreign Affairs, the Netherlands, Matra, Moldova	59,875	108,542
Ministry of Education, Culture and Science, the Netherlands	50,000	-
Ministry of Education, Culture and Science, the Netherlands	-	20,000
European Commission, DG for Education and Culture	-	(9,496)
Ministry of Foreign Affairs of the Republic of Slovenia	50,000	-
Ministry of Culture and National Heritage, Poland	19,960	19,254
Ministry of Culture, Spain	25,000	13,000
EU, Neighbourhood placement Scheme	4,526	-
Total Government income	<u>369,592</u>	<u>376,897</u>

INTEREST AND DIVIDENDS (REF 10)

	Actuals 2010	Actuals 2009
Interest from bank accounts	41,549	41,215
Interest from bonds	210,283	315,998
Realised revaluations bonds	282,807	580
Unrealised revaluations bonds	(55,165)	60,789
Paid (dis)agio	-	(3,150)
	<u>437,925</u>	<u>374,217</u>
Dividends	41,664	58,453
Realised revaluations shares	15,766	2,259
Unrealised revaluations shares	179,417	257,021
	<u>236,847</u>	<u>317,733</u>
	<u>716,321</u>	<u>733,165</u>

The European Cultural Foundation has outsourced the management of its investment portfolio. The investment partners are actively involved on the basis of the investment policy established by the Foundation. In 2010 the investment portfolio has been restructured. The bank charges of € 58,130 are mainly the result of costs related to the restructuring of the investment portfolio.

Costs of investments are:

	Actuals 2010	Actuals 2009
Bank charges related to bonds and shares	58,130	10,685
Fees Wealth Management Partners	44,604	-
	<u>102,734</u>	<u>10,685</u>

Expenses

COMMITTED TO PURPOSE (REF 11)

	Actuals 2010	Budget 2010	Actuals 2009
Grants activities	1,366,343	1,303,527	1,792,699
Mobility programme	146,874	147,425	80,085
Youth and Media programme	664,547	739,526	814,750
Routes Princess Margriet Award and other events	413,295	292,476	253,031
Total costs Engaging through culture	2,591,059	2,482,954	2,940,565
European Neighbourhood programme	1,021,368	927,460	1,024,046
Programmatic grants neighbourhood	182,000	100,000	-
Advocacy and networking	254,821	399,193	250,290
Total costs Linking policy and practice	1,458,189	1,426,653	1,274,336
Research and development	407,544	369,535	-
ECF digital, including LabforCulture	521,249	908,187	616,769
Publications	47,152	43,742	27,809
Total costs Connecting knowledge	975,945	1,321,464	644,578
Total Committed to purpose	<u>5,025,193</u>	<u>5,231,071</u>	<u>4,859,479</u>

THIRD PARTY INCOME COSTS (REF 12)

The third party income costs mainly consist of personnel costs. These personnel costs are allocated on the basis of time-writing by the employees (see page 70).

Ratios:

	Actuals 2010	Actuals 2009
Other Third party income and government income	748,797	1,014,579
Third party income costs	50,644	83,363
% Third party income costs	6.8 %	8.7 %

COMMUNICATIONS (REF 13)

	Actuals 2010	Budget 2010	Actuals 2009
General information	157,087	84,000	47,244
PR & Promotion	70,175	35,000	9,476
Database	6,962	11,000	30,048
General administration costs	24,555	17,831	27,465
Salary costs	177,883	153,239	135,349
	<u>436,662</u>	<u>301,070</u>	<u>249,582</u>

GOVERNANCE (REF 14)

	Actuals 2010	Budget 2010	Actuals 2009
Board/Advisory council meetings	70,320	30,000	33,570
Organisational development	104,586	45,000	85,552
General administration costs	10,971	7,930	12,774
Salary costs	55,277	58,014	74,084
	<u>241,154</u>	<u>140,944</u>	<u>205,980</u>

GENERAL ADMINISTRATION (REF 15)

	Actuals 2010	Budget 2010	Actuals 2009
Computerisation	12,188	13,328	12,255
Financial & personnel administration	4,443	2,452	6,239
Depreciation	10,048	14,061	11,932
Housing, utilities, other expenses	8,065	7,919	17,654
Salary costs	87,186	74,547	72,225
	<u>121,930</u>	<u>112,307</u>	<u>120,305</u>
Termination of employment contracts	140,688	-	381,061
	<u>262,618</u>	<u>112,307</u>	<u>501,366</u>

	Actuals 2010	Budget 2010	Actuals 2009
Salaries	1,272,224	1,275,713	1,338,054
Social charges	159,657	129,500	154,044
Pension costs	264,734	374,000	366,781
Termination of employment contracts	140,688	-	381,061
	<u>1,837,303</u>	<u>1,779,213</u>	<u>2,239,940</u>

In the year 2010 the total remuneration of the director was € 139,079 which includes holiday allowance, 13th month and pension premium.

COSTS ALLOCATION

	Engaging through culture	Linking policy and practice	Connecting knowledge	Costs third party income	Costs investments	Communications	Governance	General administration	Total costs 2010
Direct costs									
Grants 2010	1,129,443	182,000	-	-	-	-	-	-	1,311,443
Grants not taken up	(59,633)	-	-	-	-	-	-	-	(59,633)
Partnerships and outsourced activities	890,395	846,091	437,464	-	-	-	-	-	2,173,950
Support costs									
Personnel costs	504,537	365,183	479,227	27,322	-	177,883	55,277	227,874	1,837,303
Communication costs	-	-	-	21,461	-	234,222	-	-	255,683
Governance	-	-	-	-	-	-	174,905	-	174,905
Other general costs	126,317	64,915	59,254	1,861	102,734	24,557	10,972	34,744	425,354
Total	<u>2,591,059</u>	<u>1,458,189</u>	<u>975,945</u>	<u>50,644</u>	<u>102,734</u>	<u>436,662</u>	<u>241,154</u>	<u>262,618</u>	<u>6,119,005</u>

In 2010 an amount of € 59,633 of grants payable was released from grants payable and has been deducted from the direct costs as 'Grants not taken up'.

Personnel costs are allocated to activities on the basis of time-writing by the employees. General administration costs are reallocated to the activities of the Foundation on the basis of the 'activity-based costing' principle by means of a combination of carefully defined distribution formulas.

CONSOLIDATED BALANCE SHEET AS PER 31 DECEMBER 2010

(AFTER APPROPRIATION OF THE RESULT)

(ALL AMOUNTS IN EURO)

	Ref.	31 Dec 2010	31 Dec 2009
Assets			
Tangible fixed assets			
Premises		71,911	69,920
Refurbishment		20,305	32,379
Furniture and equipment		182,749	87,377
		274,965	189,676
Financial fixed assets			
	16		
Bonds		11,381,527	10,268,626
Shares		2,306,552	1,442,986
		13,688,079	11,711,612
Currents assets			
Accounts receivable		1,171,440	1,329,743
Deposits, Cash			
Cash and bank balances		2,315,529	3,318,880
		<u>17,450,013</u>	<u>16,549,911</u>
Liabilities			
Reserves			
	17		
General reserve		14,001,896	13,379,383
Revaluation reserve		232,020	543,956
		14,233,916	13,923,339
Current liabilities			
Received in advance		193,163	167,357
Grants payable		1,357,660	1,249,317
Accounts payable		1,665,274	1,209,898
		3,216,097	2,626,572
		<u>17,450,013</u>	<u>16,549,911</u>

CONSOLIDATED STATEMENT OF INCOME AND EXPENSES

(ALL AMOUNTS IN EURO)

	Actuals 2010	Actuals 2009
INCOME		
Prins Bernhard Cultuurfonds *	5,004,403	5,070,602
Other Third party income	379,205	637,682
Total Third party income	5,383,608	5,708,284
Government income	369,592	376,897
Income from investments	975,908	874,823
Other income	31,870	26,245
Total Income	6,760,978	6,986,249
EXPENSES		
Committed to purpose		
Engaging through culture	2,591,059	2,940,565
Linking policy and practice	1,458,189	1,274,336
Connecting knowledge	975,945	644,578
Subtotal committed to purpose	5,025,193	4,859,479
Third party income costs	50,644	88,363
Investment costs	118,452	14,839
Subtotal	169,096	103,202
Communications	436,662	249,582
Governance	241,154	205,980
General administration	266,360	505,389
Subtotal management and administration	944,176	960,951
Total expenses	6,138,465	5,923,632
Surplus / (Deficit)	<u>622,513</u>	<u>1,062,617</u>
Appropriation of the result (Withdrawal from)/Addition to the General Reserve	<u>622,513</u>	<u>1,062,617</u>

* Contribution – via the Prins Bernhard Cultuurfonds – from the BankGiro Loterij, the Lotto and the Nationale Instant-Loterij.

ACCOUNTING PRINCIPLES CONSOLIDATED FINANCIAL STATEMENTS

GENERAL

The consolidated balance sheet consists of the financial data of the European Cultural Foundation, the Stichting Voorzieningsfonds Pensioengerechtigden Binnenland van de Fondation Européenne de la Culture and Stichting Voorzieningsfonds Pensioengerechtigden Buitenland van de Fondation Européenne de la Culture. The objective of the Stichtingen Voorzieningsfondsen is to refund costs of remunerations given by the European Cultural Foundation based on articles concerning supplementary pension allowances in the pension scheme of the ECF.

The consolidated financial statements have been drawn up according to the same recognition and measurement principles as used in the Foundation's financial statement (see page 59 to page 61).

NOTES TO THE CONSOLIDATED BALANCE SHEET AS PER 31 DECEMBER 2010

(ALL AMOUNTS IN EURO)

FINANCIAL FIXED ASSETS (REF 16)

	Bonds	Shares	Total
Balance at 31 December 2009	10,268,626	1,442,986	11,711,612
Acquisitions	6,899,741	1,318,358	8,218,099
Sales	(5,868,325)	(649,904)	(6,518,229)
Revaluations realised	8,065	7,919	167,526
Revaluations unrealised	87,186	74,547	109,071
Balance at 31 December 2010	<u>11,381,527</u>	<u>2,306,552</u>	<u>13,688,079</u>

RESERVES (REF 17)

	General reserve	Revaluation reserve	Total
Balance as per 31 December 2009	13,379,383	543,956	13,923,339
Additions	622,513	-	622,513
Withdrawals	-	(311,936)	(311,936)
Balance as per 31 December 2010	<u>14,001,896</u>	<u>232,020</u>	<u>14,223,916</u>

NOTES TO THE CONSOLIDATED STATEMENT OF INCOME AND EXPENSES

(ALL AMOUNTS IN EURO)

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

	Actuals 2010	Actuals 2009
Additional income from investments	259,587	141,658
Additional investment costs	(15,718)	(4,154)
One-off donation	-	(311,936)

These differences are a result of the objective of the Stichtingen Voorzieningsfondsen as mentioned on page 73.

In the year 2009 the Foundation received a one-off donation from the Stichting Voorzieningsfonds Pensioengerechtigden Buitenland amounting to € 300,000.

SUPPLEMENTARY INFORMATION

APPROPRIATION OF RESULT

The result for the year is at the disposal of the Board. The surplus for the year 2010 has been added to the General Reserve. This has already been reflected in these financial statements.

EVENTS AFTER THE BALANCE SHEET DATE

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

INDEPENDENT AUDITOR'S REPORT

TO: THE BOARD OF THE EUROPEAN CULTURAL FOUNDATION

We have audited the accompanying financial statements 2010 as set out on page 56 to page 75 of the Annual Report 2010 of the European Cultural Foundation, Amsterdam, which comprise the foundation and consolidated balance sheet as at 31 December 2010, the foundation and consolidated statement of income and expenses for the year then ended and the notes, comprising a summary of accounting policies and other explanatory information.

BOARD'S RESPONSIBILITY

The Board is responsible for the preparation and fair presentation of these financial statements in accordance with the Guideline for annual reporting 650 'Charity organisations' of the Dutch Accounting Standards Board. Furthermore, the management is responsible for such internal control as it determines is necessary to enable the preparation of the financial statements that are free from material misstatement, whether due to fraud or error.

AUDITOR'S RESPONSIBILITY

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with Dutch law, including the Dutch Standards on Auditing. This requires that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the foundation's

preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the foundation's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the Board, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

OPINION

In our opinion, the financial statements give a true and fair view of the financial position of the European Cultural Foundation as at 31 December 2010, and of its result for the year then ended in accordance with the Guideline for annual reporting 650 'Charity organisations' of the Dutch Accounting Standards Board.

Amsterdam, 7 June 2011

PricewaterhouseCoopers Accountants N.V.

J.L. Sebel RA

THE EUROPEAN CULTURAL FOUNDATION IS GRATEFUL FOR THE LONGSTANDING PARTNERSHIP WITH THE PRINS BERNHARD CULTUURFONDS



As a result of this partnership ECF thankfully acknowledges the annual financial contribution – via the Cultuurfonds – from the BankGiro Loterij, the Lotto and the Nationale Instant-Loterij.

The Foundation would like to thank the following partners in ECF initiatives in 2010:

BALKAN INCENTIVE FUND FOR CULTURE

Foundation Open Society Institute (OSI-Zug)

Foundation Open Society Institute, Macedonia

Foundation Open Society Institute, Serbia

HIVOS (Dutch Humanist Institute for Cooperation with Developing Countries)

Kosova Foundation for Open Society

Ministry of Foreign Affairs, Republic of Slovenia

YOUTH & MEDIA PROGRAMME

Boeing

Herbert-Batliner-Europa Preis

ECF ROUTES PRINCESS MARGRIET AWARD

Ministry of Education, Culture and Science and Ministry of Foreign Affairs, the Netherlands (for prize money awarded in 2011)

Rabobank Foundation, the Netherlands

EUROPEAN NEIGHBOURHOOD PROGRAMME

Stichting Doen

- Event Bimhuis 'Kinan Azmeh with Hewan & Friends'

European Commission Education, Audiovisual and Cultural Executive Agency (EACEA)

- Tandem placement scheme Ukraine/Moldova

Ministry of Foreign Affairs, the Netherlands, Matra programme

- Turkey and Moldova projects

CULTURAL POLICY RESEARCH AWARD

Stiftelsen Riksbankens Jubileumsfond, Sweden

STEP BEYOND TRAVEL GRANTS

Open Society Institute Assistance Foundation, Arts and Culture Network Programme

LABFORCULTURE

Compagnia di San Paolo, Italy

Ministry of Culture, Spain

Ministry of Culture and National Heritage, Poland

COLOPHON

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Jan van Goyenkade 5, 1075 HN Amsterdam, t + 31 20 573 3868, f + 31 20 675 2231, eurocult@eurocult.org, www.eurocult.org

