



EUROPEAN
CULTURAL
FOUNDATION

Annual Report 2011

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Foreword by the President

Visualising Europe

Culture and cultural innovation have the power to inspire creative thinking. They have the power to open our minds when we are faced with new challenges or times of insecurity. Art and artists can help us imagine a new future and a new direction. They have the ability to revitalise and renew old ideas and transform them to fit our times.

Developments around the globe make us acutely aware that we are indeed facing new challenges. Take sustainability: artists may not offer concrete solutions for the problems at hand, but their viewpoints and visualisations can stimulate fresh thinking and lead us to look at issues from a different perspective. Or take Europe: instead of using abstract notions, we need to see, touch and feel what Europe is all about, what the people living in Europe feel, think and hope for. ECF supports artists, artistic expressions and cultural change-makers who present innovative alternatives to the status quo and who visualise a different future for Europe.

We aim to contribute to a different future by aligning with others and by concentrating on our role as a catalyst, further empowering artists and their networks. Partnership is a crucial factor in everything we do. In 2011 it played an important role in expanding the reach and impact of our Doc Next Network. Local networks in the Netherlands, Poland, Spain, Turkey and the United Kingdom connected with local partners and with each other across the continent, thereby enlarging and benefiting much broader communities. Doc Next Network is in fact transforming into a European network that acts as a catalyst for change among young media makers. Similarly, within our European Neighbourhood programme, we focused on facilitating collaboration between active change-makers in various European countries, helping them to scale up their actions. The new Tandem exchange programme in the Neighbourhood programme is a good example of how cultural operators – such as curators, theatre makers and festival managers - from EU countries connect with their counterparts in Moldova, Turkey



HRH Princess Laurentien of the Netherlands

and Ukraine, enabling them to actively exchange knowledge and obtain fresh insights for addressing common concerns and issues.

Art and culture provoke unconventional thinking and unconventional approaches. ECF helps to amplify this and advocates for a Europe that manifests itself through exchanges across borders, between generations, among both thinkers and doers. We will continue with our partnership approach in 2012, by building on lessons learned in 2011 and will keep focused on concrete results. We strive to enhance and strengthen existing partnerships and create promising new ones in all of the areas in which we are active, such as advocating for culture, giving grants and running programmes on different themes with a broad European impact.

Our work is inspired and driven by the many valuable contributions of our numerous partner organisations in over 50 countries across Europe. And closer to home, we greatly appreciate our ongoing partnership with the Prins Bernhard Cultuurfonds and, through them, the financial support of the Dutch Lotteries which continues to be of great value to our work.

The uncertainty and challenges citizens across Europe are facing may spur short-term thinking. But now more than ever before, we must keep our focus firmly fixed on the future and the long-term. By taking the lead and working together with others, we can rise to the challenges and address even the toughest of issues. Together, we are more.

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

Director's report

ECF was founded by visionaries who believed that art and culture is one of the pillars upon which Europe should be built. Now, almost 60 years later, with shifting social, economic and environmental realities that are exerting enormous pressures on people across Europe, many question how art and culture could possibly contribute to addressing these issues. On the contrary, we know that art and culture can tap into a power that has enormous potential: the power of people, the power of community and the power of imagining a different future together.



Katherine Watson
Director of the
European Cultural Foundation



Wolfgang Petritsch
Chair of the
European Cultural Foundation

Cultural catalyst

ECF believes that culture is one of the pillars on which robust and sustainable communities are built. It is also why ECF is convinced that we must work hand-in-hand with social innovators who work across sectors, as we do in Poland, for instance, with the Association 'e'. This organisation enables young artists to develop their skills and share them with younger generations, bridging gaps in age and social backgrounds. Together, ECF and 'e' organise workshops as part of the Doc Next Network. This gives young filmmakers and photographers opportunities to showcase their work in Poland and abroad. Here, ECF acts as a cultural catalyst: contributing to local initiatives, linking them to European partners, providing the encouragement and means to help them flourish and become embedded in society. We are committed to investing in people, projects, organisations, ideas and communities that contribute to lasting impact and we will increasingly work in this way during the coming years.

In this, our Annual Report 2011, we look back at the past year and take a brief look at its impact on our activities and plans for 2012. We have chosen a new way of presenting this information: our Annual Report is now available as a PDF download, accompanied by a summary that is published online and in print. This new approach is in line with our overall objective to use resources such as paper wisely and to avoid unnecessary waste.

Narratives for Europe

As the third year in a four-year plan focused on "Narratives for Europe", 2011 built on our previous themes of "Diversity, the Power of Culture" (2005-2008) and the "Enlargement of Minds" (2002-2004). Narratives for Europe set out to rise to the challenge that Europe needs new narratives. There is an increasing gap between people and the project Europe that must urgently be bridged. We have not been seeking a "mega" or singular narrative, but instead strive to gather, weave together, share and amplify the many new narratives that are being written all around us, everyday. The objectives we set for 2011 were to:

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

New programmes established in 2010 were bearing much fruit in 2011. Our work in the European Neighbourhood attracted the partnership of the Mercator Stiftung. This allowed us to expand the Tandem project in Turkey, building on years of work with local partners. It also enabled us to outsource the placement scheme to MitOst – an organisation with a great deal of experience in such schemes. The Youth and Media programme built on ECF's ability to galvanise diverse partners working towards a shared objective. This small network has become a force to be reckoned with and a key contributor to the discourse around media usage and the links between the burgeoning user-generated media, citizen journalism and mainstream media.

Plans for a thought-provoking culminating event for "Narratives for Europe" began to take shape in 2011 and programming is underway. 2011 also saw ECF making significant strides in the digital arena. One of the highlights was the launch of ECF Labs, taking forward the learning from and the sound base of LabforCulture and linking it to ECF's array of programmes and activities. We will focus our efforts on further expanding and enhancing this in 2012, to ensure a community-driven and participatory online space, making what we do more visible and accessible to all.

In 2011 we renewed our long-standing partnership with the Prins Bernhard Cultuurfonds. We have strengthened the connections between our two foundations at the Board, management and operational levels and we look forward to further deepening our shared commitment to the integral role that culture plays in our contemporary societies by developing joint initiatives. It is through the Prins Bernhard Cultuurfonds that our annual funding from Dutch lotteries is secured and for this, we are exceedingly grateful. Nevertheless we are determined to diversify our funding sources in the coming years and to widen the group of funding partners supporting ECF's work.

Finally, 2011 was an unpredictable year and 2012 promises to be equally dynamic. These might be challenging times, but take a closer look and you will see that they are also brimming with potential. It is time to step up and take a stand, to support innovative change makers in their communities at a time when positive change is urgently needed. As Lilian Fellmann phrased it in her essay, "No Country for Old Men" published in the Narratives for Europe online space: "Change is here, and we need to have the courage to call it what it is: a chance, and not a crisis."

Katherine Watson
Director of the European
Cultural Foundation

Wolfgang Petritsch
Chair of the European
Cultural Foundation

European Cultural Foundation

European Cultural Foundation (ECF) is an independent foundation based in the Netherlands that has been operating across Europe for almost 60 years. We believe that culture engages and inspires people to transcend boundaries and that the connecting power of culture is essential for creating open, inclusive and democratic societies.

Our activities are diverse but show a high level of interconnectivity: programmes (European Neighbourhood and Youth & Media), grant-giving, advocacy, publications and digital presence. ECF's international and highly skilled staff reflects the hybridity of our foundation which is both grant making and operational. Partnerships play a key role in enabling us to realise our objectives and scale our efforts – both partnerships through which we receive funds and partnerships that we forge and in which we invest for our activities.

Percentages
of total
costs
(€ 6,214,545)



Three main objectives underlie all that we do:

Empowering and engaging

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

Linking policy and practice

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

Connecting sources of knowledge

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

Empowering and engaging

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

Youth & Media

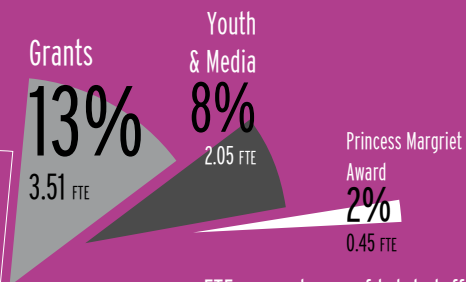
Our **Youth & Media Programme** (Doc Next Network) empowers young European media-makers who are likely to be excluded from the mainstream public discourse.

Grants

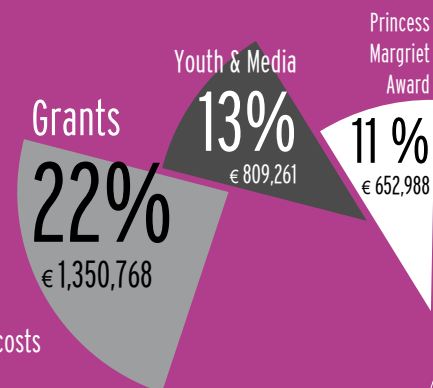
With our Grants programme, we fund organisations and support projects that stimulate transnational cultural collaboration and the mobility of artists and other cultural players. In many cases, the ECF grant provided the leverage to ensure other funders.

Princess Margriet Award

The Princess Margriet Award, initiated by ECF in 2008, is an annual prize given to European artists, intellectuals or activists who envisage a truly intercultural landscape and strive for societal change.



FTE percentages of total staff



Percentages of total costs

Youth & Media

ECF's Youth & Media Programme, **Doc Next Network** captures the views of young European media-makers. It empowers young people who, as a result of social, cultural or political conditions, are likely to be excluded from the mainstream public discourse.

Doc Next Media Collection

New documentaries

145

Commissions

8

New productions

37

Selected works

100

Doc Next Documentaries

Metropolis TV reports

19

350,000
Viewers (average
per report)

25 New young European
correspondents

Doc Next Publications

DVDs and
catalogues

2

DOC NEXT
NETWORK
PARTNERS

5

Reaching thousands
in their cities

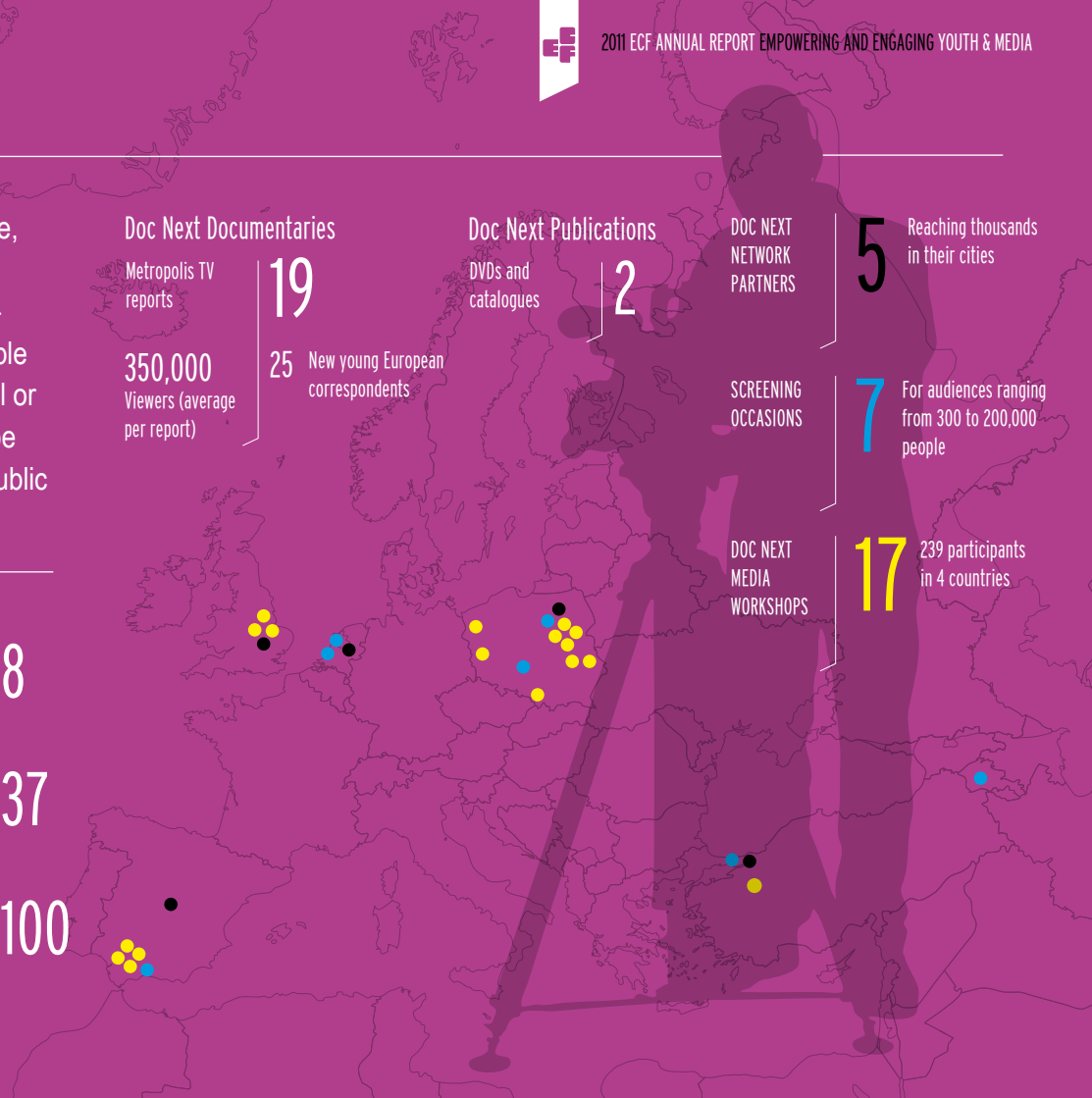
SCREENING
OCCASIONS

7

For audiences ranging
from 300 to 200,000
people

DOC NEXT
MEDIA
WORKSHOPS

17

239 participants
in 4 countries


Doc Next Network comprises the following elements:

1. Doc Next Network: a network of independent cultural organisations that work as regional hubs towards the realisation of shared goals;
2. Doc Next Media Collection: (short /experimental) documentaries made by young people, produced by the hubs of Doc Next network;
3. Doc Next Presentations and debates, including the partnership with the International Documentary Film Festival Amsterdam (IDFA);
4. Doc Next Debate.

Doc Next Network documents contemporary Europe by collecting and sharing the views and stories of young media-makers. It encourages emerging talents, involving them in media workshops and bringing their work to new audiences. The network investigates media use and its effect on public opinion and a new generation of opinion-formers in Europe. Doc Next Network seeks innovative ways to connect young people's individual stories to mainstream media platforms, in order to reach different audiences of all generations. Its media collection captures the insights of young people, many of whom have limited media access, and contributes to a new understanding of contemporary Europe across its various regions.



The making of "I'm looking for someone", a film by Jakub Piątek (Creative Initiaves "ę").

© Ula Klimek, 2011.

7

screenings for audiences
ranging from 300 to
200,000 people

Doc Next Network

Instigated and facilitated by ECF, the Doc Next Network consists of the following partners:

- British Film Institute (UK)- www.bfi.org.uk
- ZEMOS98 (Spain) - www.zemos98.org
- Mode Istanbul (Turkey) – www.modeistanbul.org
- Towarzystwo Inicjatyw Twórczych "ę" (Poland) - www.e.org.pl
- Metropolis TV (the Netherlands) - www.metropolistv.nl
- IDFA (the Netherlands) - www.idfa.nl

Highlights 2011

One of the most visible and important highlights of 2011 was witnessing the first steps taken in the evolution of a project-based network into a broad European movement, a catalyst for change in which young media makers work together with the mainstream media, policy makers and the cultural establishment.

Our participation at important events such as the ZEMOS98 Festival (Seville, Spain, April 2011), the Culture Congress of the Polish EU Presidency (Wroclaw, Poland, September 2011), and IDFA (Amsterdam, the Netherlands, November 2011), all helped to raise the profile of our work. We were able to bring different perspectives of Europe to the attention of various audiences, partly thanks to our growing media collection and the variety of new media works that were created in 2011.

The 17 Doc Next media workshops and eight Doc Next commissions helped to give many young Europeans access to media tools. They used these tools to express their critical thoughts and create or re-imagine their future in Europe. Knowledge exchanges such as the five Doc Next Exchange debates and the resulting publications have helped to further professionalise the Doc Next Network, both by improving education and documentation and by engaging important thinkers, especially in the digital media sphere. Finally, as the level of engagement within the Doc Next Network increased, our local networks joined forces with even more partners.



Doc Next Network workshop "Remix - the Fascinated Society" by ZEMOS98, Seville, Spain.

© Antonio Rull, 2011.

VOICES OF EUROPE

"It is not our main goal to help our workshop participants to become professional filmmakers. It's more important that they feel confident, meet other people and make their voices heard. We try to teach them how to observe, be critical and have their own opinion in order to be culturally active citizens. We try to turn them into creators rather than consumers of culture."

Paulina Capala, Creative Initiatives "e"

docnextnetwork.org

400

Views a day
(IDFA, November)

1,000

Visitors a month
of which

500

Unique visitors

One post on the Youth
& Media facebook page
generates on average
100 views on
docnextnetwork.org

Doc Next Network - Online Community

38,186

People

connected to Doc Next
Social Media (Facebook,
Twitter, LinkedIn, Tumblr,
Vimeo)

2,500

Facebook Likes
Youth & Media page

4,000

Views for Youth & Media
programme information

www.docnextnetwork.org was first online in May 2011.

Lessons learned

Our primary objective is ensuring the inclusion of young people's perspectives via media in the public discourse. Some groups of young people are difficult to involve in media workshops. Reaching them requires specific methodologies and the expertise of other, socio-cultural networks and organisations. A cross-sector approach like this is a focus for 2012 and will especially involve (im)migrant associations that work with young people.

In order to demonstrate the European relevance of the many local situations portrayed in the Doc Next Media Collection, an editorial approach is often required to enable viewers from different backgrounds to appreciate the media in the right context. In 2011 we launched such an editorial approach.

We have realised that we can expand our network in a much more effective and organic way by reinforcing local networks. When these local networks connect with local partners, the entire local community benefits.



Doc Next at IDFA, panel discussion with Stan van Engelen (Metropolis TV), Alexandre Brachet (e-producer), Jeremy Boxer (Vimeo), Cath le Couteur (Shooting People). © Matthijs Immink, 2011.

Communications

The Youth & Media Programme uses a mix of tools to reach its different target audiences across Europe. The Doc Next Network exhibition area at the European Culture Congress gave us the opportunity to interact with policy makers in particular. Doc Next workshops are organised to reach young creatives; Doc Next Minicinema at IDFA was open to the Amsterdam public, free of charge and Doc Next screenings, including organised panels throughout Europe, are for documentary lovers and professionals.

Digitally the Doc Next Network website provides access to all partners' online platforms and videos, which are shared on the Doc Next Network Vimeo channel. ECF's website includes news items, showcases and programme information (some 4,000 views for programme information in 2011). The Youth & Media Facebook page is regularly updated with news; it generated more than 2,500 "Likes" in 2011. ECF's e-zine (8,000 recipients) is also regularly updated with news. At Doc Next events, DVDs and catalogues included selections of the Doc Next Media Collection. These are made available in English and in local languages. Other printed and PR material includes t-shirts, posters, booklets and bags. A new Doc Next Network visual identity was developed to create coherence among communications tools produced by ECF and our partners within the network.

International and local press coverage around IDFA 2011 was excellent and exceeded 2010, helping to boost our general visibility.

Outlook 2012

In 2012, we will continue evaluating our strategy and follow our transition towards a broad European movement encouraging young European media makers. Special attention will be paid to the role that the Doc Next Media Collection can play in this.

We will also improve our efforts to include hard-to-reach and marginalised target groups in the workshops, especially young people with (im)migrant backgrounds in the countries in which our partners work. In 2012 a special workshop will be facilitated in which immigrant organisations, associations and social justice platforms are invited to share their insights, expertise and networks and to co-develop methodologies for Doc Next Network workshops.

In 2012 the Doc Next Network will develop new partnerships for funding at national and European levels.

In June 2012 a two-year EU-funded project will take off that will focus on the inclusion of (im)migrant perspectives in media made by young people. As part of this major project, a live cinema performance called European Souvenirs will premiere at ECF's Narratives event in De Balie (Amsterdam) in October 2012.

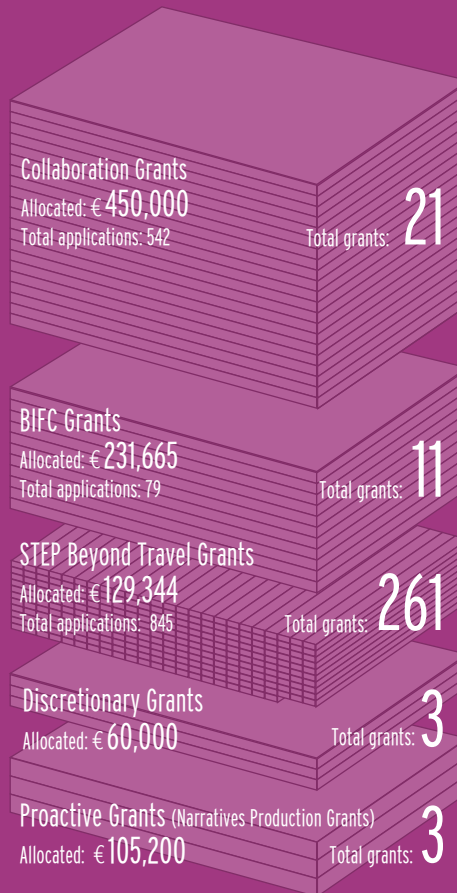
Visit www.docnextnetwork.org to see the latest activities and videos of the Doc Next Network.

Grants

Grant-giving is, and always has been, a vital part of ECF's work. Our grants programme stimulates transnational cultural collaboration, artistic expression and the mobility of artists and other cultural players. We support projects that challenge stereotypes and transcend boundaries, using art and culture to engage and empower people from different backgrounds and different regions.

Grants
22%
€1,350,768

Percentage of
total costs



2

Grants workshops

In 2011 ECF organised two successful grants workshops aimed at boosting the quantity and quality of grant applications.

Workshop STEP
Beyond Travel Grants
Yerevan, Armenia

Thanks to this workshop applications from Armenia doubled compared to the previous year.

19
2010

44
2011

Workshop BIFC
Balkan Incentive
Fund for Culture
Sarajevo, Bosnia

42 travel applications received from Bosnia and Herzegovina by the beginning of December (only five in total in 2010).

5
2010

42
2011

Our grants programme is a two-way exchange. The grants provide financial support to Europe's cultural sector, and our organisation benefits because awarding grants helps us keep in touch with developments at a grassroots level, thereby shaping our policy direction.

In many cases ECF supports organisations or initiatives which, thanks to our support, manage to find additional funding.

We have three open grant streams, each with its own focus:

- **Collaboration Grants**, which support independent cultural organisations working together across borders and disciplines;
- **The Balkan Incentive Fund for Culture Grants (BIFC)**, which works to strengthen (long-term) partnerships of exchange across the Western Balkans and with the rest of Europe;
- **STEP Beyond Travel Grants**, which help emerging artists and cultural workers to meet face-to-face, exchange views and skills and to inspire one another.



Photo: STEP Beyond Travel Grants 2011 © Carolin Weinkopf, 2010.

VOICES OF EUROPE

"Accessing the European art and photography scene and the movers and shakers behind it is invaluable for us photographers based in Middle East, as we struggle for a platform to tell OUR story in this exciting time of change."

Tanya Habjouqa, STEP Beyond grantee 2011

These three streams represented 80 per cent of our grants budget for 2011. The remaining 20 per cent was allocated through Discretionary Grants and Proactive Grants (Narratives for Europe production grants). For an overview of all grants please see page 106.

Highlights in 2011

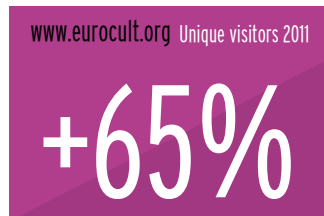
A particular focus of ECF in 2011 was on projects that reinforce the objectives of the Youth & Media and European Neighbourhood programmes, while at the same time contributing to the artistic exploration of Narratives for Europe.

And thanks to the ongoing digitisation of the grants procedure, we were able to more effectively build a knowledge base and information pool. Digitisation is also helping to streamline our internal grants administration, communication, monitoring and evaluation processes. In addition, it facilitates the process for applicants.

Workshops and Infosessions are an integral part of our grants programme. They help us to engage and empower more people throughout Europe than just our grantees, and to target particular geographic regions. In 2011 ECF organised two successful grants workshops aimed at boosting the quantity and quality of grant applications. The first of these was held in Yerevan, Armenia, in support of STEP Beyond Travel Grants.

In light of our focus on the EU Neighbourhood region – through STEP Beyond and in partnership with Open Society Foundations – we target the South Caucasus.

Thanks to this workshop, applications from Armenia doubled compared to the previous year (19 in 2010, which increased to 44 in 2011), and project proposals were of a higher quality. There were also more applicants wanting to travel to Armenia (23 in 2010, rising to 35 in 2011). As an added bonus, workshop participants became ambassadors for the scheme by communicating their enthusiasm for it through social media platforms, such as Facebook.



The second grants workshop, held in October in Sarajevo, was mainly in support of the BIFC. The workshop was very well received: all participants rated it “excellent” or “very good”. It took place too late in the year to assess any impact on the BIFC, but an immediate effect was noticed in the STEP Beyond Travel Grants programme. Only 28 travel applications had been received from Bosnia and Herzegovina up to 30 September, but this total rose to 42 by the beginning of December (compared to only five in total in 2010).

Communication

Communication is an essential element in our grants relationship. The ECF website played a key role in communicating grants information, new projects and events.

The number of unique visitors to our website is increasing (a 65 per cent rise in 2011).

Our engagement with Facebook “Likes” and “Shares” also soared during this same period, from 480 active users to some 3,800. There was also a steady general increase in comment-sharing on Facebook in 2011. Finally, targeted e-mails significantly boosted our exposure, particularly in the networks of former applicants.

Lessons learned

The aim of the organisational transition that began in 2009 was to bring ECF grants streams and ECF programmes closer together. Although this process has begun, we have identified that there is even more room for increased cohesion between the two.

Also at the end of 2011, we decided to streamline the STEP Beyond selection procedure, enabling quick assessment and response to applicants as well as reducing administration.

Outlook 2012

Creating more cohesion and synergy between grants and the programmes they support is high on our list of priorities for 2012. Furthermore, we will also look into new ways of working with grantees, to create more long-term relationships. Embedding grants more firmly in the programmes is a prerequisite for this.

In 2012 there will also be a redistribution of the grants budget: Collaboration Grants will be 60 per cent of the 2011 budget; STEP Beyond Travel Grants will be more than doubled; while BIFC Grants will remain the same. Finally, in collaboration with our partners, ECF will explore the feasibility of moving BIFC activities to the region by the end of 2012.

Visit www.eurocult.org/grants for more information on our grants programme.

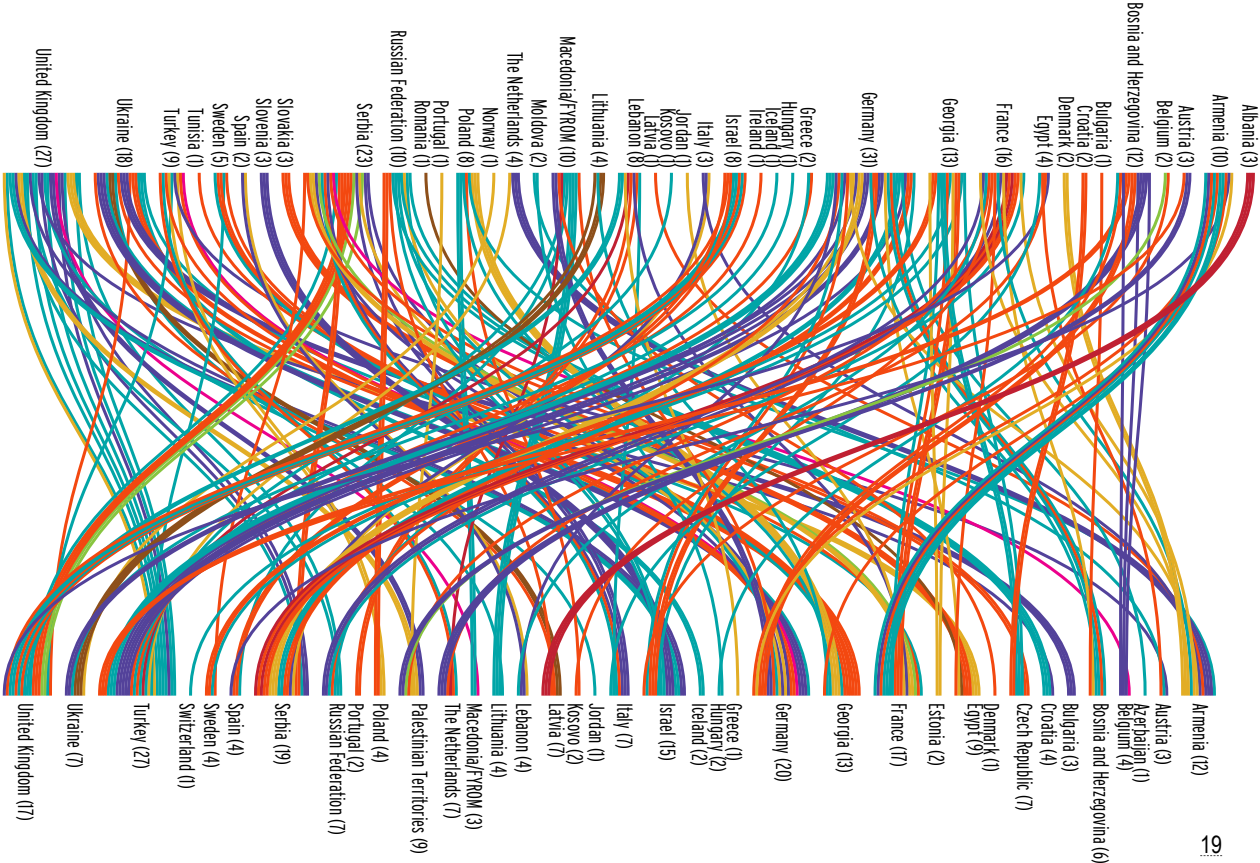
STEP Beyond Travel Grants 2011

Departure countries

STEP Beyond Travel Grants 2011

- Visual Arts (79)
- Performing Arts (74)
- Multidisciplinary/other (53)
- Audiovisual & Media (35)
- Capacity Building (7)
- Literature & Publishing (6)
- Architecture & Design (4)
- Cultural Heritage (3)

Destination countries



Third Princess Margriet Award

ECF initiated the Princess Margriet Award in 2008 in partnership with the Dutch Ministries of Education, Culture and Science and of Foreign Affairs. It is an annual prize given to European artists, intellectuals or activists who envisage a truly intercultural landscape and strive for societal change.

In 2011, visual artists Šejla Kamerić and Kutluğ Ataman received the Award.

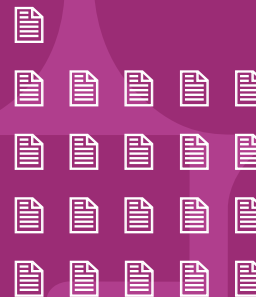
In 2011, we succeeded in expanding the Award into a broader and more public celebration of artists who are able to stimulate the debate on diversity in contemporary Europe.

Extensive press and communication efforts resulted in:



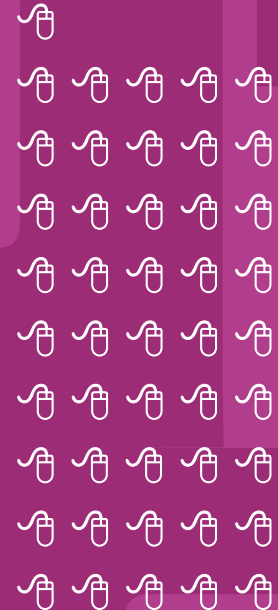
13

Radio and television broadcasts



21

Articles in the European press



46

Online news articles

Highlights 2011

The Third ECF Princess Margriet Award ceremony was held 8 February 2011 in the Royal Flemish Theatre, Brussels. The Third Award laureates Šejla Kamerić and Kutluğ Ataman were selected by jury members Bob Palmer, Iara Boubnova, Sudeep Dasgupta and Hilary Carty from a total of

80 nominations. *(For more information on the jury members, please see page 101.)*

Previous laureates have embodied cultural excellence in highly diverse fields, including the performing and visual arts, literature, music, film,

cultural activism and media culture. Their inspirational work brings new energy to people's understanding of cultural diversity. The Award includes total annual prize money of €50,000.

Still from "Journey to the Moon", a film by Kutluğ Ataman (2009). © Kutluğ Ataman.

VOICES OF EUROPE

"Above all Šejla Kamerić and Kutluğ Ataman are interested in how we, as human beings, can live together in harmony, and how we can organise ourselves collectively, free from fear and hatred, and simply be ourselves."

Charles Esche, in his keynote speech at the Third Edition of the Princess Margriet Award, Brussels, 8 February 2011.

In addition to the Award ceremony, public screening events were also held in Brussels and Rotterdam, featuring the artists in conversation with Dirk Snauwaert (Artistic Director, WIELS, Brussels), Iara Boubnova (Director, Institute of Contemporary Arts Sofia) and Mirjam Westen (Curator of Contemporary Art, Museum voor Moderne Kunst, Arnhem). For this, ECF teamed up with the Royal Flemish Theatre (KVS), Flemish Culture House deBuren, Art Rotterdam, and Museum Boijmans van Beuningen.

Planning the Fourth Award for 2011

In September 2011 jury members convened for the Fourth Award and in October the laureates for this Award were announced: Charles Esche and John Akomfrah. A new venue was selected for the Awards ceremony – The Egg in Brussels, a former industrial building that has been transformed into a collective working space for audiovisual and media creatives.

Lessons learned

Rather than organising all of the side events close to the ceremony, in 2012, we intend to combine these efficiently with other ECF initiatives and generate a broader spread of activities throughout the year.

Communication

In 2011, we succeeded in expanding the Award into a broader and more public celebration of artists who are able to stimulate the debate on diversity in contemporary Europe, as well as engage with that diversity. Extensive press and communication efforts resulted in 21 articles in the European press, 13 radio and television broadcasts in Europe and 46 online news articles. Information regarding ECF and the Award was also included in our partners' communication platforms, as well as on ECF's site and, of course, in the ECF digital newsletter. The ceremony itself attracted some 300 attendees, while another 200 people attended the public events.

Outlook 2012

The ECF team will focus on creating more crossovers between the Award and other ECF programmes and activities, such as the Narratives event in Amsterdam.

Funding will also be an important issue in 2012. The Ministries of Education, Culture and Science and of Foreign Affairs have announced plans to end their financial support after the upcoming fifth edition in 2013. The Rabobank Foundation has also decided to reconsider its commitment. We are grateful for their support during the first three editions of the Award. In line with all our activities we will continue to develop financial partnerships.

Visit www.eurocult.org/activities/princess-margriet-award for more information.

Linking policy and practice

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

European Neighbourhood

Our European Neighbourhood Programme creates opportunities for cultural development and exchange across a wider Europe, investing in the next generation of cultural operators.

Advocacy

ECF's advocacy activities aim to build cultural bridges between the EU and its neighbouring countries and involve a variety of voices in cultural policy development. *We are more* and *More Europe* are both campaigns and initiatives that we strategically support.

FTE percentages of total staff

Advocacy

4%

1.05 FTE

European
Neighbourhood

10%

2.75 FTE

Advocacy

6%

€ 345,978

European
Neighbourhood

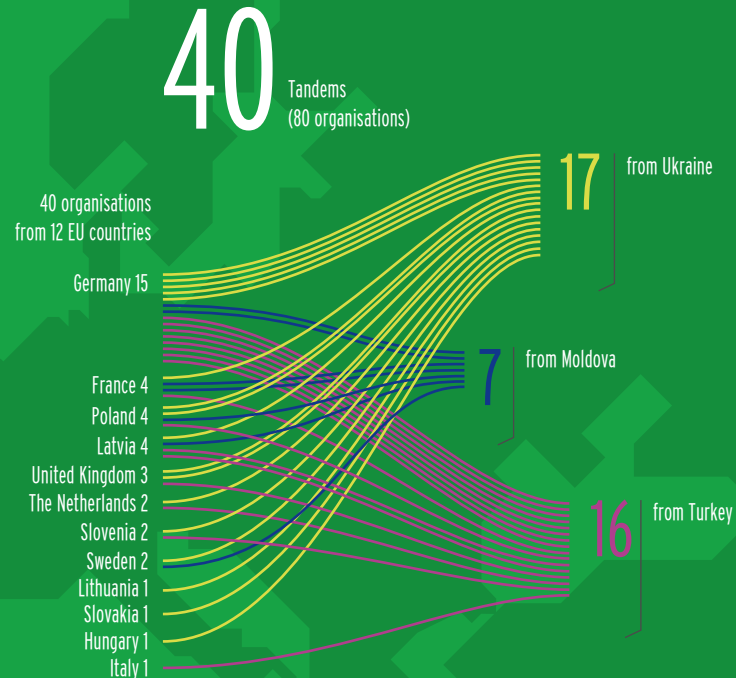
28%

€ 1,523,582

Percentages of total costs

European Neighbourhood

ECF's European Neighbourhood Programme creates opportunities for cultural development and exchange across a wider Europe. We continue to invest in the next generation of cultural operators in EU Neighbourhood countries by helping to develop their capacities and supporting networks acting for change. Working in close collaboration with local partners, we are specifically focusing on the Middle East and North Africa (MENA), Belarus, Moldova, Turkey and Ukraine during 2010-2012.



We believe that linking local cultural practice with policy is the key to developing robust and responsive policy. ECF encourages cultural professionals, administrators and policy makers to exchange views and explore opportunities for mutually beneficial cooperation.

The main activities of the European Neighbourhood Programme are:

- Helping independent cultural organisations and public administrators to increase and enhance their capacities;
- Providing international expertise and start-up funding for initiatives in local and regional community development;
- Stimulating local artistic communities and political institutions to work together to develop cultural policy reform agendas and articulate their policy needs on a local, regional and European level;
- Stimulating exchange via Tandem, the Cultural Managers Exchange Programme. Tandem enables cultural professionals from EU countries and from Moldova, Turkey and Ukraine to exchange skills, obtain fresh insights into European partnerships and develop their and our networks across borders.

Highlights 2011

In 2011 our approach shifted from stimulating change and development in selected cultural communities to facilitating collaboration between already active, change-making communities inside and outside the EU. This, in turn, had an unexpectedly high positive impact on networking and integration among culture professionals in participating European Neighbourhood countries.

We were able to build on the positive results of past organisational and managerial capacity development programmes across the European Neighbourhood and established 40 very fruitful “Tandem” working relationships between cultural managers inside and outside the EU. The balanced mix of 40 EU participants (12 EU member states) and 40 non-EU participants (Turkey, Moldova, Ukraine) created a setting for a truly collaborative attitude through personal exchange experiences. Tandem has also enabled us to expand our network with almost 100 emerging cultural organisations in some 50 places across the EU and its neighbouring countries. Tandem is implemented in the framework of an entirely new partnership consortium: in addition to our local partner organisations in Turkey, Ukraine and Moldova, large parts of the scheme were outsourced to the Berlin-based civil society platform MitOst. This builds on an only recently established partnership with the German Mercator Stiftung. Parts of the programme are also financed by the EU Culture Programme.

Thanks to the Tandem schemes we have also recognised the importance of combining grants, short but intense training blocks and work-placement exchange programmes. Together, these elements create the ideal mix for attracting cultural change makers from communities across many EU countries and the European Neighbourhood.

ECF has accumulated extensive experience and knowledge of capacity building among cultural managers across the Middle East and North Africa region. This contributed to the “Abarra” initiative, which supports the incubation and establishment of independent cultural NGOs in post-revolutionary contexts. Through this new initiative, carried out by our partner Al Mawred Cairo in collaboration with other internationally operating cultural foundations, we have been able to add approximately 20 new cultural activists and new organisations, especially from Egypt and Tunisia, to our network.



1395 Days Without Red still #5 by Milomir Kovačević Strašni.

New network partners

100

Emerging
cultural
organisations

50 Places across
Europe



VOICES OF EUROPE

"In Bursa we are using Kunstbende's model for a talent competition for young people, something Kunstbende has been organising for 20 years. It is a good model for my city. We are hoping it has a positive impact on the youth, and that it will help them to learn more about confidence, music and arts education."

Orkun Yağci from Bursa (Turkey) in a Tandem with Jenneken Aarsen from Kunstbende (the Netherlands).

© Nicola Mullenger.

Lessons learned

The number of applications for the Tandem programme greatly exceeded our expectations. Applying stricter selection criteria, however, increased the quality of the established partnerships and projects and we will use these outcomes for further development of the programme across a wider target group.

Building the Ukraine Cultural Network was complex and challenging; initial cooperation was difficult to realise. However, ECF extended the project period in the hope of realising a more organic growth and added new members from the Tandem network to encourage collaboration across even more Ukrainian cities. The increasing number of memberships to the Ukraine Cultural Network online portal (www.ukrkult.net) and a very fruitful national cultural community development forum in autumn 2011 provide a first indication of future success.

Communications

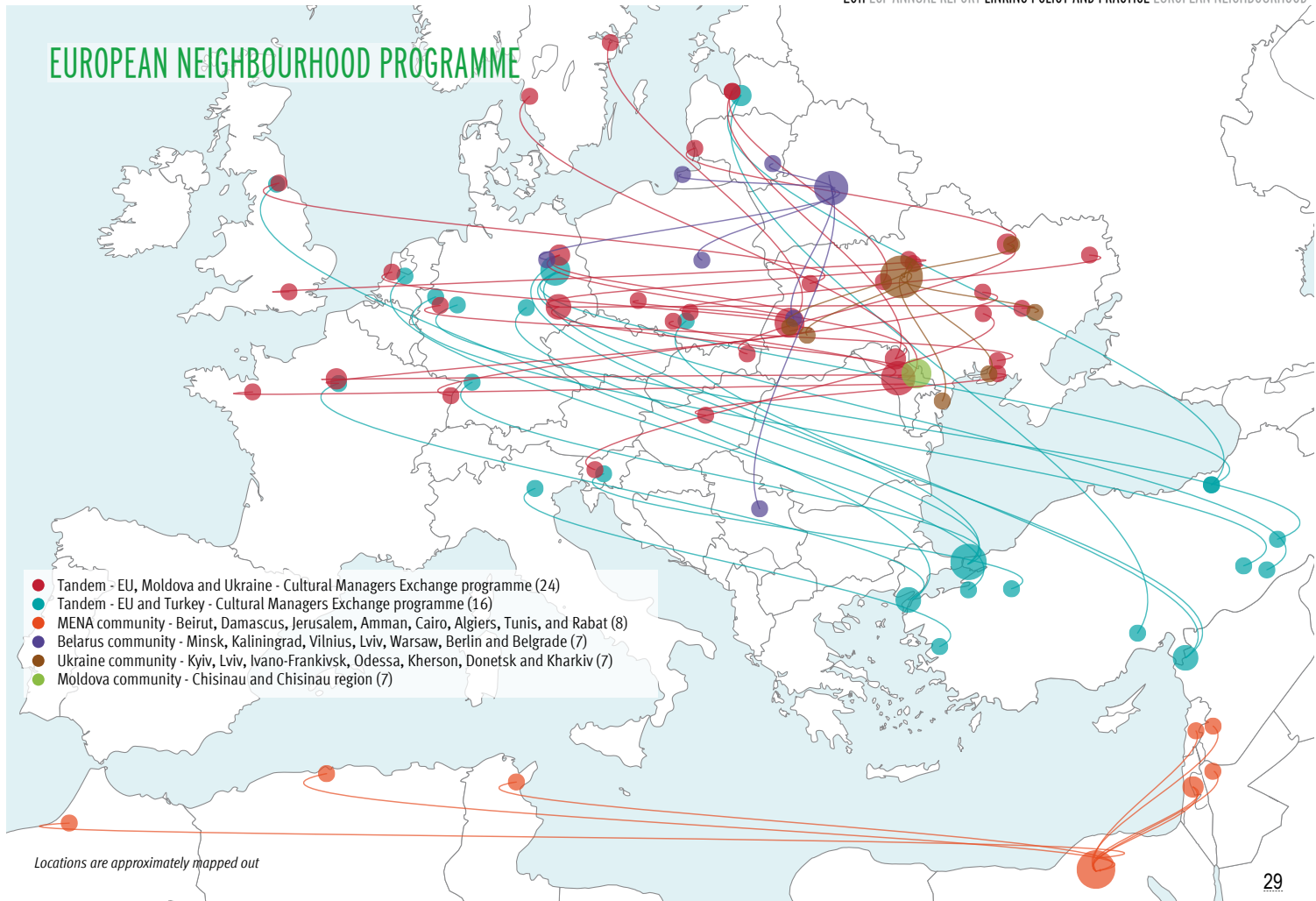
The European Neighbourhood Programme focuses on digital media for communicating at all levels with partners, participants, professionals, policymakers and media. A combination of websites – the ECF website, a Tandem community site and portals in Moldova and Ukraine – provides news and updates.

Outlook 2012

Generally speaking, our focus for 2012 will lie on increasing the profile of the Tandem project and supporting ECF partners in running pilots for new locations in North Africa. This year will also see the completion of two capacity-building projects, in Ukraine and Belarus. We are also expecting to expand our partnerships with the Open Society Foundation in Budapest and the regional cultural administrations in Moldova. The Troika project will connect public administrators with independent cultural organisations to redevelop local community life around public Houses of Culture in rural Moldova. And moving further south, we hope to have a second post-revolutionary updated edition of the Middle East and North Africa cultural policy profiles started by the end of the year.

Visit www.eurocult.org/activities/neighbourhood for more information.

EUROPEAN NEIGHBOURHOOD PROGRAMME





Advocacy

ECF advocates for an inclusive, democratic, open and creative Europe. We do this by consistently linking policy and practice. We ensure that our activities serve as catalysts for artistic and cultural expression and have a tangible influence on European cultural policies and strategies, especially at EU level.

I AM A
**CH>NGE
MAKER**
BE ONE TOO!

we are more

www.wearemore.eu

Our advocacy activities aim to build cultural bridges between the EU and its neighbouring countries and to involve different voices – especially those not usually heard – in cultural policy development. ECF as a whole empowers and supports people to play leading and creative roles in policy-making in their countries. We also support an upcoming generation of cultural policy researchers to contribute to European cultural policy development and debate.

ECF's advocacy objectives for 2010-2012 are:

- Promoting intercultural dialogue within relevant EU policies;
- Promoting culture as an integral part of EU External Policies, notably as regards the European Neighbourhood;
- Obtaining a better-resourced EU budget for culture in 2014-2020 and using it more effectively.

We are more

ECF is the main supporter and partner of Culture Action Europe's *We are more* campaign. We engage and support the European cultural sector in campaigning to enhance the profile of culture within the EU's budget.



Poster *We Are More* campaign. © Filip Vanzielegheem (Picture).

© M + W and Steve Jakobs (Art Direction).

Highlights 2011

ECF participated in two major *We are more* advocacy activities that took place at the European Culture Congress in Wroclaw, Poland within the Polish EU Presidency (September 2011) and the European Culture Forum in Brussels (October 2011). They were aimed at raising awareness, mobilising active involvement and lobbying for culture. New partnerships reinforced the campaign, for instance with Europa Nostra, Kunsten92 and other advocacy platforms and networks.

By the end of 2011, the campaign's Manifesto had been endorsed by over 20,000 people and had won the support of EC President José Manuel Barroso, Commissioner Androulla Vassiliou, and MEP Doris Pack (Chair of the EP Committee on Education and Culture).

Our strategic partner since its beginning in 2007, the Platform for Intercultural Europe is now engaged in active dialogue with EU Member States thanks to its contribution to the new Open Method of Co-ordination (OMC) working group on cultural diversity, intercultural dialogue and accessible and inclusive culture. The Platform took part in the European Culture Forum and is also formally involved in Structured Dialogue through the EU Integration Forum.

December 2011 saw the launch of *More Europe*, a new civic initiative that aims to highlight and reinforce the role of culture in the EU's external relations. ECF is partnering with other civic organisations and national cultural institutes, such as the Goethe Institute, Institut Français, British Council and Danish Cultural Institute in the organisation of *More Europe*

events across Europe, including the Netherlands. ECF's initial financial support also levered partnerships with Fritt Ord Foundation (Norway) and Allianz Cultural Foundation (Germany).

In 2011 ECF paid special attention to advancing advocacy initiatives in the Netherlands (*We are more* and *More Europe*). To make progress in this area, we recruited a Dutch policy officer with experience in both Dutch and European advocacy.

Finally, Aleksander Brkić (Serbia) received the eighth Cultural Policy Research Award (CPRA) for his research project "Cultural Policy Frameworks: (Re)constructing national and supranational identities – Balkans and the European Union". The Award, realised in partnership with the Riksbankens Jubileumfond and ENCATC, attracted 31 applications from 19 European countries.



Rush hour in Skopje. © Carolin Weinkopf 2010.

Lessons learned

The *We are more* campaign needs to be promoted more across the entire arts and cultural sector to create synergies and to lobby successfully. We are working with Culture Action Europe to facilitate national campaign coordination groups that can advocate within their specific context, and have devised advocacy tools to help them do so in their own countries.

Communications

ECF's advocacy activities target a very wide audience, ranging from European Institutions, national to local policy makers and key personalities in the cultural sector. In 2011 we used an equally broad array of communication tools to reach this audience.

We posted content on dedicated websites and on many websites of partnering organisations, to spread ECF's message and create campaign appeal. In addition to public presentations and interventions, policy statements, targeted messaging, the Manifesto, media work and the recruitment of campaign ambassadors, we also used the more traditional channels of local, regional and national press as well as promotional material. Last but certainly not least, we made good use of Facebook, Twitter and YouTube.

Outlook 2012

This is a key decision-making year for the future EU budget (2014-2020) and programmes. We will therefore further ramp up our efforts in support of the *We are more* campaign. It is an important year also for continuously pushing the intercultural dialogue dimension into the EC's "Creative Europe" framework programme. For *More Europe* we will continue with a series of public debates, research, and evidence-based advocacy, until this initiative reaches its conclusion in December 2012. ECF also intends to engage in high-level dialogue with the European External Action Service for the inclusion of culture in the EU's external relations.

The CPRA Package will continue in 2012 and assessment of the overall achievements of the Award and the Young Researchers Forum will take place. The Online Forum activities will be re-launched in a new digital platform, under ECF Labs.

Visit www.eurocult.org/activities/advocacy and www.wearemore.eu for more information.



EUROPEAN
CULTURAL
FOUNDATION

Connecting sources of knowledge

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

Research and Development

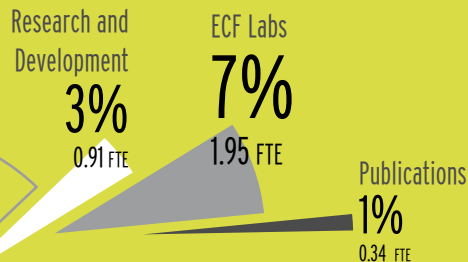
Through our Research and Development activities we share with other parties in the cultural sector the knowledge, experience and expertise that we accumulate through our work. We also put it to good use in our own organisation.

ECF Labs

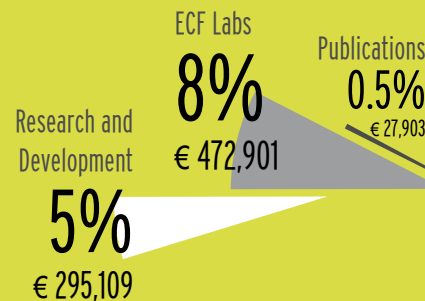
ECF Labs, our online presence, is an easy-to-access platform on which the cultural sector can interact and freely share information. This architecture also connects all sources of knowledge related to ECF activities.

Publications

ECF publications are a means of sharing knowledge related to our own and our partners' arts and culture activities, advocacy actions, narrative initiatives and cultural development in Europe.



FTE percentages of total staff



Percentages of total costs

Research and Development

ECF is active throughout Europe, and beyond, in a wide range of activities and programmes. Valuable knowledge, experience and expertise is accumulated through our work and it is important to ensure that this is shared with other parties in the cultural sector, as well as being put to good use in ECF's own organisation, informing future directions.

ECF's Research & Development (R&D) department was set up at the end of 2009 with precisely this in mind.

Our three main objectives are:

- Accumulating knowledge and experience from ongoing activities. We do this through research, evaluation and monitoring. The ensuing results are collected, shared and published;
- Preparing and supporting activities in development. We do this through brainstorming, research, mapping and feasibility studies;
- Investigating new areas of future activity. We do this through explorative research, workshops and debates.

In 2011, ECF's R&D department focused on three main activity streams:

- Narratives for Europe (the theme linking all ECF activities in the current strategic plan);
- Research and evaluation;
- Future directions.



9

articles by scholars



9

columns
by journalists and writers



25

texts in Eurozine



12

short stories (comic books)
from Central and Eastern
Europe

VOICES OF EUROPE

"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 good that people put into it."

Jens Christian Grøndahl, author, Amsterdam, 3 March 2011

The Boxing Project. © Lara Platman, 2011.





Highlights 2011

R&D's core activity in 2011 was further research and reflection on Narratives for Europe. This took many different shapes and forms. There were debates, for example – both online and offline – with scholars, journalists, researchers and writers. Seminars and lectures were also held at various locations, such as in Paris (together with the Cité nationale de l'histoire de l'immigration) and Amsterdam (with Spui 25). ECF also commissioned articles, columns and artwork (comic strips in particular) from writers and artists from all over Europe and made these available through the Narratives digital space. In addition, ECF worked with Eurozine, a network of cultural magazines in Europe, to publish a series of twenty-five texts on “Concord and Conflict”. All these activities contributed to expanding ECF's network in Europe and beyond.

In support of the concluding phase of the Narratives for Europe research, the R&D department worked with the Event team on the debates that will form part of the Narratives event due to be held in Amsterdam in October 2012.



Osvald.

Illustration by Aneta Bendakova.

Script by Vladimír Palibrk (Dzaizku).

Evaluation and impact assessment are increasingly important areas in the cultural sector. R&D linked up with various foundations, cultural organisations and research agencies throughout Europe to gather information on this subject and develop the necessary tools. This helped boost ECF's knowledge base and to prepare evaluation and impact-assessment strategies that will be fully incorporated in the next multi-year strategic plan.

Another field of work in 2011 was the exploration of new issues, such as connecting knowledge across generations. This resulted in GENERATION, a pilot project on exchange among women from two different generations who are professionally engaged in the European cultural sector. A workshop launching this theme took place in Amsterdam in May 2011.

Lessons learned

R&D is aware that sharing knowledge, experience and expertise should be embedded throughout the organisation, as opposed to being contained in just one team. To achieve this, new tools – online and offline – need to be developed. ECF will address issues like these in its new strategic plan. The capacity of the team needs to grow in order to achieve its objectives.

Communications

The new Narratives for Europe digital space is a platform in which participants in the various Narratives projects, and other people interested in its results, can share information and contribute content.

A range of articles, texts, comic strips and other works were published in 2011. An overview of all the content can be found on page 105.

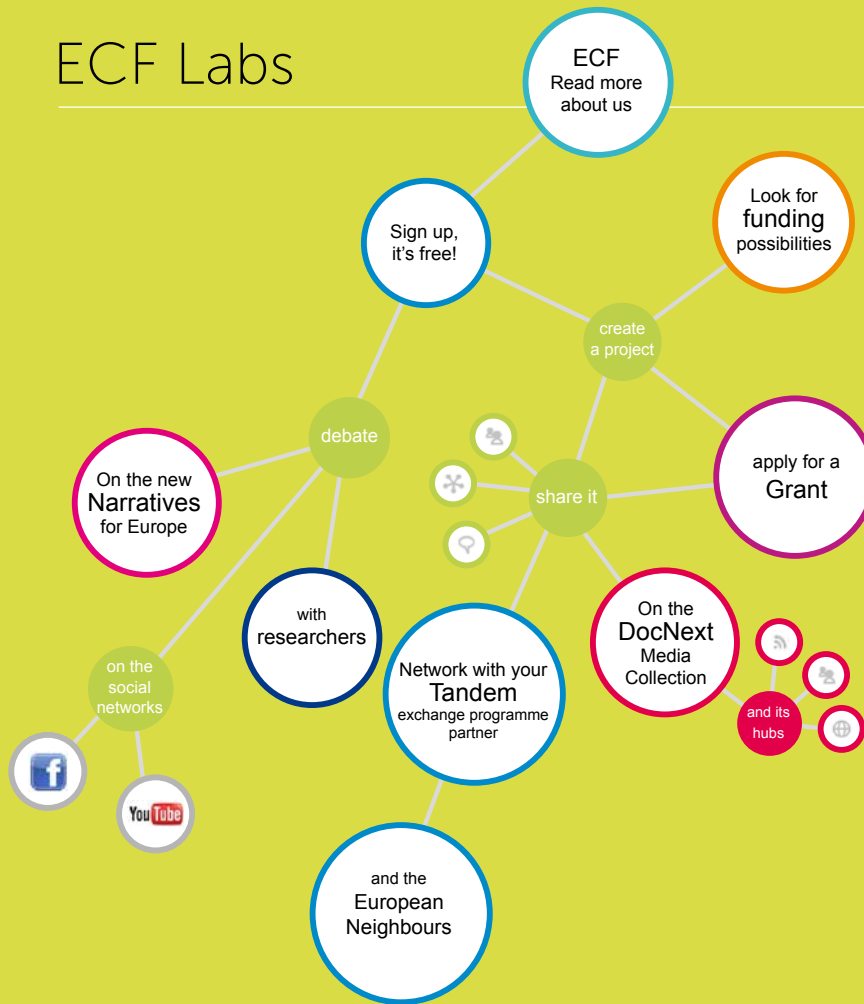
Outlook 2012

ECF will integrate a comprehensive impact assessment process into our new strategic plan. We are also interested in partnering with other organisations to research the potential and develop tools to support impact assessment in the cultural field in a more general context.

In relation to the Narratives for Europe, we will focus on attracting more visitors and new contributors to the digital space. In addition to the concluding event scheduled for October 2012, ECF will also produce online and offline publications on the Narratives for Europe theme.

Visit www.ecflabs.org/narratives for more information.

ECF Labs



Exchanging and sharing knowledge across the cultural sector and connecting culture to other knowledge spheres are key ECF objectives. Needless to say, digital media have played an important role in this objective and will continue to do so in future. ECF's digital approach focuses on connecting sources of knowledge and making them easy to access and contribute to. A second, equally important, objective is to streamline and unify ECF's various digital activities, thus raising their visibility and improving their usability. ECF's new digital platform – ECF Labs – is an excellent example of how we are striving to realise this objective.

Highlights 2011

Digital activities in 2011 focused on two main issues: sustainable development and sustainable content management. Building on the experience and achievements of LabforCulture, both come together in the new, shared digital architecture called ECF Labs. Instead of building a platform for each individual new digital space, the team developed a platform template, based on a set of shared features. This makes it easier, and therefore faster, to build new spaces as and when they are needed. The new spaces are all based on a commitment to user-generated-content. Users, including ECF, can create and share new content without centralised editorial control. A media server – currently in a pilot phase – will make it easier to tag and share content within groups. Using the same content management system also facilitates inter-operability between individual spaces. In this way, ECF is offering the cultural sector a true platform on which it can interact and freely share information.

This new ECF Labs “umbrella” provides multiple points of access and makes it easier for users to find their way around ECF’s digital spaces. All new digital spaces will be built on this new platform. The migration of our dynamic digital projects Rhiz.eu and LabforCulture.org to ECF Labs will be completed in 2012.

The new digital platform uses fixed templates and a consistent visual identity to create a look and feel that is unique to ECF, as well as being immediately recognisable as such. This too contributes to uniting all ECF’s digital spaces and creating more awareness of ECF’s many different activities.

The first ECF Lab, the Narratives for Europe website, was launched at the beginning of 2011 to give ECF’s Narratives theme its own digital space. It brings together unheard or less heard voices – narratives for Europe. It’s a space where past, present and future confront each other. This new space was the first to be launched on our new web platform.

The Tandem space, launched in June 2011, is a platform for cultural managers of the respective Turkey and Ukraine-Moldova Tandem projects. It serves as a platform for Tandem managers to introduce themselves and their projects, and to share news and updates about the progress of their work.

Our online grants application process was also improved in 2011. An interactive, multi-step form now enables applicants to save draft copies of their own applications and to submit them once all the data is ready. This data is then registered in a database and made available to the ECF Grants team. Digital application forms for BIFC and STEP Beyond grants were up and running throughout the year, as were the digital forms for ECF Collaboration Grants.

At the beginning of November, ECF’s corporate website Eurocult.org had a facelift to bring it into line with new digital brand guidelines. In addition to adapting visual aspects, the main sections of the site were reviewed and accessibility of content was optimised.

ECF staff also welcomed the launch of the ECF intranet in 2011, an open and transparent environment on which they can share information and

knowledge. The intranet is a valuable addition to the internal communications toolbox. The [ECF Board Room](#), a new online working area exclusively for ECF Board members, was also launched.

Lessons learned

Although 2011 saw much work being done on improving digital connections between ECF spaces and activities, we realise that we have only really scratched the surface of the many possibilities offered in the digital realm. We will continue to focus on improving ECF's digital knowhow and [online communications skills](#), for instance through better user interfaces and by forging closer connections with social networking platforms.

Communications

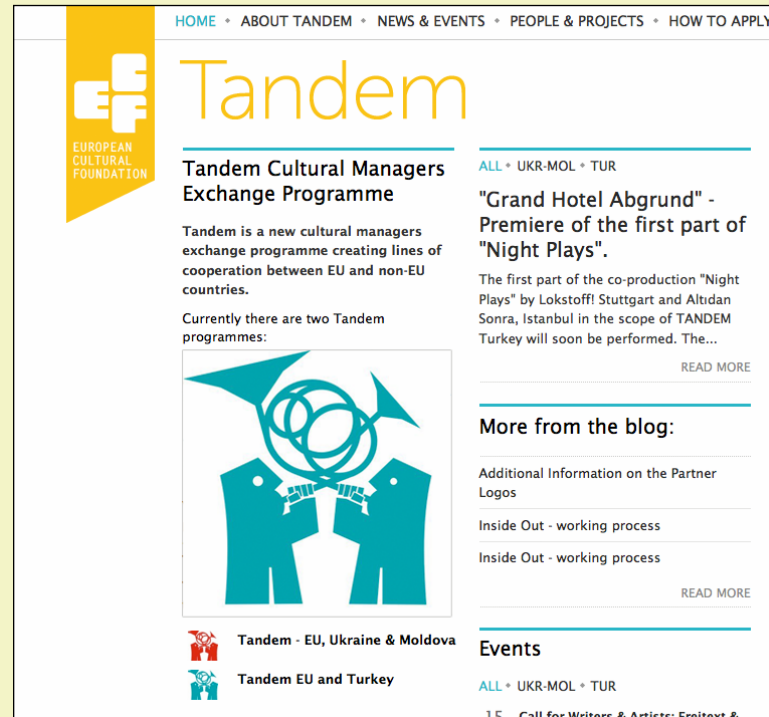
ECF programmes and other activities increasingly rely on ECF's digital spaces and other online tools to communicate with their specific target groups. Almost all target groups are currently connected.

Outlook 2012

We will further improve and promote the digital culture within ECF with training sessions and tutorials to develop online working skills, especially for ECF's digital spaces. The intranet will also be used to help to further streamline internal processes.

The year 2012 will also see the implementation of ECF's social media strategy, which is a critical step in developing our online cultural network.

Visit www.ecflabs.org for more information.




HOME • ABOUT TANDEM • NEWS & EVENTS • PEOPLE & PROJECTS • HOW TO APPLY


Tandem


Tandem Cultural Managers Exchange Programme

Tandem is a new cultural managers exchange programme creating lines of cooperation between EU and non-EU countries.

Currently there are two Tandem programmes:



 Tandem - EU, Ukraine & Moldova

 Tandem EU and Turkey

ALL • UKR-MOL • TUR

"Grand Hotel Abgrund" - Premiere of the first part of "Night Plays".

The first part of the co-production "Night Plays" by Lokstoff! Stuttgart and Altıdan Sonra, İstanbul in the scope of TANDEM Turkey will soon be performed. The...

READ MORE

More from the blog:

Additional Information on the Partner Logos

Inside Out - working process

Inside Out - working process

READ MORE

Events

ALL • UKR-MOL • TUR

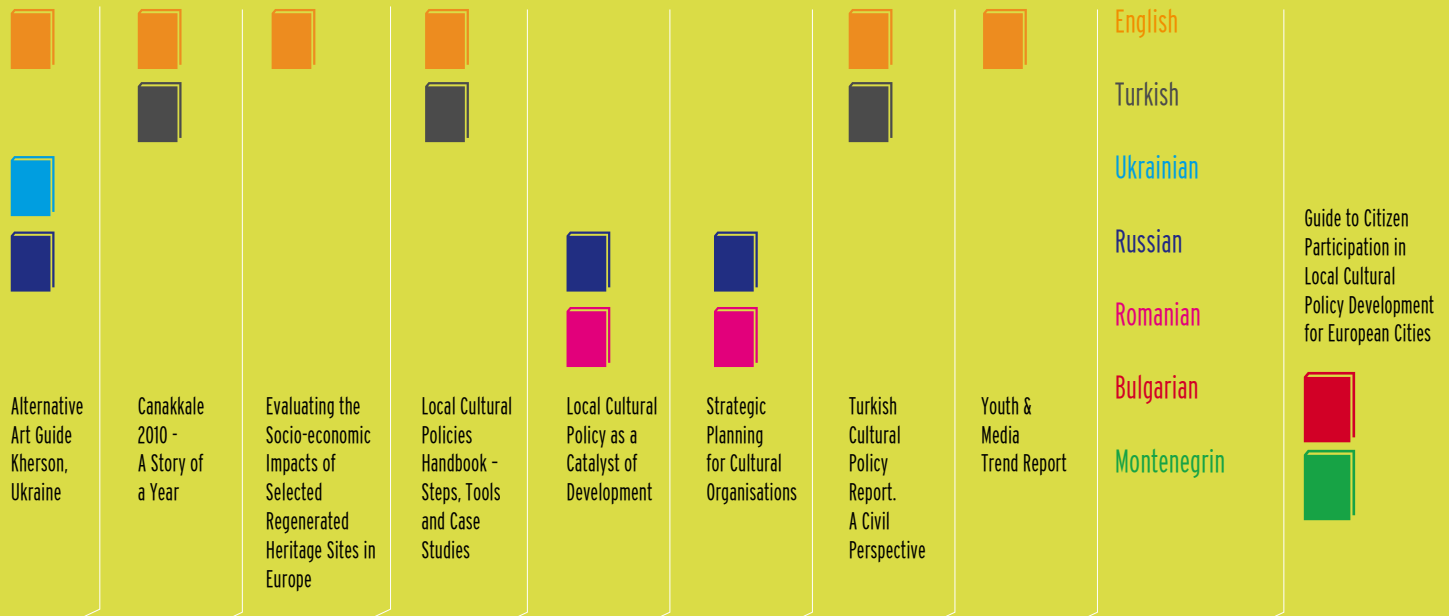
15 Call for Writers & Artists: Enliten &

"The launch of ECFLabs.org introduced a new style and infrastructure for the ECF online community. The site connects the many existing forms of ECF's online presence and is the starting point of a series of new ECF communities. It embodies the next step in improving the exchange of ideas and knowledge between ECF and its target groups."

Monique Fransen, online project manager and adviser ECF

Publications

ECF produced a range of publications, including co-productions and commissions related to our areas of expertise as well as corporate communication tools.



8

Co-productions and Commissions

7

Languages

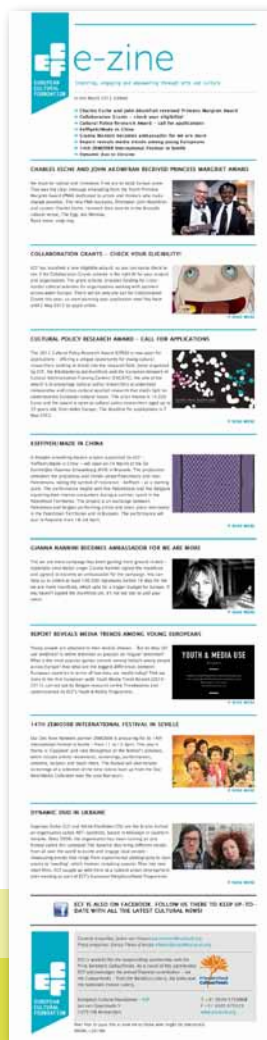
2

Translations

Publications 2011

Corporate publications in 2011 include our ECF e-zine, which is published every month, and our Annual Report over 2010. ECF also produced booklets and flyers for specific programmes and/or events, such as the Doc Next Network booklet produced for the IDFA Documentary festival in November 2011. And of course ECF's website was regularly updated with news on ECF activities, partnerships and cultural development in Europe and beyond. Other publications produced this year include eight co-productions and commissions and two translations of earlier publications.

A complete overview of publications can be found on page 104 of the Appendices. This year, we also introduced a corporate visual identity for ECF so that all publications have the same look and feel and that ECF is clearly recognisable as their sender.



E-zine March 2012

Outlook 2012

Strategically speaking, we will work on targeting a wider audience and thus increase our reach within and beyond the cultural sector. By doing so, we hope to increase the visibility of our work in Europe as a whole and in the Netherlands in particular.

We expect to expand our digital publications with e-updates for our programmes, keeping readers up-to-date with news and developments in specific areas of our activities.

Finally, at the end of 2012, a Narratives publication will be released documenting our search for European Narratives.

Visit www.eurocult.org/activities/publications for more information.

Organisation

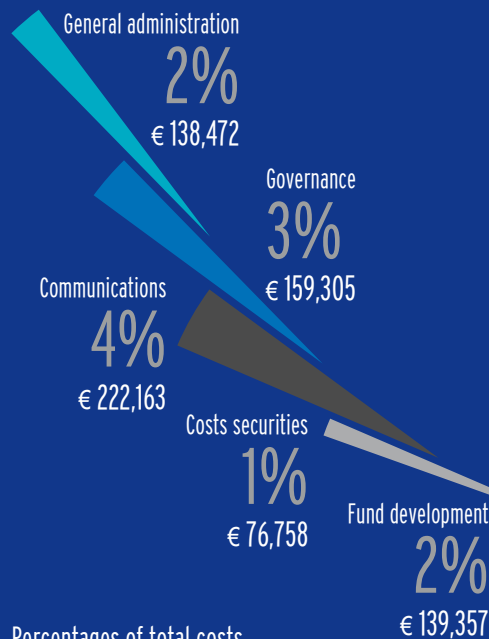
ECF relies on a strong, dynamic, international team to support our activities and programmes throughout Europe. In 2011 we focused on further improving our organisational backbone. We invested in a sustainable HR policy, embedded Communications more deeply within our organisation and reinforced a solid Operations department.

Governance

ECF's governance structure includes a President, a Board and an Executive Committee. Guidance is provided by an Advisory Council and by small teams of experts who give advice on specific activities.

Communications, Digital and Fund Development

The Communications, Digital and Fund Development department has a vital role in ECF's work. Bringing ECF's work to a broad audience across Europe and the Netherlands, improving ECF's brand recognition, and fostering sustainable understanding of ECF's work are its key objectives.



Percentages of total costs

Operations

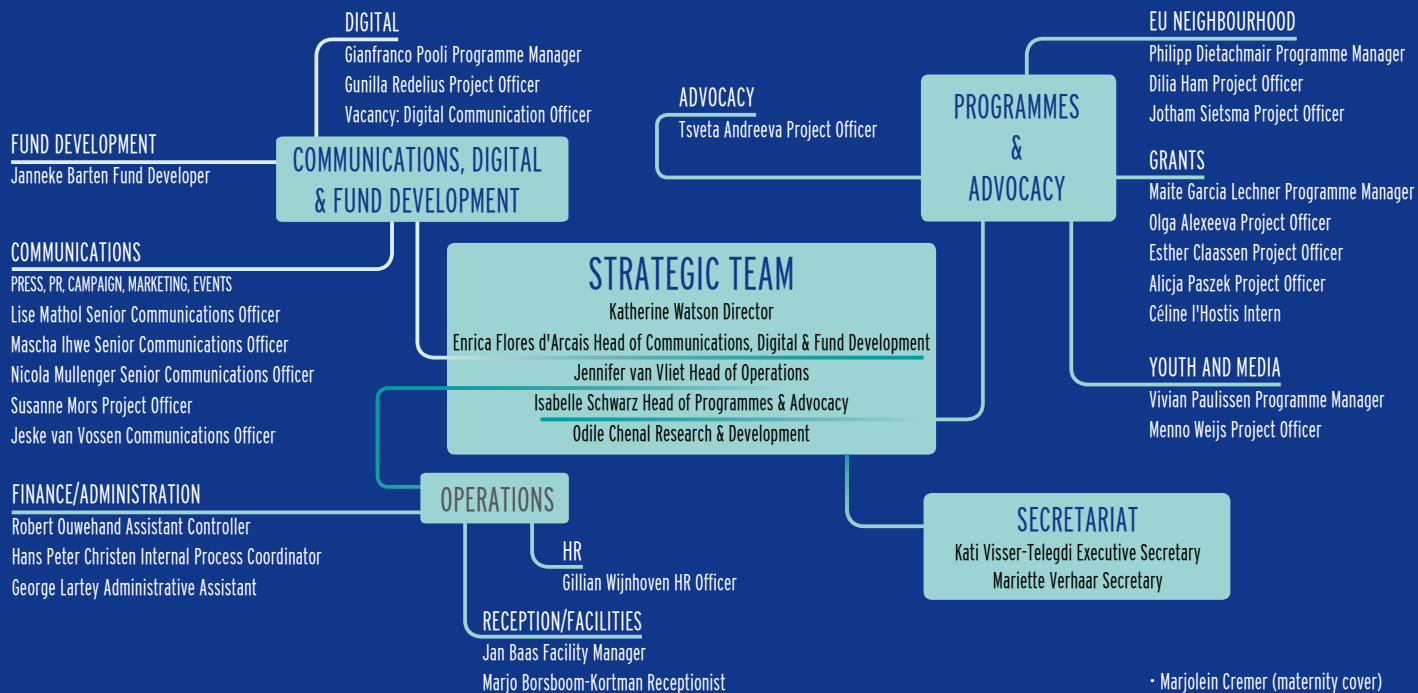
The Operations department provides ECF with a solid backbone, helping all activities to run smoothly. They also play a key role in guaranteeing that funds are used efficiently.

HR falls under the Head of Operations and comprises everything from very basic administration to broader questions of ECF Human Resource Management policy.



ECF organisation

as of 31 December 2011



ECF organisation

ECF recognises culture's inherent strength to inspire, engage and empower people to imagine a different future. The challenges Europe faces today make it vital to connect sources of knowledge from many perspectives, and bring together thinking from unexpected quarters. The varied mix of our activities reflects this – we combine grant making with programmes and advocacy. The ECF organisation is structured accordingly: we rely on a strong, dynamic, international team to undertake our wide range of actions.

The Director is responsible for the day-to-day running of ECF and oversees the operational, financial and administrative aspects of everyday business. 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.

STEP Beyond Grantee Matthew Sparma (France) performing his project Travelogue with Ezzat Ismail (Egypt) © Adham Radwar.

VOICES OF EUROPE

"I believe that, in Europe at least, the internationalisation of research and education is unavoidable today. Researchers are called to build common ground and eventually to compete in an international arena. In this sense I sincerely appreciate the work the European Cultural Foundation has been doing for years through the Young Cultural Policy Researchers Forum, the Cultural Policy Research Award, LabforCulture and many other initiatives."



Highlights 2011

ECF is in the process of rethinking its way of working allowing the programmes, including grants, advocacy and communications to work together more closely. There is more to how we interpret advocacy than just providing support to policy makers. We also want to reach a much broader public throughout Europe by supporting cultural projects that bring the kind of Europe we aspire to into clear focus. Just like our vision states, we strive for an open and inclusive Europe in which culture is a valued and key contributor. Human Resources and Communications teams were reinforced (also see pages 51 and 54).

Lessons learned

We had not set measurable Key Performance Indicators at the outset of the current four-year plan, which makes it difficult to evaluate its impact. Learning from this we will undertake specific impact assessment on some of our projects in 2012 – particularly the major concluding event of Narratives for Europe - and incorporate impact assessment and evaluation into the upcoming four-year plan.

Communications

Given the multiplicity of our activities, conveying a single ECF message has proven to be a challenge. A priority in the coming year is therefore to more fully integrate communication into all our actions. We have a message to convey about Europe and this needs to be communicated clearly and effectively.

Outlook 2012

As we look ahead and plan for the next four-year cycle we aim to work in an even more connected way, seamlessly linking all of our actions and embedding research, development and evaluation into our work. We are designing a Research and Development (R&D) unit that is fully integrated and also branches out to involve all team members in the R&D of the organisation.

27.59 TOTAL FTEs:
(EXCLUDING 0.8 VACANCY)

Staff

32

including vacancy

7
2
2

new staff members due to turnover

maternity covers

new functions

(HR officer and Neighbourhood project officer)

Sickness percentage

5.4%

(excluding maternity leave)
(due to 3 long-term illnesses)

1.1%

Short-term sick
leave
(up to 7 days)

Governance

ECF's governance structure includes a President, a Board and an Executive Committee. Guidance is provided by an Advisory Council and by small teams of experts who give advice on specific activities.



The Board

At least five members, with a maximum of twelve (excluding the President)

4
Years

Term

Renewable once for members and twice for the Chair, Deputy Chair and Treasurer

2

Meetings per year

Remuneration: expenses only

The Board

The Board is ECF's ultimate decision-making body and represents the Foundation legally. New Board members are chosen by the Board and selected for their expertise and international perspective. Diversity - culturally, regionally and demographically - is a key criterion.

The President is an Extraordinary Board Member, who is also involved in developing ECF strategy and evaluating results. The President co-decides the appointment of the Director and members of the Board and the Advisory Council. The current President is HRH Princess Laurentien of the Netherlands.

Role

The Board consults with and advises the Director in the definition and evaluation of ECF's overall strategy and sets priorities for ECF activities. It appoints the Director and establishes the salary for the post. Also, the Board endorses the financial statements and budget, defines the general criteria and procedures for funding. It has the power to amend ECF's statutes and the authority to wind up the Foundation.

The Executive Committee comprises the Chair, Deputy Chair, Treasurer and Director.

The Committee meets at least twice a year and helps prepare Board meetings, lays the groundwork for taking decisions, and gives guidance to the Director.

Please see page 96 for an overview of Board members.

Advisory Council

Role

The members of ECF's Advisory Council are chosen by the Board to provide valuable insights into Europe's various regions and different disciplines and fields. Their annual meeting takes the form of an ECF Annual Seminar, exploring a specific theme often linked to the seminar's location. A rotating location allows for the close exchange between ECF and artists, cultural actors, policymakers and thinkers of the city/region in question.

The first ECF Annual Seminar was held in Budapest in June 2011. The topic was "Cultural Change Makers in Turbulent Times: Views on the Eastern European and Southern Mediterranean Neighbourhoods". ECF was joined by colleagues from Austria, Czech Republic, Egypt, France, Germany, Hungary, Lebanon, Moldova, Poland, Russia, Serbia, Slovak Republic, Spain, Sweden, Turkey, UK and Ukraine. The Arab Spring provided a compelling backdrop that challenged us to explore how ECF's work with cultural organisations can have an impact on societal changes at work in Eastern Europe and the MENA region.

Please see page 98 for an overview of the appointed members of the Advisory Council.

External advisers

ECF also takes advice from individual specialists who help oversee many of its activities. These specialists, who serve as external advisers and jury members for awards initiated and supported by ECF, are listed on page 100.

Outlook for 2012

During the course of 2012 we will bridge from our Narratives for Europe focus to the next four-year-plan. Together with our President, Board and Advisory Council we will draw up a plan for 2013-2016.

We are also conscious of the need to work on environmental sustainability. An aspect that has clear links with our organisational structure is the need to balance our physical meetings with more online engagement. This translates to less or more efficient travel – a challenge for an organisation whose work spans an entire continent! The 2011 launch of a digital workspace for the Board – ECF Digital Board Room – was a good step in this direction.

Advisory
Council

3

Members

a maximum of 10 as appointed by the Board, plus 10 advisors invited annually, depending on the topic

Term

4

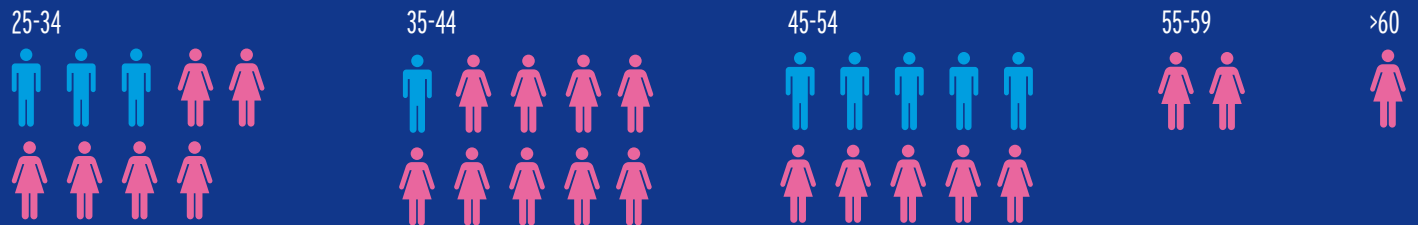
Years
(renewable once)

Human Resources

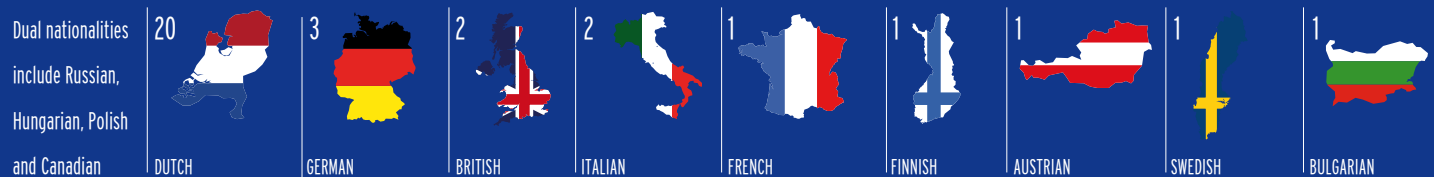
2011 was an important year for Human Resources (HR) as it became a stand-alone function within the organisation and ECF welcomed its first HR Officer. HR falls under the Head of Operations and comprises everything from very basic administration to broader questions of ECF Human Resource Management policy.

Not surprisingly, the focus in 2011 was examining what was already in place and building on this in light of ECF's HR approach and plans. After all, policies and procedures, information, contractual consistency and correctness are essential for a solid basis.

Number of employees by age



13 nationalities come together in the ECF team



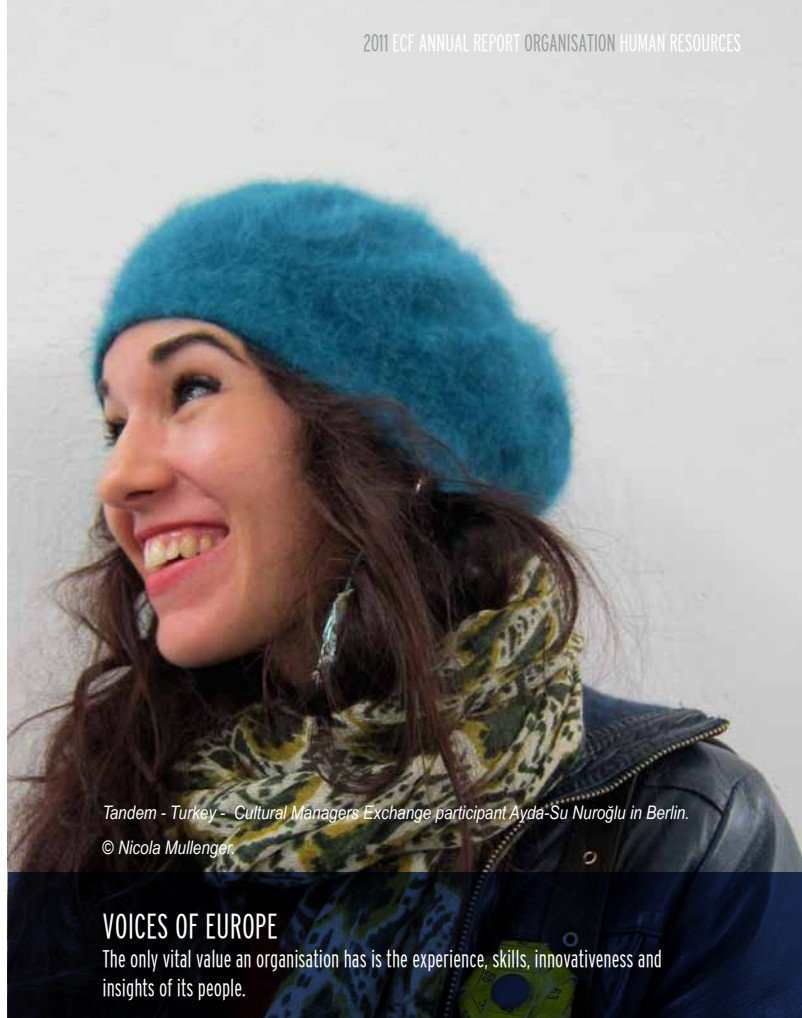
Highlights 2011

2011 saw further development of the appraisals system that kicked off in 2010. We simplified the process and kept it alive by running staff update sessions. As a result, the appraisal system is now fully embedded in the organisation and can be used to identify training needs, measure employee performance and track employee development. Next year, we will focus on fine tuning our objectives to further improve the accuracy of resulting data.

During the first half of 2011 HR Information made the shift from paper to digital. In the second half, we selected an HR system that will enable us to report on key aspects of HR (illness, time-writing, training, etc.) in a more efficient way, which will have the knock-on effect of improving our ability to manage these things. We also started laying the basis for its implementation and ultimate rollout by 1 January 2012.

ECF was accepted as a host organisation for the Erasmus for Young Entrepreneurs Programme of the European Commission and successfully hosted its first Young Entrepreneur. We also welcomed two interns in the Grants team.

Last but not least, we started building an HR network with other foundations in the Netherlands and beyond. At present, the main objective is exchanging knowledge and sharing examples of best practices.



Tandem - Turkey - Cultural Managers Exchange participant Ayda-Su Nuroğlu in Berlin.

© Nicola Mullenger

VOICES OF EUROPE

The only vital value an organisation has is the experience, skills, innovativeness and insights of its people.

Leif Edvinsson, in *Corporate Longitude* (2002).

Lessons learned

In the course of the year, we realised that we would have to focus on laying a solid basis for HR before we can fulfil our objective to be a leading example for other foundations in terms of HR policy. This also means looking at our cost structure – HR accounts for 31 per cent of our total budget – and identifying cost savings. At the same time, we want to maintain an optimal working environment for our employees and keep workloads manageable. We have therefore set a staff survey in motion, to gather suggestions for improvements.

Outlook 2012

In 2012 we will implement our new HR system, which will help us to monitor and report on HR by introducing (SMART) objectives and a HR dashboard. We will also focus on updating ECF's HR policy and staff manual, harmonising primary and secondary benefits and further formalising HRM procedures and policies.

We will start "lunch and learn" sessions for all staff, which provide information and training in an informal setting, and fortnightly staff lunches which give staff the opportunity to network and exchange information in a relaxed environment.

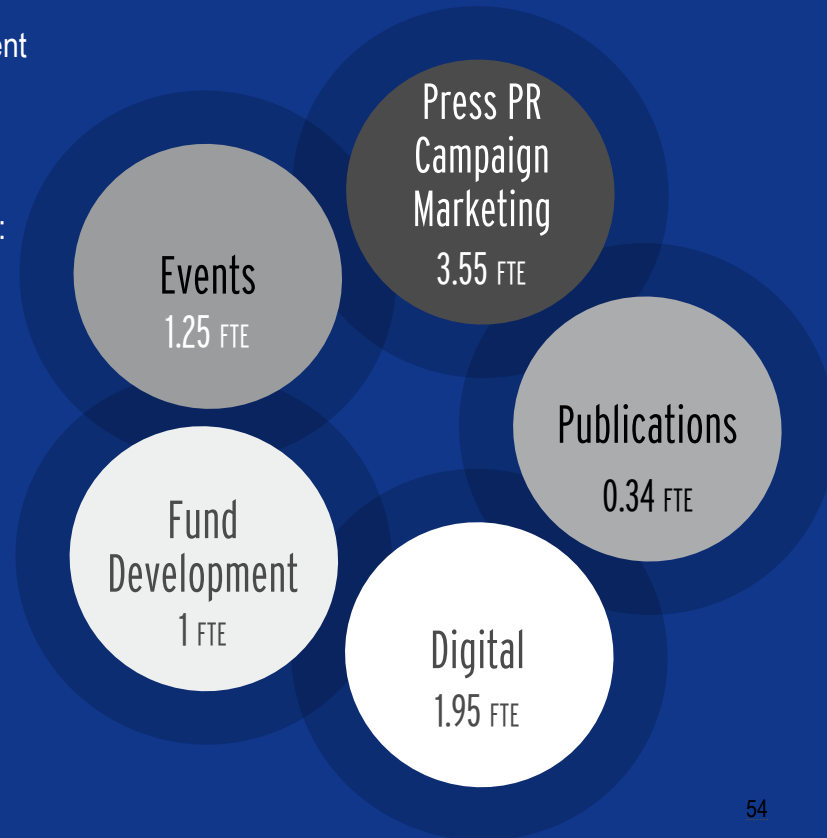
Communications, Digital and Fund Development

The Communications, Digital and Fund Development department has a vital role in ECF's work.

Communications is integral to our purpose-driven actions, and resources are allocated accordingly.

The overall communications strategy is focused on:

- Bringing ECF's work to a broad audience across Europe and the Netherlands;
- Improving ECF's brand recognition;
- Fostering sustainable understanding of ECF's work.



ECF seeks to communicate with a wide range of target groups. The new Head of Communications, who started in 2011, has focused on further defining these target groups and developing new approaches to reach them and develop sustainable relations with them. This information was included in the Corporate Communications Strategy that was developed in the course of the year.

Communication activities are closely connected to the activities of ECF's Digital Team and synergy can be achieved by joining forces. Hence, in 2011 ECF Communications and ECF Digital, including LabforCulture, merged to form a new team: ECF Comms/Digital.

All team members bring individual expertise which complements that of other team members. Grants, Programmes and Advocacy have a dedicated contact within the Comms/Digital team. Depending on the target group, any combined programme team can involve other areas of expertise to increase the effectiveness of communications.

2011 saw the launch of a new digital architecture and ECF's intranet. The intranet is an invaluable digital tool for ECF's internal communication and communication with the Board and will be further embedded in the organisation in the course of 2012.



Keffiyeh/Made in China © Danny Willems.

ECF's logo and corporate visual identity were fine-tuned to create a single brand identity for ECF. Individual programmes, projects and events follow this identity but are able to distinguish themselves by using their own unique colour. The visual identity helps to connect all ECF activities and make them instantly recognisable as ECF. It is also easier to implement and will help generate cost savings in artwork and printing costs.

One of the year's major events was the Third Edition of the Princess Margriet Award ceremony that took place in Brussels on 8 February (see also page 20).

In 2011, we took our first steps towards building a network of local journalists, press agencies and other media outlets throughout Europe. In 2012 new channels will be explored, as will press releases and press kits in multiple European languages.

This year, Comms/Digital also focused on mapping ECF's relations with (strategic) partners and drew up objectives for enhancing and expanding this network for PR purposes.

Third-party income can help to guarantee the continuity of our activities and to increase our independence. So, while further defining the Communications strategy, we also started researching possibilities to further develop our fundraising opportunities. We focused our attention on mapping our current funding partners (see page 103 for an overview) and determining new potential partners. This process resulted in the appointment of a designated fundraising officer at the end of 2011. She will support ECF in this area and develop the field of partnerships in the commercial sector.

Lessons learned

As there is generally more to be done than hours to do it in, Comms/Digital was used to pressing ahead instead of spending time on discussing priorities and planning. In 2011 we addressed this by defining our communications strategy for the coming years and setting clear priorities and targets.

Outlook 2012

In 2012, the Comms/Digital team will organise two major events: the Fourth Edition of the Princess Margriet Awards in Brussels (March) and the Narratives event in Amsterdam (October).

Also, the team will improve and promote the digital culture within ECF through training sessions and tutorials. Special attention will be paid to ECF intranet and to the development of ECF's social media strategy.

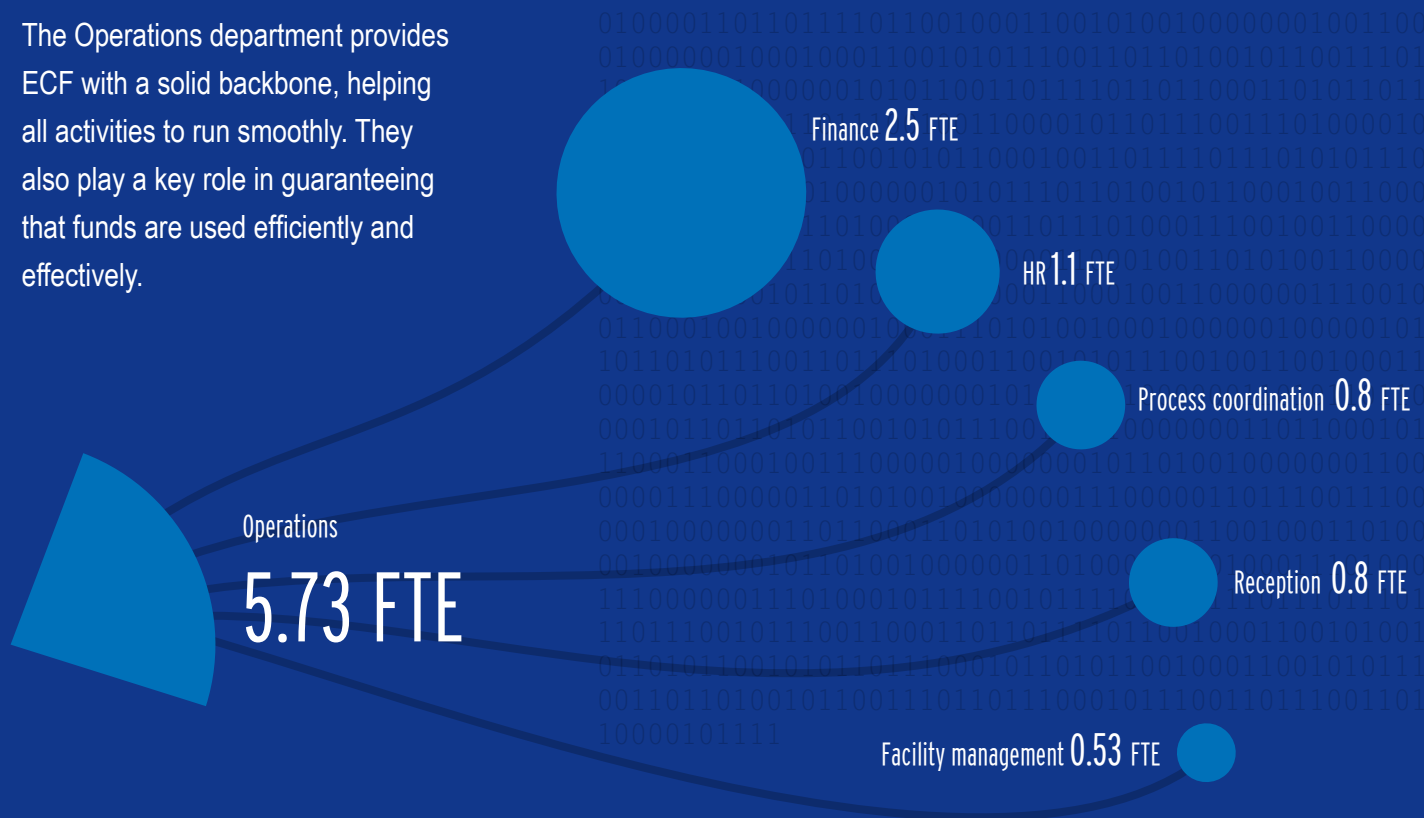
New PR and Press channels will be explored, as will the use of multiple languages for press releases and press kits. Furthermore, ECF will explore the possibility of launching and supporting a network of cultural ambassadors to help us extend our reach within specific target groups.

In terms of fundraising, we will build on the base laid in 2011, reinforcing existing relations and forging new ones. By the end of our next four-year plan we aim to see 35 per cent of our income coming from new sources.

This is a shared responsibility of the Strategic Team and Programme Managers.

Operations

The Operations department provides ECF with a solid backbone, helping all activities to run smoothly. They also play a key role in guaranteeing that funds are used efficiently and effectively.



Finance/Administration

In order to ensure that ECF's financial resources, which are ultimately derived from the public, are used in an effective and efficient manner, we have the following control mechanisms in place:

- Quarterly reports in which expenditure is checked against the budget;
- Check of all invoices against contracts and procedures, on a daily basis;
- Regular check of all outstanding obligations together with the project teams;
- Yearly audit on final donor reporting performed by an external party.

During 2011, the entire financial team changed: after a period of interim staff, ECF now employs a permanent team of financial experts. We implemented a quarterly report system (see above) and laid the basis for monthly online reporting.

With the new team in place, our focus was on analysing and documenting procedures to ultimately use our resources more effectively and efficiently. This resulted in an upgrade of our accounting software. Also, we reviewed our suppliers with an aim of consolidating where possible. Finally, we took our first steps on the path to increased environmental sustainability.

In 2012 we will continue to focus on streamlining and improving procedures and our reporting structure. In addition, we will also play a key role in processing and reporting data for impact assessment. We are also making preparations to apply for the Centraal Bureau Fondsenwerving Keurmerk (Central Bureau of Fundraising quality mark).

IT

The past year was a busy one for IT staff. In January, we replaced a major part of our hardware. We also contracted a new external IT provider to offer helpdesk facilities and four hours of on-site support per week. Together, we improved remote access, thus enabling staff to work more flexibly (through distance working and working from home).

In 2012 we will continue to improve internal processes, with an extra focus on finding new "green" ways of working. Another major project will be data storage.



EUROPEAN
CULTURAL
FOUNDATION

Financial statements 2011

ECF takes great care to ensure that the funds we are entrusted with are used efficiently and effectively. The following pages provide insight into budgets and cash flows during 2011.

Treasurer's Report

This chapter is an introduction to the financial statements of the European Cultural Foundation (ECF). It provides information on the methodology and reporting guidelines and gives insight into the Foundation's results in 2011 and the 2012 budget.

Statutes

Based on changes approved by the ECF Board in December 2010, the foundation statutes were revised and notarised on 2 December 2011. The registered name of the foundation is Europese Culturele Stichting (ECS), however the French and English translations are also referred to (Fondation Européenne de la Culture and European Cultural Foundation, respectively).

The foundation is an independent European organisation without any governmental, political or confessional affiliates. ECF is a Dutch legal entity based in Amsterdam, the Netherlands.

Board

In 2011 the Board convened twice, in June and December. During these meetings strategic, operational as well as financial matters, were discussed. Whereas in June the Board meeting included an Advisory Council gathering, in December the focus was on the approval of the 2012 budget, the 2011 Grants disbursements and preliminary work on the strategy for the period 2013-2016. Additionally, two Executive Committee Meetings were held in preparation for the Board Meetings.

Methodology/Guideline 650

The financial statements are prepared in accordance with Guideline 650 (Richtlijnen voor de Jaarverslaggeving), which provides accounting principles generally accepted in the Netherlands for fundraising institutions (fondsenwervende instellingen). In this way of reporting, expenses are allocated to objectives, fundraising costs and administrative costs. Also according to Guideline 650, our income is divided between third-party income, government income, income from investments and other income.

In our opinion this way of reporting provides a more transparent view of our expenditure per objective and activity and gives better insight into the origins of our income. Prior to 2010, when we began reporting according to these guidelines, ECF reported according to Guideline 640, which is used for non-profit organisations.

In accordance with Guideline 650 the Foundation presents consolidated financial statements. 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 shield retired ECF employees against the negative effects of inflation, up to a maximum of three per cent per year.

Bonds are stated at market value at year's end. Unrealised gains and losses related to bonds are accounted for in a revaluation reserve. Realised gains are recognised in the statement of income and expenditure. Costs related to programmes and grants 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.

The year 2011 – Actuals

The overall 2011 result was in line with our budget and positive, considering the economic downturn, which only marginally affected our investment portfolio. The total underspend of the Foundation compared to budget 2010 comes to €21,049.

Comparison to Actuals 2010

Income

The Foundation's third-party income increased by four per cent compared to 2010, which was fully attributable to an increase in income from the Prins Bernhard Cultuurfonds. Our income from the Prins Bernhard Cultuurfonds was €325,793 higher than in 2010. Other third-party income decreased by €96,214.

Other income, comprising income from (governmental) organisations, securities, and interest decreased by €808,660, compared to 2010. The main reason for this can be found in the market conditions, which strongly affected the choices made by policy makers/donors. Additionally, in 2010 the Dutch Ministry of Foreign Affairs (Min BuZa) supported two European Neighbourhood Programme projects with funding from their Matra programme. Since this programme no longer exists, there was no new funding available for projects that started after 2009.

The result of our consolidated securities portfolios throughout 2011 is €-75,253 (-0.52 per cent)

Per portfolio this is respectively:

- European Cultural Foundation: €-127,997 (-1.31 per cent)
- Stichting Voorzieningsfonds Binnenland: €48,220 (2.14 per cent)
- Stichting Voorzieningsfonds Buitenland: €4,524 (0.95 per cent)

Expenditure

Overall expenses increased by €95,540 compared to 2010, which is a two per cent increase. A seven per cent (€437,095) increase in expenses was approved by the board, which lead to a negative budget of €336,600, which offsets the 2010 surplus of €359,070. Upon learning about the disappointing income from investments at the close of Q3 2011, the Foundation managed to reduce its expenditure so as not to exceed its budget.

Comparison to budget 2011

Engaging and Empowering People through Art and Culture

A total of 86 per cent of the Grants budget was used, which translates to an underspend of €216,602 compared to the 2011 budget. Half way through the year it was decided to shift part of the Collaboration grants, Pro-Active grants and Balkan Incentive Fund budget to Step Beyond travel grants, due to increased demand for this programme. Costs for grants coordination and evaluation exceeded the budget, as the result of hiring external expertise to support the Foundation on grants strategy matters. In 2011 an amount of €112,821 of Grants payable was released and has been deducted from the costs as "Grants not taken up". This is not exceptional.

As a result of slightly higher allocations for administration, communications and salaries, 101 per cent of the Youth & Media budget was used.

Events used 110 per cent of its budget, equivalent to an overspend of €56,833. The result relates to two events: The Princess Margriet Award and the Narratives Event. The overspend was attributable to the Narratives Event and was anticipated and agreed after the second quarter. This higher expenditure is linked to shaping the event throughout the year, and having a more clear view on the activities and related costs later in the year.

Linking Cultural Policy and Practice

The European Neighbourhood Programme used 93 per cent of its budget, which is an underspend of €117,491. As a direct result of budgeted income not materialising, some planned activities were cancelled or postponed.

Advocacy and Networking used 103 per cent of its budget, which is an overspend of €9,641. Costs for programme activities and partnerships came in slightly under budget (€7,459). The cost of salaries and support units were €17,100 higher than budgeted.

Connecting sources of knowledge

Research and Development used 85 per cent of its budget, representing an underspend of €53,492. A delay in the re-launch of the online Narratives space and a planned seminar that did not take place are the main reasons for this underspend.

ECF Digital (including LabforCulture) used 85 per cent of its budget, which is an underspend of €92,586. This underspend is directly related to non-materialised income for LabforCulture (on the basis of which activities were reduced accordingly), a gap in team management and a shift in focus to developing the intranet and improving the ECF online presence.

Publications used 46 per cent of its budget, the equivalent of a €32,618 underspend. Various publications were not produced, due to a lack of time and a shift of focus. Additionally, some of the costs for publications were reported under the programmes.

Other costs

Fundraising used 116 per cent of its budget, resulting in an overspend of €19,906. Fundraising costs comprise expenses for external expertise supporting the organisation in the development of a fundraising strategy, an allocation from the Prins Bernhard Cultuurfonds for their fundraising activities and salaries of staff responsible for fundraising.

Securities used 140 per cent of its budget, meaning an overspend of €21,758. However, this is in line with what the management agreed with Wealth Management Partners N.V. The costs are relatively high as they include costs related to converting the Foundation's prior investment portfolio with ABN-AMRO to the current portfolio with Wealth Management Partners N.V. In 2012 these costs will decrease significantly.

Overall, the Communications department used 112 per cent of its budget, which represents an overspend of €24,450 of its total 2011 budget. On the budget line for Corporate Communications there was an overspend. Since Communications is an integral part of the goals of ECF, a large part of its expenses are allocated to these goals. Costs related to Corporate Communications are, however, not allocated to the Foundation's goals and therefore caused the department to overspend on its budget.

Governance used 136 per cent of its budget, which represents an overspend of €41,810. The overspend was attributable to additional costs for the Advisory Committee in June 2011, as the event took place in Budapest and due to travel costs for participants from the targeted areas of eastern and Mediterranean EU neighbourhoods which had not been anticipated.

The General Administration department used 92 per cent of its budget after allocations to other departments. Of the total expenses related to administration, 70 per cent was allocated to other departments. Before allocating costs to other departments, general administration overspent its budget. This was partly caused by the hiring of external staff to cover capacity gaps (Head of Operations, Assistant Controller and Administrative Assistant) and was partly due to unforeseen expenses, such as legal advice and a change to guideline 650.

Salary costs consumed 91 per cent of the allocated budget, with an underspend in salaries and related pension costs due to vacancies. A breakdown of the salary costs by type and department can be found on pages 84 and 85.

The year 2012 - Budget

The 2012 budget was prepared on the basis of the 2012 work plan, which is a detailed description of the organisation's objectives, activities, events, target groups and partners for programmes. The work plan was developed by the strategic team and programme managers and rounds off the four-year strategic plan (2009-2012 – Narratives for Europe).

The 2012 budgets were prepared by the budget managers, in close cooperation with the finance department. Whereas in 2011 the foundation allowed for a €336,600 deficit, in 2012 the costs budget reports a surplus of €394. The 2012 budget is somewhat lean, because, in principle, it has no buffers for unforeseen events. The budget is monitored by means of monthly and quarterly reports.

Income

Prins Bernhard Cultuurfonds

ECF has a longstanding partnership with the Prins Bernhard Cultuurfonds, as a result of which it receives an annual financial contribution – via the Prins Bernhard Cultuurfonds – from the BankGiro Loterij, the Lotto and the Nationale Instant-Loterij. In 2011 this represented 90 per cent of ECF's income. In the 2012 budget, this income represents 83 per cent of the Foundation's total income.

The budgeted income from the Prins Bernhard Cultuurfonds is based on the average actual lottery income over the previous three years. The 2012 budget is four per cent higher than it was in 2011. Yet, the 2012 budget is four per cent lower than the actual income from the Prins Bernhard

Cultuurfonds in 2011, as it was exceptionally high this particular year. The introduction of internet gambling is likely to have an impact on this income stream, although currently there is insufficient information to assess the potential magnitude of this impact.

Other third-party income

With a fundraising plan, clear targets and resources in place for 2012, the organisation has increased its efforts to raise other third-party income. The budget for other third-party income is not significantly higher than the budget for 2011 (56 per cent), yet last year only 75 per cent of other third-party income materialised.

Most of the budgeted third-party income will come from organisations from which the Foundation has received funds previously. However, the Foundation is looking in an active and structured manner for new funders for the events planned for 2012 and for the programmes.

Government Income

The budgeted income from governments is set to decrease by 50 per cent compared to its 2011 level. The main reason for this is the conclusion in 2011 of several multi-year contracts with, among others, the European Commission (European Neighbourhood Programme).

Other Income

The budget for other income (interest and securities) remains conservative.

Expenditure

Compared to the 2011 actuals, the overall budgeted expenditure will drop by €15,626 (0.25 per cent). The following paragraphs explore this fluctuation per objective.

Empowering and Engaging People through Art and Culture reports an increase of €227,252 (eight per cent). The Youth & Media programme budget increases by €111,232 as a result of additional activities in 2012, which will be supported by a grant from the European Commission. The budget for Events increases in 2012 (+ €125,082), mainly due to the Narratives Event. Part of the increase is offset by a lower budget for the Princess Margriet Award event, as the result of a change in accounting practice that reflects costs accounted for in the year in which the prize is awarded. The Grants budget decreases by €9,099.

Linking Cultural Policy and Practice shows a decrease of €450,852 (24 per cent), of which the largest drop in budget is seen with the European Neighbourhood Programme (- €476,749) as a result of the wrapping up of several multi-year projects in 2011/2012. The Advocacy and Networking budget rises, due to increased communications activities.

Connecting Sources of Knowledge budgets an increase of €146,732 (18 per cent). Research and Development increases by €40,000, as costs related to the Advisory Council have moved from Governance to R&D. Additionally, work on impact assessment is planned for 2012 (€44,000).

Digital/Lab for Culture and Publications budget remains the same as 2011 budget. Both areas show an underspend in their 2011 expenditure.

The budget for Fundraising increases by €78,050 (56 per cent) due to filling the vacant fund developer position. Additionally, ECF's increased focus on raising third-party funding requires external advice.

The budget for securities costs decreases by €6,758 (9 per cent) which is a realistic amount compared to actual expenditure.

The overall Communications budget has increased by €80,459 (36 per cent), due an adjustment in allocation keys. As a result of this fewer costs have been allocated to the programmes.

The budget for Governance is €81,921 lower than it was in 2011. This is due to moving the advisory council costs (€40,000) to R&D and reducing the Board meetings related costs.

General Administration shows a decreased budget of €8,588, which is due to increasing efficiency and moving costs related to the payroll and legal advice to staff costs.

The overall financial result has been positive as the Foundation remained within budget by responding in a timely and appropriate manner to fluctuations in income. This year was the second year in which the Foundation reported according to reporting guideline 650. During the past year the entire Finance team changed and as a result, the preparation of this report posed a challenge for this relatively new team. In 2012 the Finance team will see their analysis and improvement of current processes and procedures bear fruit.

Arent A. Foch, Treasurer

Amsterdam, April 24, 2012



The financial statements 2011 are split in two:

1. The financial data for the European Cultural Foundation. Page 67-90.
2. The consolidated financial data for the European Cultural Foundation, the Stichting Voorzieningsfonds Pensioengerechtigden Binnenland and the Stichting Voorzieningsfonds Pensioengerechtigden Buitenland of the Fondation Européenne de la Culture. Page 86-89.

Budget 2012

(all amounts in EURO)

	Budget 2012	Actuals 2011
INCOME		
	approved by board	
Prins Bernhard Cultuurfonds*	5,126,665	5,330,196
Other third-party income	636,000	282,991
Total third-party income	5,762,665	5,613,187
Government income	136,648	272,376
Income securities	300,000	13,431
Other income	-	-
Total Income	6,199,313	5,898,994
EXPENSES		
Committed to purpose		
Engaging through culture	3,040,269	2,813,017
Linking policy and practice	1,418,708	1,869,560
Connecting knowledge	942,645	795,913
Subtotal committed to purpose	5,401,622	5,478,490
Fundraising costs	217,407	139,357
Securities costs	70,000	76,758
Subtotal	287,407	216,115
Communications	302,622	222,163
Governance	77,384	159,305
General administration	129,884	138,472
Subtotal management and administration	509,890	519,940
Total expenses	6,198,919	6,214,545
Surplus/(deficit)	<u>394</u>	<u>(315,551)</u>

The budget for 2012 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 2011

(After appropriation of the result)

(All amounts in EURO)

	Ref	31 December, 2011	31 December, 2010
ASSETS			
Tangible fixed assets	1		
Premises		67,774	71,911
Refurbishment		14,477	20,305
Furniture and equipment		166,863	182,749
		249,114	274,965
Financial fixed assets	2		
Bonds		8,575,752	8,706,234
Shares		2,163,062	2,306,552
		10,738,814	11,012,786
Current assets	3		
Accounts receivable		1,646,344	1,151,367
Deposits, Cash	4		
Cash and bank balances		690,625	1,956,975
		13,324,897	14,396,093
LIABILITIES			
Reserves	5		
General reserve		10,634,017	10,949,568
Revaluation reserve		101,356	136,398
		10,735,373	11,085,966
Current liabilities	6		
Received in advance		105,000	193,163
Grants payable		819,774	1,357,660
Accounts payable		1,664,750	1,759,304
		2,589,524	3,310,127
		13,324,897	14,396,093

Statement of Income and Expenses European Cultural Foundation

(All amounts in EURO)

	Ref	Actuals 2011	Budget 2011	Actuals 2010
INCOME				
Prins Bernhard Cultuurfonds*	7	5,330,196	4,912,500	5,004,403
Other third-party income	8	282,991	610,000	379,205
Total third-party income		5,613,187	5,522,500	5,383,608
Government income	9	272,376	342,000	369,592
Income securities	10	13,431	355,000	716,321
Other income		-	-	8,554
Total Income		5,898,994	6,219,500	6,478,075
EXPENSES				
Committed to purpose	11			
Engaging through culture		2,813,017	2,962,492	2,591,059
Linking policy and practice		1,869,560	1,977,410	1,458,189
Connecting knowledge		795,913	974,609	975,945
Subtotal committed to purpose		5,478,490	5,914,511	5,025,193
Fundraising costs	12	139,357	120,261	50,644
Securities costs	10	76,758	55,000	102,734
Subtotal		216,115	175,261	153,378
Communications	13	222,163	197,713	436,662
Governance	14	159,305	117,495	241,154
General administration	15	138,472	151,120	262,618
Subtotal management and administration		519,940	466,328	940,434
Total expenses		6,214,545	6,556,100	6,119,005
Surplus/(deficit)		<u>(315,551)</u>	<u>(336,600)</u>	<u>359,070</u>
(Withdrawal from)/addition to the General Reserve		(315,551)	(336,600)	359,070

* 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 €1,266,350 compared to 2010. The difference between 2011 and 2010 can be explained as follows:

	Actuals 2011	Actuals 2010
Cash flow from operating activities		
Result	(315,551)	359,070
Adjustments for:		
Depreciation tangible fixed assets	54,367	45,354
Movements in accounts receivable	(494,977)	117,530
Movements in short-term liabilities	(720,602)	608,681
Cash flow from operating activities	(1,476,763)	1,130,635
 Cash flow from securities activities		
Additions to tangible fixed assets	(28,516)	(130,643)
Movements in financial fixed assets*	238,929	(2,157,820)
Cash flow from securities activities	210,413	(2,288,463)
 Movements in cash and cash equivalents	(1,266,350)	(1,157,828)
 Cash and cash equivalents at the start of the year	1,956,975	3,114,803
Cash and cash equivalents at the end of the year	690,625	1,956,975
Movements in cash and cash equivalents	<u>(1,266,350)</u>	<u>(1,157,828)</u>

* €273,972 minus unrealised movement €35,043

Accounting Principles

General

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

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

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

Comparison with previous years

The valuation of assets and liabilities is unchanged compared to the previous year.

These financial statements are prepared in accordance with accounting principles of guideline 650 (of the "Richtlijnen voor de jaarverslaggeving"). This is the second year that ECF has prepared its statements in accordance with these guidelines, which contains principles specifically designed for fundraising organisations.

A unique feature of guideline 650 is that a clear distinction is made between costs related to fundraising, management, administration and expenditure related to the organisation's objectives. Hence reporting according to this guideline provides us with better insight into how our income is used to meet our objectives.

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 capitalised. Depreciation is calculated on a cost basis, against the following rates per annum:

- Premises: 2% - 7%
- Refurbishment: 10% - 20%
- Furniture: 10% - 20%
- Equipment: 20% - 33%

Financial fixed assets

Shares and funds are stated at market value at year-end, realised and unrealised gains and losses are accounted for in the statement of income and expenditure. Bonds are stated at market value at year-end. Unrealised gains and losses are accounted for in a revaluation reserve, realised gains and losses are recognised in the statement of income and expenditure.

Recognition of income

Our main stream of income, that of the Prins Bernhard Cultuurfonds, is recognised on receipt of a statement from its side indicating the amounts it has received from the BankGiro Loterij, the Lotto and the Nationale Instant Loterij. According to an agreement between the two organisations, 25% of all lottery income of the Prins Bernhard Cultuurfonds is passed on to ECF.

Other third-party income and subsidies are recognised on confirmation by the 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 recognised as soon as they can be estimated and are legally enforceable by third parties because of contracts or externally communicated commitments.

The amount of Grants allocated equals the amount awarded to grantees in the year 2011, which is confirmed to the grantees in writing.

“General administration costs” are reallocated to the activities of the Foundation on the basis of a combination of carefully defined allocation keys. Examples of such keys are time writing, budget and FTEs.

Fundraising costs consist of salary and advisory costs and include the allocation of a share of the fundraising costs incurred by the Prins Bernhard Cultuurfonds, in line with our agreement with them. The salary costs are allocated on the basis of time-writing by the employees.

Contingent liabilities

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

90% spending rule

ECF is committed to spending (expenses minus 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 complied with this rule in 2011.

Notes to the balance sheet as per 31 December 2011

(All amounts in EURO)

Tangible Fixed Assets (REF 1)

	Premises	Refurbishment	Furniture & equipment	Total
Historical cost				
Balance at 31 December, 2010	179,069	306,240	520,494	1,005,803
Items no longer in use	-	-	-	-
Additions 2011	-	-	28,516	28,516
Balance at 31 December, 2011	179,069	306,240	549,010	1,034,319
Depreciation				
Balance at 31 December, 2010	107,158	285,935	337,745	730,838
Items no longer in use	-	-	-	-
Depreciation 2011	4,137	5,828	44,402	54,367
Balance at 31 December, 2011	111,295	291,763	382,147	785,205
Book value at 31 December, 2010	71,911	20,305	182,749	274,965
Book value at 31 December, 2011	<u>67,774</u>	<u>14,477</u>	<u>166,863</u>	<u>249,114</u>

Tangible Fixed Assets (REF 2)

	Bonds	Shares	Total
Balance at 31 December, 2010	8,706,234	2,306,552	11,012,786
Acquisitions	5,925,327	2,009,158	7,934,485
Sales	(6,050,432)	(1,961,188)	(8,011,620)
Revaluations realised	(16,085)	(51,170)	(67,255)
Revaluations unrealised	10,708	(140,290)	(129,582)
Balance at December 31, 2011	<u>8,575,752</u>	<u>2,163,062</u>	<u>10,738,814</u>

The total value of the tangible fixed assets has decreased by €273,972, which is a decrease of two point five per cent.

Based on the level of the reserves of ECF (€10,735,373), the Foundation is not exposed to direct credit risks or liquidity risks.

The retention of the securities is based on the conservative investment strategy as approved by the ECF board. The day-to-day management of the investment lies with Wealth Management Partners N.V., Amstelveen.

The compilation of the portfolio is as follows:

	As per December 31, 2011		As per December 31, 2010	
Bonds	75.0%	8,575,752	67.1%	8,706,234
Shares	19%	2,163,062	17.8%	2,306,552
Real estate	-	-	-	-
Liquid funds	6.0%	690,625	15.1%	1,956,975
	100.0%	<u>11,429,439</u>	100.0%	<u>12,969,761</u>

The result of our consolidated securities portfolios throughout 2011 is €-75,253 (-0.52 per cent)

Per portfolio this is respectively:

- European Cultural Foundation: €-127,997 (-1.31 per cent)
- Stichting Voorzieningsfonds Binnenland: €48,220 (2.14 per cent)
- Stichting Voorzieningsfonds Buitenland: €4,524 (0.95 per cent)

Whereas the Foundation made deposits into both the Stichting Voorzieningsfonds Binnenland and Buitenland of respectively €200,000 and €80,000, two withdrawals were done from the portfolio for the European Cultural Foundation adding up to €116,349.

Current Assets (REF 3)

The details of the accounts receivable are as follows:

	31 December, 2011	31 December, 2010
Prins Bernhard Cultuurfonds	1,220,709	779,421
Interest to receive	34,353	56,903
Programme sponsorship income	229,767	229,767
Others	161,515	85,276
	<u>1,646,344</u>	<u>1,151,367</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 31 December, 2010	10,949,568	136,398	11,085,966
Additions	-	-	-
Withdrawals	(315,551)	(35,042)	(350,593)
Balance as per 31 December, 2011	<u>10,634,017</u>	<u>101,356</u>	<u>10,735,373</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 securities 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 2008-2011. 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 the ECF management.

The amount of Grants payable as per balance sheet consists of:

	31 December, 2011	31 December, 2010
2007	-	2,500
2008	9,486	36,598
2009	77,635	416,986
2010	221,870	901,576
2011	510,783	-
	<u>819,774</u>	<u>1,357,660</u>

Details of the account payable are as follows:

	31 December, 2011	31 December, 2010
Taxes and social premiums	86,705	78,466
Other personnel costs	98,195	104,476
Contractual obligations	1,143,706	869,064
Others	336,144	707,298
	<u>1,664,750</u>	<u>1,759,304</u>

Liquidity/Current ratios

Current assets (including Liquid Funds)

	31 December, 2011	31 December, 2010	31 December, 2009
Current assets	2,336,969	3,108,342	4,383,700
Current liabilities	2,589,524	3,310,127	2,701,446
Liquidity	0.90	0.94	1.62

The composition of the current assets has developed as follows:

	31 December, 2011	31 December, 2010	31 December, 2009
Current assets	1,646,344	1,151,367	1,268,897
Liquid funds	690,625	1,956,975	3,114,803
Total current assets	<u>2,336,969</u>	<u>3,108,342</u>	<u>4,383,700</u>
Liquid funds in % Total	30%	63%	71%

Notes to the statement of Income and Expenses in 2011

(All amounts in EURO)

Income from the Prins Bernhard Cultuurfonds (REF 7)

	Actuals 2011	Budget 2011	Actuals 2010
Total income Prins Bernhard Cultuurfonds	<u>5,330,196</u>	<u>4,912,500</u>	<u>5,004,403</u>

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 2011 this represented 90% of the Foundation's income.

Other third-party income (REF 8)

	Actuals 2011	Actuals 2010
Foundation Open Society Institute, ACNP	50,000	50,000
Kosovo Foundation for Open Society	10,000	8,000
Foundation Open Society Institute, Serbia	-	8,138
Foundation Open Society Institute, Macedonia	-	6,800
Boeing	-	38,902
Mercator Stiftung	200,000	-
Batliner prize	-	30,000
Rabobank Foundation	-	50,000
Stiftelsen Riksbankens Jubileumsfond	15,000	15,558
Open Society Institute Assistance Foundation, ACNP	7,991	66,807
Compagnia di San Paolo	-	100,000
Stichting Doen	-	5,000
Total third-party income	<u>282,991</u>	<u>379,205</u>

Government income (REF 9)

	Actuals 2011	Actuals 2010
Ministry of Foreign Affairs, the Netherlands, Matra, Turkey	-	161,718
EU Delegation to Russia	-	(1,487)
Ministry of Foreign Affairs, the Netherlands, Matra, Moldova	51,474	59,875
Ministry of Education, Culture and Science, the Netherlands	50,000	50,000
German Marshall Fund of the United States	17,853	-
Ministry of Foreign Affairs of the Republic of Slovenia	-	50,000
Ministry of Culture and National Heritage, Poland	17,877	19,960
Ministry of Culture, Spain	-	25,000
EU Culture Programme	135,172	4,526
Total government income	<u>272,376</u>	<u>369,592</u>

Interest and Dividends (REF 10)

	Actuals 2011	Actuals 2010
Interest from bank accounts	31,726	41,549
Interest from bonds	92,740	210,283
Realised revaluations bonds	70,391	282,807
Unrealised revaluations bonds	(35,042)	(55,165)
	<u>128,089</u>	<u>437,925</u>
Dividends	45,076	41,664
Realised revaluations shares	(51,170)	15,766
Unrealised revaluations shares	(140,290)	179,417
Other income(Exchange rate diff.)	-	-
	<u>(140,701)</u>	<u>236,847</u>
	<u>13,431</u>	<u>716,321</u>

Securities costs are:	Actuals 2011	Actuals 2010
Bank charges related to bonds and shares	11,634	58,130
Fees Wealth Management Partners	65,124	44,604
	<u>76,758</u>	<u>102,734</u>

The European Cultural Foundation has outsourced the day-to-day 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 was restructured. This restructuring continued in 2011. A significant part of the bank charges and fees of the total €76,758 are the result of this restructuring.

Expenses

Committed to Purpose (REF 11)

	Actuals 2011	Budget 2011	Actuals 2010
Grants activities*	1,238,418	1,474,170	1,366,343
Mobility programme	112,350	93,200	146,874
Youth & Media programme	809,261	798,967	664,547
Princess Margriet Award and other events	652,988	596,155	413,295
Total costs Engaging through culture	2,813,017	2,962,492	2,591,059
European Neighbourhood programme	1,523,582	1,641,073	1,021,368
Programmatic grants neighbourhood	-	-	182,000
Advocacy and networking	345,978	336,337	254,821
Total costs Linking policy and practice	1,869,560	1,977,410	1,458,189
Research and development	295,109	348,601	407,544
ECF digital, including LabforCulture	472,901	565,487	521,249
Publications	27,903	60,521	47,152
Total costs Connecting knowledge	795,913	974,609	975,945
Total Committed to Purpose	<u>5,478,490</u>	<u>5,914,511</u>	<u>5,025,193</u>

* Includes: Released for Grants not taken up €112,821

Fundraising Costs (REF 12)

Fundraising costs include staff and advisory costs.

Ratios:

	Actuals 2011	Budget 2011	Actuals 2010
Other third-party income and government income	555,367	952,000	748,797
Fundraising costs	128,945	120,261	50,644
% Fundraising costs	23.2%	12.6%	6.8%

Fundraising costs, as reported in the ECF's statement of Income and Expenses (page 69), include costs allocated by the Prins Bernhard Cultuurfonds for their fundraising efforts. In this ratio we cannot include the income from the Prins Bernhard Cultuurfonds, since this income does not comply with the CBF definition of third-party income as a result of ECF fundraising efforts. Therefore, for the calculation of this particular ratio we have reduced the Fundraising costs with the allocation of costs by the Prins Bernhard Cultuurfonds.

Communications (REF 13)

	Actuals 2011	Budget 2011	Actuals 2010
General information	28,978	51,040	157,087
PR & Promotion	91,260	45,000	70,175
Database	-	-	6,962
General administration costs	22,872	17,266	24,555
Salary costs	79,053	84,407	177,883
	<u>222,163</u>	<u>197,713</u>	<u>436,662</u>

Governance (REF 14)

	Actuals 2011	Budget 2011	Actuals 2010
Board/Advisory council meetings	92,054	60,550	70,320
Organisational development	-	-	104,586
General administration costs	7,375	4,965	10,971
Salary costs	59,876	51,980	55,277
	<u>159,305</u>	<u>117,495</u>	<u>241,154</u>

General Administration (REF 15)

	Actuals 2011	Budget 2011	Actuals 2010
Computerisation	14,556	9,724	12,188
Financial & personnel administration	12,401	5,096	4,443
Depreciation	10,591	9,794	10,048
Housing, utilities, other expenses	6,705	3,972	8,065
Salary costs	94,219	122,534	87,186
	138,472	151,120	121,930
Termination costs	-	-	140,688
	<u>138,472</u>	<u>151,120</u>	<u>262,618</u>
Salaries	1,500,241	1,584,569	1,272,224
Social charges	170,889	179,138	159,657
Pension costs	278,409	372,293	264,734
Termination costs	-	-	140,688
	<u>1,949,539</u>	<u>2,136,000</u>	<u>1,837,303</u>

In the year 2011 the director's salary costs were **€128,345**. Total salary costs including pension contributions, employer's costs and social security costs add up to €158,457.

In 2011 the ECF employed 27.59 FTE's, compared to 24 FTE's in 2010.

Cost Allocation

	Engaging through culture	Linking policy and practice	Connecting knowledge	Fundraising costs	Costs securities	Communications	Governance	General administration	Total costs 2011
DIRECT COSTS									
Grants 2011	1,000,537	-	-	-	-	-	-	-	1,000,537
Grants not taken up	(112,821)	-	-	-	-	-	-	-	(112,821)
Partnerships and outsourced activities	1,001,608	1,265,933	306,851	-	-	-	-	-	2,574,392
SUPPORT COSTS									
Personnel costs	717,688	442,480	433,748	105,648	-	79,053	59,876	111,046	1,949,539
Communication costs	72,588	80,020	-	23,830	-	120,238	-	-	296,676
Governance	-	-	-	-	-	-	92,054	-	92,054
Other general costs	133,417	81,127	55,314	9,879	76,758	22,872	7,375	27,426	414,168
Total	<u>2,813,017</u>	<u>1,869,560</u>	<u>795,913</u>	<u>139,357</u>	<u>76,758</u>	<u>222,163</u>	<u>159,305</u>	<u>138,472</u>	<u>6,214,545</u>

In 2011 an amount of €112,821 reserved for grants payable was released and has been deducted from the direct costs as “Grants not taken up”. It is often related to projects which have not been completed within the agreed timeframe.

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 a combination of allocation keys, including FTEs and budget.

Consolidated Balance Sheet as per 31 December 2011

(After appropriation of the result)

(All amounts in EURO)

	Ref	31 December, 2011	31 December, 2010
ASSETS			
Tangible fixed assets			
Premises		67,774	71,911
Refurbishment		14,477	20,305
Furniture and equipment		166,863	182,749
		249,114	274,965
Financial fixed assets	16		
Bonds		11,523,987	11,381,527
Shares		2,163,062	2,306,552
		13,687,049	13,688,079
Current assets			
Accounts receivable		1,664,614	1,171,440
Deposits, cash			
Cash and bank balances		835,604	2,315,529
		16,436,381	17,450,013
LIABILITIES			
Reserves	17		
General reserve		13,760,020	14,001,896
Revaluation reserve		198,768	232,020
		13,958,788	14,233,916
Current liabilities			
Received in advance		105,000	193,163
Grants payable		819,774	1,357,660
Accounts payable		1,552,819	1,665,274
		2,477,593	3,216,097
		16,436,381	17,450,013

Consolidated Statement of Income and Expense

(all amounts in EURO)

	Actuals 2011	Actuals 2010
INCOME		
Prins Bernhard Cultuurfonds*	5,330,196	5,004,403
Other third-party income	282,991	379,205
Total third-party income	5,613,187	5,383,608
Government income	272,376	369,592
Income securities	84,018	975,908
Other income	23,562	31,870
Total Income	5,993,143	6,760,978
EXPENSES		
Committed to purpose		
Engaging through culture	2,813,017	2,591,059
Linking policy and practice	1,869,560	1,458,189
Connecting knowledge	795,913	975,945
Subtotal committed to purpose	5,478,490	5,025,193
Fundraising costs	139,357	50,644
Securities costs	97,150	118,452
Subtotal	236,507	169,096
Communications	222,163	436,662
Governance	159,305	241,154
General administration	138,554	266,360
Subtotal management and administration	520,022	944,176
Total expenses	6,235,019	6,138,465
Surplus/(deficit)	<u>(241,876)</u>	<u>622,513</u>
Appropriation of the result (Withdrawal from)/addition to the General Reserve	(241,876)	622,513

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

Accounting Principles Consolidated Financial Statements

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 statements.

Notes to the Consolidated Balance Sheet as per 31 December 2011

(All amounts in EURO)

Financial Fixed Assets (REF 16)	Bonds	Shares	Total
Balance at 31 December, 2010	11,381,527	2,306,552	13,688,079
Acquisitions	7,729,687	2,009,158	9,738,845
Sales	(7,582,170)	(1,961,188)	(9,543,358)
Revaluations realised	(10,120)	(51,170)	(61,290)
Revaluations unrealised	5,063	(140,290)	(135,227)
Balance at 31 December, 2011	<u>11,523,987</u>	<u>2,163,062</u>	<u>13,687,049</u>

Reserves (REF 17)

Financial Fixed Assets (REF 16)	General reserve	Revaluation reserve	Total
Balance as per 31 December, 2010	14,001,896	232,020	14,233,916
Additions	-	-	-
Withdrawals	(241,876)	(33,252)	(275,128)
Balance as per 31 December, 2011	<u>13,760,020</u>	<u>198,768</u>	<u>13,958,788</u>

Notes to 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 2011 ECF	Actuals 2011 Binl	Actuals 2011 BuItl	Actuals 2011
Interest from bank accounts	31,726	3,827	1,037	36,590
Interest from bonds	92,740	50,865	10,916	154,521
Realised revaluations bonds	70,391	5,094	872	76,357
Unrealised revaluations bonds	(35,042)	(4,992)	(2,445)	(42,479)
Paid (dis)agio	-	-	-	-
	128,089	50,967	9,343	188,399
Dividends	45,076	5,412		50,488
Realised revaluations shares	(51,170)			(51,170)
Unrealised revaluations shares	(140,290)			(140,290)
Other income(Exchange rate diff.)	-		1	1
	(146,384)	5,412	1	(140,971)
	13,431	60,206	10,381	84,018
Securities costs are:	Actuals 2011 ECF	Actuals 2011 Binl	Actuals 2011 BuItl	Actuals 2011
Bank charges related to bonds and shares	11,634	1,557	1,464	14,655
Fees Wealth Management Partners	65,124	14,418	2,904	82,446
	76,758	15,975	4,368	97,101

Supplementary Information

Appropriation of result

The result for the year has been approved by the Board.

The deficit for the year 2011 has been added to the general reserve. This has already been reflected in these financial statements.

Events after the balance sheet date

No events have 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 European Cultural Foundation

We have audited the accompanying financial statements 2011 as set out on pages 68 to 89 of the Annual Report 2011 of European Cultural Foundation, Amsterdam, which comprise the consolidated and company balance sheet as at 31 December 2011, the consolidated and company income statement for the year then ended and the notes, comprising a summary of accounting policies and other explanatory information.

The 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 Board 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 European Cultural Foundation as at 31 December 2011, 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, 24 April 2012
PricewaterhouseCoopers Accountants N.V.

J.L. Sebel RA



Appendices

ECF Team 2011

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

Director

Katherine Watson (CA/FI)

Strategic Team

Odile Chenal (FR) Research and Development

Isabelle Schwarz (DE/FR) Head of Programmes and Advocacy

Jennifer van Vliet (NL) Head of Operations (from 18 July 2011)

Enrica Flores D'Arcais (DE/IT) Head of Communications, Digital and Fund Development (from 1 February 2011)

Executive Secretariat

Mariette Verhaar (NL) Secretary

Kati Visser-Telegdi (NL/HU) Executive Secretary

Operations

Jaap de Bruijn (NL) Administrator (to 1 March 2011)

Robert Ouwehand (NL) Assistant Controller (from 12 September 2011)

Hans Peter Christen (NL) Internal Process Coordinator

Beto Sedran (NL) Administrative Assistant (from 1 March 2011 to 2 April 2011)

George Lartey (NL) Administrative Assistant (from 15 June 2011)

Gillian Wijnhoven (UK) HR Officer (from 15 January 2011)

Reception

Jan Baas (NL) Facility Manager

Marjo Borsboom-Kortman (NL) Receptionist

Communications, Digital and Fund Development

Communications

Mascha Christine Ihwe (DE) Senior Communications Officer

Lise Mathol (NL) Senior Communications Officer

Nicola Mullenger (UK) Senior Communications Officer

Susanne Mors (DE) Project Officer Communications and Events

Jeske van Vossen (NL) Communications Officer

Digital

Timothée Guicherd (FR) Programme Manager Digital (to 1 April 2011)

Gianfranco Pooli (IT) Programme Manager Digital (from 1 October 2011); Web Developer and Designer (to 30 September 2011)

Gunilla Redelius (SE) Project Officer Digital

Fund Development

Janneke Barten (NL) Fund Developer (from 15 December 2011)

Albertine Lefebvre (NL) Senior Fund Development Officer † 9 July 2011

We were deeply saddened to lose our much appreciated colleague Albertine Lefebvre who passed away in July after a lengthy battle with illness.

Activities and Grants

Grants

Maite Garcia Lechner (ES/NL) Grants Programme Manager
 Olga Alexeeva (RU/NL) Grants Project Officer
 Sara Machado (P) Grants Project Officer (maternity cover from 1 July 2011 to 1 December 2011)
 Alicja Paszek (DE/PL) Grants Project Officer
 Sofia dos Santos Felix (P) Grants Project Officer (to 1 February 2011)
 Esther Claassen (NL) Grants Administrator

Advocacy

Tsveta Andreeva (BG) Policy Officer
 Marjolein Cremer (NL) Policy Officer (maternity cover from 29 August 2011)

European Neighbourhood Programme

Philipp Dietachmair (AT) European Neighbourhood Programme Manager
 Dilia Ham (NL) European Neighbourhood Project Officer
 Jotham Sietsma (NL) Project Officer European Neighbourhood (from 1 February 2011)

Youth & Media Programme

Vivian Paulissen (NL) Programme Manager Youth & Media
 Menno Weijs (NL) Project Officer Youth & Media

Internships

Céline l'Hostis (FR) Grants Programme (from September 2011)
 Irena Isabasescu (RO) Grants Programme (to June 2011)
 Sara Machado (P) Erasmus for Young Entrepreneurs (from March 2011 to June 2011)

ECF Board 2011

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
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- Dutch Association of Foundations, The Hague – Chair
- Samenwerkende Brancheorganisaties Filantropie, The Hague – Board Member

With gratitude and sadness we said our final goodbye to Morris Tabaksblat who passed away on 20 October 2011. Mr. Tabaksblat was Deputy Chair of our Board from 1998 to 2009 and contributed greatly to ECF during that period.

Treasurer

Arent Foch (NL)

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

Members

Katerina Brezinová (CZ)

- Metropolitan University, Prague – Professor, Department of International and European Relations
- Multicultural Centre Prague, Prague – Head of the Board of Directors

Laurent Dréano (FR)

- General Director - Culture Office - City of LILLE

Bernard Focroulle (B) (until 7.12.2011)

- Festival d'Aix-en-Provence, Aix-en-Provence – Director General
- Brussels Conservatorium, Brussels – Professor of organ

Piero Gastaldo (IT)

- 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) (until 5.06.2011)

- Free Word Centre, London – Director
- DV8 Dance Theatre, London – Board Member
- Heritage Lottery Fund, London – Committee Member

Mats Rolén (SE)

- Stiftelsen Nordiska museet, Stockholm – Board Member

Görgün Taner (TR)

- İstanbul Kultur Sanat Vakfı, İstanbul – General Director

András Török (HU)

- 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

Adviser

Igno van Waesberghe (NL) (Adviser representing Prins Bernhard Cultuurfonds)

- 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
- Stichting Het Paleisje, Amsterdam – Chairman

Advisory Council

Pavol Demes (SK), Transatlantic Fellow, German Marshall Fund of the United States, Slovakia

René Kubášek (CZ), Director of the Czech Cultural Centre in Bucharest, Romania

Frans Timmermans (NL) Member of the Dutch House of Parliament for the Labour Party, the Netherlands

LabforCulture Steering Committee

From its inception in 2005, LabforCulture has been advised on development and planning by an international steering committee. This committee included representatives of the public and private funding partners and digital leaders in the cultural sector.

In 2011, with the migration of LabforCulture to ECF Labs, we were also exploring the most appropriate advisory roles for our digital activities.

The most recent Steering Committee members were:

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

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

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

Pilar Torre (ES) Technical advisor, International Cultural Cooperation, Ministry of Culture, Spain

Hanna Jędras (PL) Head of EU & International Organisations Division, Ministry of Culture and National Heritage, Poland

András Török (HU) Director, Summa Artium, Hungary

Katherine Watson (CA/FI) Director, LabforCulture, the Netherlands

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

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

Advisers for ECF Grants

Advisers for ECF Collaboration Grants

André Akutsa (FR) Fundraising and Cooperation Project Manager, Association A.M.I., France

Rabiaâ Benlahbib (NL) Director, Kosmopolis, the Netherlands

Chrissie Faniadis (SE) Communications, Kulturbryggan, Sweden

Ann Margret Hauknes (NO) Project Manager, Norwegian Centre of Expertise Tourism, Norway

Petya Koleva (BG) Managing Director, Intercultura Consult, Bulgaria

Laurens Runderkamp (NL) Senior Policy Officer at SICA | Dutch Centre for International Cultural Activities, the Netherlands

Advisers for the Balkan Incentive Fund for Culture Grants

Oliver Musovik (MK) Independent Artist and Curator and Deputy Regional Manager, Swiss Cultural Programme in the Western Balkans, Macedonia

Haris Pasovic (BA) Director, East West Center Sarajevo, Bosnia and Herzegovina

Advisers STEP Beyond Travel Grants

Chingiz Babayev (AZ) Founder and President of "ARTS etc..." Center for Contemporary Culture, Azerbaijan

Oksana Boytsova (RU) Consultant Agency TRANZIT, Russia

Aleksandar Brkić (CS) Research Fellow at the University of Arts in Belgrade and Project Manager of Intersection for Prague Quadrennial 2011 / KIOSK, Serbia

Mariane Cosserat (FR) Voilà ASBL General Director, performing and visual artist, Belgium

Eylem Ertürk (TR) Lecturer in Cultural Management at Istanbul Bilgi University and Project Coordinator at Anadolu Kültür, Turkey

Samah Hijawi (JO) Visual Artist and Director of Makan Art Space in Amman, Jordan

Jury for ECF Princess Margriet Award

The Jury for the Third Princess Margriet Award presided until summer 2011 and was comprised of:

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

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

The Jury for the Fourth Princess Margriet Award, presiding from summer 2011, is comprised of:

Hilary Carty (UK) formerly Director, Cultural Leadership Programme, Arts Council England, London, United Kingdom. Jury Chair.

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

Jan Dibbets (NL) Artist, the Netherlands

Maria Lind (SE) Curator, Director Tensta Konsthall, Stockholm, Sweden

Els van der Plas (NL) Director Prensela, Dutch Platform for Design and Fashion, Amsterdam, the Netherlands

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).

Eleonora Belfiore (UK) Centre for Cultural Policy Studies, University of Warwick, United Kingdom

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

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

Milena Dragičević Šešić (SR) Head of UNESCO Chair in Interculturalism, Art Management and Mediation, Serbia

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

Therese Kaufman (AT) Director of EIPCP (European Institute for Progressive Cultural Policies), Austria

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

Funders

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



We would like to thank the following funding partners in ECF initiatives in 2011:

Balkan Incentive Fund for Culture

Open Society Foundation, ACNP
Kosova Foundation for Open Society

Cultural Policy Research Award

Stiftelsen Riksbankens Jubileumsfond, Sweden

European Neighbourhood Programme

EU Culture Programme
Stiftung Mercator, Germany
Ministry of Foreign Affairs, the Netherlands – Matra Social Transformation Programme
German Marshall Fund of the United States

** Robert Bosch Foundation contributed to Tandem through direct donation to one of our project partners.*

LabforCulture

Ministry of Culture and National Heritage, Poland

Princess Margriet Award

Ministry of Education, Culture and Science, the Netherlands
Ministry of Foreign Affairs, the Netherlands

STEP Beyond Travel Grants

Open Society Foundation, ACNP

Publications

ECF 2010 Annual Report. Available in hardcopy or as a download: www.eurocult.org/cms/sites/www.eurocult.org/files/annual_rep_ecf_2010.pdf

Alternative Art Guide Kherson, Ukraine, edited by Olena Afanasieva, NGO Totem and ECF. ISBN: 978-966-96986-2-9. Languages: Ukrainian, Russian, English.

Canakkale 2010 - A Story of a Year, edited by Zumray Kutlu, et. al., Anadolu Kültür and ECF. ISBN 978-975-00218-7-9. Bilingual: English and Turkish. Available in hardcopy or as a download: www.eurocult.org/activities/publications

Evaluating the socio-economic impacts of selected regenerated heritage sites in Europe, by Sophia Labadi, ECF - Cultural Policy Research Award 2008. Available as a download: www.eurocult.org/sites/www.eurocult.org/files/cpra_2008.pdf

Local Cultural Policies Handbook – Steps, Tools and Case Studies, edited by Eylem Ertürk et. al., Istanbul Bilgi University and ECF. ISBN 978-605-399-191-5 (pbk.). Languages: English and Turkish. Available in hardcopy or as a download: www.eurocult.org/activities/publications

Local Cultural Policy as a Catalyst of Development, edited by Diane Dodd et. al., Soros Foundation Moldova and ECF. ISBN 978-9975-61-611-9. Languages: Romanian and Russian.

Strategic Planning for Cultural Organisations, by Lidia Varbanova, Soros Foundation Moldova and ECF. Languages: Romanian and Russian.

Turkish Cultural Policy Report. A Civil Perspective, edited by Serhan Ada et. al., Istanbul Bilgi University and ECF. ISBN 978 – 605- 399 – 210 – 3 (pbk.) Bilingual: English and Turkish.

Youth and Media Trend Report, researched by Trendwolves. Language: English. Summary online: www.eurocult.org/research-debate

Translations into Bulgarian and Montenegrin:

Guide to Citizen Participation in Local Cultural Policy Development for European Cities by Jordi Pascual I Ruiz and Sanjin Dragojević, Interarts Foundation, Ecumest Association and ECF, 2007.

Narratives Publications

Columns

Umayya Abu-Hanna, 'To the Moon and Back.'

Abdelkader Benali, 'Looking for Europe in Mexico City.'

Abdelkader Benali, 'Three Possible Dreams for Europe.'

Jan Brokken, 'A Swedish Frisian in Milan.'

Jan Brokken, 'The Comets we do not see.'

Odile Chenal, 'Imaginez-vous!'

Lillian Fellmann, 'No Country for Old Men.'

Gazmend Kapplani, 'Narratives of Fragmentation.'

Gazmend Kapplani, 'What Doesn't kill Europe...'

Iryna Vidanava, 'More than Money...'

Essays

Jason Dittmer, 'Graphic Narrative and the Imagined Community of Europe.'

Jason Dittmer, 'On the Perils and Promise of Representing Europe in Graphic Narrative.'

Svetla Kazalarska, 'Re-drawing the Art Map of "New Europe".'

Wolfram Kaiser, 'Narrating Contemporary European History.'

Rainer Ohliger, 'Migrants Moving History: European Narratives of Diversity.'

Kerstin Poehls, 'Museums in Movement? Mobilities and Migration in Current Exhibitions in Europe.'

Research and Reports

ECF Seminar Sofia, 'Is the EU killing Europe? – Sofia Roundtable 18th November 2010.'

Bas Snelders, 'Not the Art of the State but a State of the Art.'

Bas Snelders, 'Bibliography Narratives for Europe.'

Bas Snelders, 'A Search for Narratives in ECF Grants Applications.'

Book Reviews

Marc Hannemann, 'Europa tussen aanhalingstekens.'

Marc Hannemann, 'Thesenanschlag an die Brüsseler Kirchentür.'

Exhibition Reviews

Wietske Maas, 'The Europe-case Scenario. Scenarios about Europe from the Perspective of Art. Galerie für Zeitgenössische Kunst (GfZK), Leipzig.'

Grants 2011

For a more detailed overview of our grants 2011, please visit: www.eurocult.org/news/2095

COLLABORATION GRANTS

Analogue Zones, *LaborBerlin* e. V. (Germany), ECF grant €20,000 – Partners: Darb 17 18 (Egypt); Laba (Greece).

<http://laborberlin.wordpress.com/image-gallery-2/>

Art Mediation in the Age of Media Saturation: how can the potential of art be teased out rather than disciplined? *Tensta Konsthall* (Sweden), ECF grant €20,000 – Partners: Latvian Centre for Contemporary Art (Latvia); Tranzit (Hungary).

www.tenstakonsthall.se/exhibitions/gil-moti-totally-devoted-you

Be as One Poem, *Centre for Culture & Society* (Czech Republic), ECF grant €20,000 – Partners: BelSat TV (Poland); Peter Kerekes s.r.o. (Slovakia).

www.vetrnemlyny.cz/english

Cluster, *The Showroom* (United Kingdom), ECF grant: €19,905 – Partners: *The Israeli Center for Digital Art* (Israel); *Casco – Office for Art, Design and Theory* (the Netherlands); *CA2M Centro Dos De Mayo* (Spain); *CAC Brettigny* (France); *Les Laboratoires D'Aubervilliers* (France) and *Tensta Konsthall* (Sweden).

www.theshowroom.org

Dancing Across Borders, *Biryasam Kultur ve Ekoloji Demegi* (Turkey), ECF grant €20,591 – Partners: *A.I.M.E – Association d'Individus en Mouvements Engagés* (France); *Alethea Culture and Event Management* (Georgia); *Cati Contemporary Dance Artists Association* (Turkey); *SOM* (Turkey).

www.biryasam.com.tr/

E-motional Artistic Research in Contemporary Dance, *Gabriela Tudor Foundation* (Romania), ECF grant: €29,980 – Partners: *Dublin Dance Festival* (Ireland); *The Association of Contemporary Dance Choreographers of Latvia* (Latvia); *body>data>space* (United Kingdom); *Dance House Limassol* (Cyprus) and *Dance Ireland* (Ireland).

www.gabrielatudor.ro

Fashion Road: Dialogue across borders, *British Council* (Armenia), ECF grant: €15,000 – Partners: *The Armenian Fashion Council* (Armenia); *The Czech Centres* (Czech Republic); *Danish Cultural Institute* (Denmark); *Goethe Institut* (Germany); *Institutul Cultural Roman* (Romania).

www.britishcouncil.org/armenia-british-council-projects-fashion-road.

From Waste to Resource: Recovering Sustainable Attitudes, *Drap-Art* (Spain), ECF grant: €13,000 – Partners: *IME* (Bulgaria); *Kunst-Stoffe – Zentralstelle für wiederverwendbare Materialien e.V.* (Germany) and *Les Amis du Vent* (France).

www.drapart.org

Frozen, *Koza Visual* (Turkey), ECF grant: €28,600 – Partners: *5th Floor Cultural Group* (Armenia).

www.kozavisual.org/web/?lang=2

Gathering, Travelling, *Grand Union Music Theatre* (United Kingdom), ECF grant: €16,275 – Partners: *Mercado da Cultura* (Portugal) and *Association Ellipse Productions* (France).

www.grandunion.org.uk

Giant Step, *W-Est* (Italy), ECF grant: €15,000 – Partners: *Galeria Labirynt* (Poland); *Mostyn* (United Kingdom); *Van Abbemuseum* (the Netherlands).

www.vesselartproject.org

Home: Scape, *Proibiont o.s./Teatr Novogo Fronta* (Czech Republic), ECF grant: €28,795 – Partners *Tara Arts* (United Kingdom); *Pro Progressine* (Hungary).

www.tnf.cz/

Joining Efforts, *Theatre for Changes* (Armenia), ECF grant: €22,000 – Partners: *Theatre Tsvete* (Bulgaria); *Child-to-Child Trust* (United Kingdom). Website under construction

Keffiyeh/Made in China, *Royal Flemish Theatre (KVS)* (Belgium), ECF grant: €28,770 – Partner *A. M. Qattan Foundation* (Palestinian Territories).

www.kvs.be

North Aegean Narratives: Reconnecting with the Other Side, *Istanbul Digital Culture and Arts Foundation* (Turkey), ECF grant: €25,475 – Partners: *Centre for Research and Action on Peace* (Greece); *Çanakkale 18 Mart Üniversitesi* (Turkey) and *University of the Aegean, Department of Cultural Technology and Communication* (Greece).

www.istanbuldigital.org

Remember the Good Times, *Tg Space/Stichting Liberia* (the Netherlands), ECF grant: €24,000 – Partners: *Workshop Foundation Budapest* (Hungary); *Stichting NDSM Werf Oost* (the Netherlands); *Forum Freies Theater Düsseldorf* (Germany) and *The Kaaitheater* (Belgium).

www.tgspace.nl

Revolutionary Bodies, *Carovana S.M.I* (Italy), ECF grant: €20,000 – Partners: *Dancing on the Edge Foundation* (the Netherlands); *L'Animal a l'esquena* (Spain); *La compagnie de Soi* (France).

www.carovana.org/ and

www.dancingontheedge.nl/2009/?page_id=1548&lang=nl

Rub: rural-urban at the border, Yo-yo (Czech Republic), ECF grant: €18,000. Partners *OKNO* vzw (Belgium); *Truc sphérique* (Slovakia).

www.yo-yo-yo.org/

Telling the Baltic, *Art Mission* (Kaliningrad/Russia), ECF grant: €29,546 – Partners: *Blekinge Institute of Technology* (Sweden); *Laznia Centre for Contemporary Arts* (Poland); *Nida Art Colony* (Vilnius Art Academy Lithuania). Website under construction

Visible Data - transparency in culture, *Open Design Studio* (Slovakia), ECF grant: €20,000 – Partners: *Institute for Flexible Cultures and Technologies* (Serbia); *Stichting Mediamatic* (the Netherlands).

www.visibledata.info

Xchanging Playgrounds around the Sea, *Sloterplas Festival* (the Netherlands), ECF grant: €15,000 - Partners: *Antwerp European Youth Capital 2011* (Belgium); *Brouhaha International* (United Kingdom); *Vrede van Utrecht* (the Netherlands).

<http://sloterplASFestival.nl>

BIFC (BALKAN INCENTIVE FUND FOR CULTURE) GRANTS

Aftermath/changing the cultural landscape, *Photon Association* (Slovenia), ECF grant: €23,000 - Partners *Art Organisation Film i Film* (Croatia); *Remont – Independent Artist Association* (Serbia).

<http://www.photon.si>

Bring In Take Out – Living Archive, *Association for Culture and Art Crvena* (Bosnia and Herzegovina), ECF grant: €27,400 – Partners: *Mina – Institute of Socially Engaged Art and Theory* (Slovenia); *Centre for Women's Studies* (Croatia).

www.crvena.ba

Individual Utopias Now and Then – Dis/continuity of generation dialogue or what do we have in common?, *New Media Center_kuda.org* (Serbia), ECF grant: €15,000 – Partners: *Sarajevo Center for Contemporary Art pro.ba* (Bosnia and Herzegovina); *Tirana Institute of Contemporary Art – T.I.C.A.* (Albania).

<http://kuda.org>

Is Justice Fair? *Stichting Cultural Aid (the Netherlands)*, ECF grant: €16,825 – Partners: *Public Room* (Macedonia); *Kriterion* (Bosnia and Herzegovina); *Documentarist* (Turkey); *Marubi – Academy for Film and Multimedia* (Albania); *Zadar Film Forum* (Croatia); *MIKSER Festival* (Serbia); *Nutshuis* (the Netherlands); *Dokufest* (Kosovo).

www.culturalaid.com

Touch Me Festival: energy/ab/use, *Kontejner – Bureau of contemporary art praxis* (Croatia), ECF grant: €22,000 – Partners: *Kapelica Gallery, Zavod K6/4* (Slovenia); *Visual and Cultural Research Centre Euro-Balkan Institute* (Macedonia).

www.kontejner.org

Western Balkan Rural Communities Cultural Connections and Cooperation, *Center for Contemporary Arts, Skopje* (Macedonia), ECF grant: €15,440 – Partners: *ATTA Academy for Training and Technical Assistance* (Kosovo); *Mozaik Foundation* (Bosnia and Herzegovina); *To Schools on the Margins of Existence* (Serbia).

www.cac.org.mk and www.rcc.org.mk

Woodstock of Knowledge, *Lokomotiva – Centre for New Initiatives in Arts and Culture* (Macedonia), ECF grant: €30,000 – Partners: *BUNKER* (Slovenia); *danceWEB Europe* (Austria); *Fico Balet* (Slovenia); *Hybris Konstproduktion* (Sweden); *Maska* (Slovenia); *Nomad Dance Academy* (Slovenia).

www.lokomotiva.org.mk

Amnezion – A collaborative course for rethinking the public, *OKC “Abrašević/Youth cultural centre “Abrašević”* (Bosnia and Herzegovina), ECF grant: €20,000 – Partners: *Blok* (Croatia); *MINA - Institute of Socially Engaged Art and Theory* (Slovenia)

www.okcabrasevic.org and www.abart.ba

Heartbeat Hears The Beat, *Cultural Society Dance Center* (Slovenia), ECF grant: €24,000 – Partners: *Association “theatre, Visual Arts and Deaf Culture – DLAN”* (Croatia); *Group “Let’s”* (Serbia); *Belgrade Dance Center* (Serbia).

www.centerplesa.si

Toward The Art Market In Western Balkans, *Citizens’ Association Anonymous said* (Serbia), ECF grant: €16,000 – Partners: *Duplex/ 10m²* (Bosnia and Herzegovina); *Miroslav Krajević* (Croatia); *Center for Creative Economy Research* (Serbia).

www.anonymoussaid.org

Voyages Through Forgotten Place, Restart (Croatia), ECF grant €22,000 – Partners: *Youth Center CK 13* (Serbia); *Zavod Voluntariat* (Slovenia).

www.restarted.hr

DISCRETIONARY GRANTS

1. **Call the Witness** – 2nd Roma Pavilion, *Open Society Foundation* (Hungary). ECF grant: €20,000.

www.soros.org/initiatives/arts

2. **European Heritage Congress 2011**, *Europa Nostra* (the Netherlands), ECF grant: €30,000.

www.europanostra.org

3. **Good Pitch Europe 2011**, *Channel 4 BRITDOC Foundation* (United Kingdom), ECF grant: €10,000.

www.britdoc.org

PRO-ACTIVE GRANTS (NARRATIVES FOR EUROPE PRODUCTION GRANTS)

Kinan and friends, *Kinan Azmeh* (Syria), ECF grant: €12,000.

www.kinanazmeh.com

Trash Cuisine, *Free Theatre* (UK), ECF grant: €20,000 (research) and €46,200 (production).

European Souvenirs (pre-production workshops), *Zemos 98* (Spain), ECF grant: €27,000.

www.zemos98.org/

STEP BEYOND TRAVEL GRANTS

We allocated €129,344 to a total of 261 recipients.

See page 19 for travel directions.

Contributors

Text

Karen Jochems, Susanne Mors

Editing

John Widen

Coordination and production

Susanne Mors

Design

Martin Takken & Tom Zandwijken (code-en-design.nl)

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