



Activities Report 2020

**European
Cultural
Foundation**

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President's Message

Culture is a Key Ingredient for Europe's Recovery

HRH Princess Laurentien of the Netherlands
President, European Cultural Foundation



It is hard to resist the temptation of using clichés when putting the past year into context. It is true that we are still ‘in the midst of a global crisis’. The pandemic has long-term implications – some visible and known, many still invisible and unknown – on individuals, communities, organisations, economies, countries and multi-lateral structures. And there is another cliché that is often heard: never waste a good crisis.

The question is: what does this cliché actually mean? Are individual citizens, structures and its leaders capable of turning the current crisis into a radical rethink of fundamental values, beliefs, (policy) priorities, systems and divisions of roles and responsibilities?

The question that keeps the European Cultural Foundation awake at night is: how can culture play a role in this phase of transition and transformation? And how can the cultural sector itself benefit from this crisis?

Europe, too, is at an important crossroads. After a difficult start in responding to the crisis, I see encouraging signs of European determination and of European solidarity, in its most practical sense, emerging from it. Culture and arts have been an important resource during the pandemic and will continue to be so, with all of our support.

COVID-19 is a challenge of colossal magnitude but also a chance for Europe to reset its course. It could become a European moment, and a moment that combines sovereignty and solidarity.

Throughout the crisis, culture has been inspirational and vital to our everyday lives. It has provided hope, strength and resilience. We need to build on the capacity of culture to heal, bring communities together and imagine a way forward.

ECF offers public stakeholders and foundations the opportunity to connect local/national action with European purpose by inviting them to join the *Culture of Solidarity Fund*. It is a matter of scale and impact. This echoes the words of our founder – Robert Schuman – who famously said, "Europe will not be made all at once, or according to a single plan. It will be built through concrete achievements which first create a de facto solidarity."

This is far from a cliché. Indeed, these are wise words that are more important than ever to take on board. What is more, this is wisdom to put into practice by redesigning our processes of decision-making and societal progress. How do we avoid past mistakes? How do we bring together top-down and bottom-up thinking, doing and feeling?

Redesigning these processes is complex and brings uncertainty. For instance, it shakes up traditional power structures and the relationship between citizens and leaders. Digitalisation adds another dimension of complexity to this process.

There will be no recovery for Europe if we do not put culture at its very heart. Culture is a key ingredient for recovery but also for democracy and inclusion, and thus for the coming of age of a truly European public sphere.

For me personally, this crisis feels like an overwhelming wake-up call. We must never forget that the big picture of the present and future starts with individual human experiences and stories. And we will only shape that future through open-minded collaboration between people and communities with unexpected perspectives. If there is anything culture can inspire, it is to open up our minds.

HRH Princess Laurentien of the Netherlands

President, European Cultural Foundation

“Culture is a key ingredient for recovery but also for democracy and inclusion, and thus for the coming of age of a truly European public sphere.”

What a Year!

André Wilkens

Director, European Cultural Foundation



In January 2020, we started implementing our new strategy *Challenge 2020-2025*, which we had announced in October 2019 on the eve of our 65th anniversary. In the background, we heard talk of a strange virus emerging in a Chinese province. By February, the virus had reached Europe and held Northern Italy in its grip. In mid-March we closed our physical office in Amsterdam and migrated to the digital office, which we learned to run from our homes. For the rest of 2020, the coronavirus crisis dominated world affairs and our daily lives in an unimaginable manner. It truly was a year like no other.

Although it was incredibly challenging, 2020 also had its uplifting and heart-warming moments. Moments of new collaboration, solidarity and joy. Moments of discovery and learning. Who would have thought that we could run a 66-year-old foundation from our kitchen tables and bedrooms, at the same time as teaching our children algebra?

In response to the crisis, in March 2020 we decided to revise our Work Plan in order to focus all our efforts on nurturing a European culture of solidarity. We revisited, upscaled, changed or put on hold all our originally planned programmatic and operational activities and resources against this focus.

As an immediate action, a new *Culture of Solidarity Fund* was created to sustain people-to-people contact and new types of professional interaction in times of lockdown and closed borders.

The Fund was set up as a partnership open for contributions from philanthropic, public and private donors. Its aim is to connect the local with the European, to support local initiatives with European ambitions and to build a European sense of solidarity and belonging.

The *Culture of Solidarity Fund* is both a message and an instrument. While the European Cultural Foundation is, of course, not in the position to secure all cultural work at stake in Europe, we aim to inspire European cultural collaboration and solidarity in the middle of the crisis and advocate for a *Cultural Deal for Europe* as part of the European recovery plan.

Nurturing a European culture of solidarity is not a quick fix. It is a long game. It means creating visible and tangible acts of solidarity. This culture of solidarity is a key ingredient for a European sentiment – the mission given to us by our founding fathers in 1954.



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What can we learn from 2020?

As we all worked remotely for most of the year, I wrote weekly email letters to staff from March to December. These letters were about connection, reflection, encouragement, sharing and empathy but also about celebrating community, people and successes. Rereading these, I picked up some insights that may serve as lessons from 2020.

We are living through pandemic times that will likely extend beyond the current coronavirus crisis. In addition to COVID-19, there is a climate pandemic, a pandemic of inequality, a pandemic of polarisation. These individual pandemics are interconnected and create unpredictable dynamics. There is no going back to a normality that – we now see more clearly than ever – never existed anyway. We need to learn how to navigate these pandemic times.

The way we Europeans deal with coronavirus and its aftershocks will have profound implications in terms of how we build the Europe of today and tomorrow. How will we deal with economic recession, social tensions, new borders, digital surveillance, nationalism and more? Will we handle the crisis through intense cooperation, trust, solidarity and burden sharing? Or through national competition, distrust and blaming each other?

The crisis could turn into a pivotal European moment. A moment when we understand how important it is to have European friends who support each other; a moment when we share vital information, expertise and supplies; a moment when we realise how a global crisis can be managed much better through cooperation and solidarity. Will 2020 be remembered as a European moment? Definitely maybe.



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Culture, artists and cultural institutions have played a decisive role in ensuring that we have emerged halfway intact through this crisis of social distance, isolation and new frontiers. This crisis is tough enough. Without the support of culture, it would have been almost unbearable. At the same time – and this is the real tragedy – the cultural sector has been hit disproportionately hard. Cultural institutions had to close; artists could not perform; theatre and film productions were put on hold. There is a risk of prolonged cultural recession.

We have abolished borders in Europe for decades. But in March 2020 they came up again within days. Will these new borders remain and what does that mean for European cultural exchange? Will we go back to extensive cultural exchange and mobility? Can we, and should we? Cultural exchange is the lifeblood of a European sentiment.

How can we make cultural exchange and cooperation safe and climate neutral while keeping the creative and vibrant impact?

This crisis is an extreme accelerator of the digital revolution. Without digital resources, this crisis would likely have been even harder to bear. We all became Zoomers in Amazonia. But who owns and controls the digital operating systems, algorithms and platforms that now determine almost all of our professional, private and public life? Does Europe play a role here, except as a service provider and consumer? No, the digital rules are made elsewhere. A big lesson from this crisis is that the digital revolution must be tamed in Europe.

What's next?

In times of uncertainty, our strategy provided the compass and structure for our work. But the strategy has to be tested against new realities and applied with flexibility.



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Despite the fundamental changes in the operational context of our work in 2020, we believe the overall lines of our *Challenge 20020-2025* strategy are still very relevant. Some of our strategic goals have been further amplified, like the need for an open and safe European public space, especially a digital one (*Share Europe*). Others needed new concepts, like cross-border cultural Experience. Thirdly, the need to Imagine and build (back) a better Europe has now taken on an additional relevance and urgency.

Massive investments from governments and the EU to mitigate the crisis have provided an opportunity for public-philanthropic partnership in (re-)building Europe. These partnerships have the potential to lead to ground-breaking new initiatives, like a European public-philanthropic matching fund.

Building European partnerships was essential for creating a collective impact in this crisis. While it took lots of persistence and little steps, partnership building has more than ever proven to be an important operating principle for the foundation and our partners. Our *Culture of Solidarity* response provided a clear purpose, which is part of the reason that staff morale and staff health remained solid. Throughout the year, our organisation showed remarkable resilience.

Whatever 2021 brings, I hope we will retain and strengthen this culture of solidarity – across regions, nations, across Europe and even across the world. This can be, I do hope, the lasting legacy of COVID-19. A European moment.

An Annual Report like no other

How should we read our 2020 Annual Report? Will it be able to tell the stories of this extraordinary year?



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This Annual Report 2020 should also be like no other. In addition to the usual content that must make up any good report in terms of transparency and accountability, we have included 20 voices from partners, grantees, interns as well as many visuals from our *Culture of Solidarity* grantees including a photo essay by Heinrich Völkel of Ostkreuz.

All 20 contributors were asked to find words and images for how they experienced 2020, what they have learned, what they expect to emerge from this crisis and what hopes they have for Europe in 2030. I truly believe these personal stories and insights will make this an Annual Report like no other. In this spirit, we hope you enjoy reading it. As ever, we are keen to hear your feedback and advice.

With very best wishes,

André Wilkens

20 Voices on 2020

We invited 20 friends, partners and grantees to share their experiences and lessons from 2020 and hopes for the future.

We asked them the following questions:

- How would you describe 2020 in 1 word?
- What did you learn in 2020 that will serve you the rest of your professional life?
- What is the ‘new normal’ you’d like to see emerge in 2021?
- What should the words Europe, solidarity and culture mean in 2030?
- What is the image that conjures up 2020 for you?

Their answers are to be found throughout the report.

Enjoy reading!

MAI ABUELDAHAB
ZSOFIA BENUTA
GEORGE BLAUSTEIN
STEFANIA CONI

20 ANA DEVIĆ
26 SASKIA VAN DEN DOOL
30 FRANCES FOLEY
35 ALEXIS MERVILLE

39 DELPHINE MORALIS
43 IEVA MORICA
49 ANILA NOOR
52 ORWA NYRABIA

57 ARIS PAPADOPOULOS
59 MICK TER REEHORST
65 RIMMA SAMIR
67 CLAIRE SHARPLES

72 JOTHAM SIETSMA
78 ELENA VELJANOVSKA
82 DEA VIDOVIĆ
89 HEINRICH VÖLKEL

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Activities Report

Three thematic domains define our work. Our programme actions aim to inspire people and communities to *Share Europe – Experience Europe – Imagine Europe*. Our programmes focus on Europe as a deeply cultural community.

They engage Europeans from many backgrounds to experience the common space they share. They stimulate citizens to imagine their futures freely and with an open-mind – and to support the co-creation of Europe as a shared public space for everybody.

Share Europe

Share Europe highlights the importance of Europe as a shared public sphere in which people with different cultural, social and national backgrounds and views are connected, providing an alternative to only looking at Europe through national lenses.

Under *Share Europe*, we design, develop and fund a portfolio of projects that promote a functioning and safe European public space.

This includes a research and advocacy project for a safe European digital space, support for various media initiatives, enabling safe physical cultural spaces in Turkey and Europe, and concluding the three *Cities of Change* programmes, which are co-funded by the European Union.

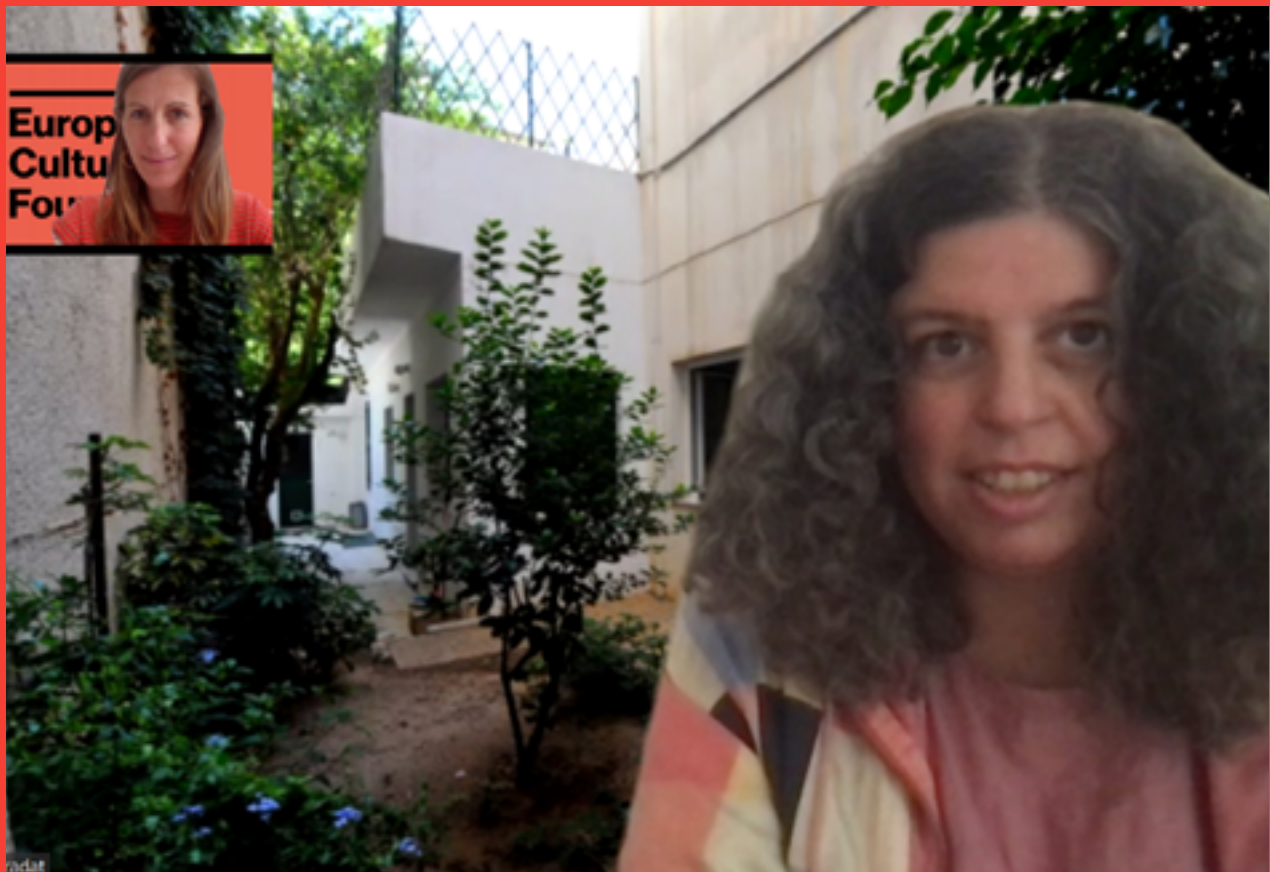
SE

Shaping
public
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space

Shaping
public
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space

Mai Abu ElDahab

Mophradat



Mophradat’s new Athens venue, photo by Antoine Rocca

How would you describe 2020 in 1 word?

I don't think it can be reduced to that, but what feels very exceptional is how the year was so unprecedented and difficult that it left no room for anything positive to be visible – from the phenomenal achievement of the vaccines to people’s overwhelming commitment to take responsibility for others. There was no room for celebration given not only the scale of the tragedy but the massive failure of public institutions that came with it.

What did you learn in 2020 that will serve you the rest of your professional life?

The importance of caring for our teams, and to take each person’s individual situation and capacities into consideration always, and especially as we deal with exceptional and very difficult circumstances, and not to insist on finding ways or proxies for working ‘as usual’. Making sure we are available to each other while making sure that we all recognise and prioritise ways of work that reflect our mandate, work ethic, and aspirations.

What is the ‘new normal’ you would like to see emerge in 2021?

A complete re-thinking the balance of work and home life and new understanding of how we (can) work together based on shared stakes and desires.

What should the words Europe, solidarity and culture mean in 2030?

More and more support and commitment to communities, whether cities, demographic groups, professions, locales, etc. and focus on models of self-organising and self-governance, trusting people to define their own aspirations and ways of achieving them. At the same time, we need to be very alert to

how this ‘local’ thinking can also be used to forward rightwing populist ideas.

What is the image that conjures up 2020 for you?

In 2020, we embarked as an organisation on a whole new adventure of setting up our own venue, and with all the difficulties it entailed, in the last days of December, we were finally able to secure a venue and end the year on a forward looking and enthusiastic note.

Initiative for a European Public Space

The *initiative for European Public Space* is developed with partners and aims to develop a space where a shared European interest is debated – based on solid facts and an inclusive culture of care. Within this initiative, we distinguish activities in the media, digital and physical spheres.

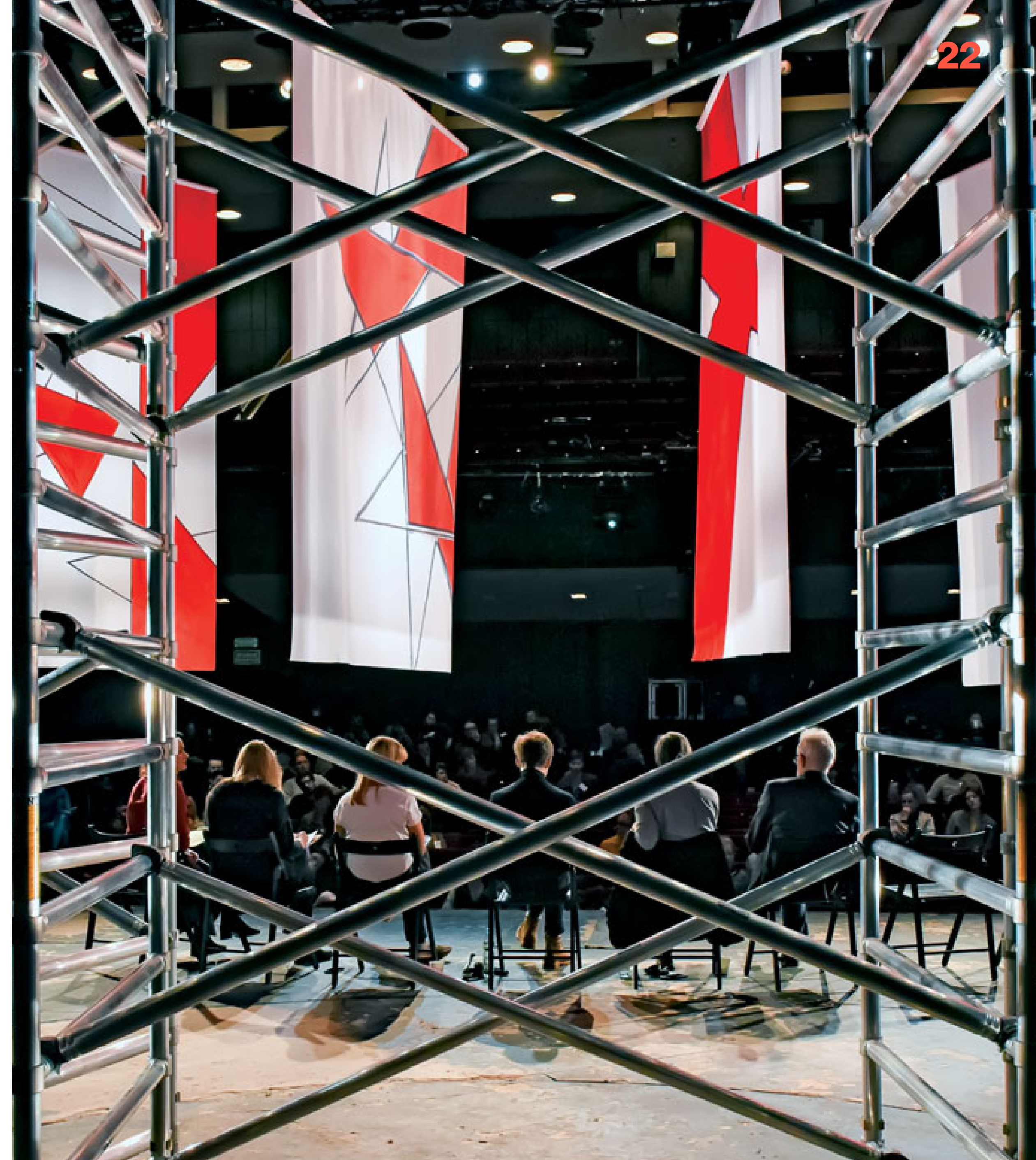
Media as a Public Space

Media in Europe has lost its purpose when it comes to enriching public debate and strengthening democracy. Talk shows and news reports rarely go beyond national perspectives. Alternative voices and the perspectives of marginalised groups are poorly represented. Fake news and disinformation spread rapidly, accelerated by profit-driven social media algorithms.

As part of the *Initiative for a European Public Space*, the European Cultural Foundation is building a coalition to tackle these issues. Together with journalists and media-makers, researchers and concerned citizens, we are drawing and testing a blueprint for a networked European media – a multi-layered collaborative model for media, aiming to enhance European public space.

Summer of Solidarity

One media-related project we supported over the past year is the initiative *Summer of Solidarity*: the first pop-up continent-wide, European, collaborative, storytelling media initiative. The *Summer of Solidarity* project knitted together a patchwork of human stories through collaborative slow journalism, by going on an e-road trip throughout the continent.



Europe Talks

Another media project we supported and participated in was [*Europe Talks*](#), an international online matching and debating platform and a series of local events in which citizens can meet and talk to other people about specific topics of European relevance.

Hosted and coordinated by the German newspaper's website *ZEIT ONLINE*, *Europe Talks* challenges growing polarisation and fosters solidarity by bringing together people of different political opinions across Europe. On 13 December, over 12,000 participants from across the continent met for one-on-one conversations to discuss issues that matter to all Europeans. Together with 18 media partners from 15 countries, *ZEIT ONLINE* and the My Country Talks team launched *Europe Talks* for the second year in a row. In the midst of a global pandemic, this year all the conversations were [*online*](#).

Digital European Public Spaces

The internet started as a movement of citizens creating a digital space to meet and debate. Thirty years later, the online space has been annexed by big tech companies. They use our data and our identity as a product to sell, without any form of democratic control. At the same time governments use the internet as an instrument to snoop on their own citizens.

We have to ask ourselves the question: shouldn't we, as inhabitants of Europe, own and control the digital operating systems, algorithms and platforms that now determine almost all of our professional, private and public life? We need digital spaces that respect human rights and place citizens at the centre, and Europe can be a potential breeding ground to develop those spaces.

Reclaim the Internet

ECF got together with the foundations Adessium and Compagnia di San Paolo to support action-research carried out by Waag, an organisation investigating the role of technology as an instrument of social change. It resulted in a [report](#) entitled *Reclaim the Internet* and defines the public values that are at stake in the current digital environment.

The initiative aims to build a powerful coalition of developers, researchers, advocates and policymakers; to devise prototypes of key building blocks for an alternative digital infrastructure; and to construct a digital city in Amsterdam that is replicable in other European cities. We joined this programme to help reclaim the internet for the common good. Over the course of 2021, there will be [design labs](#) planned with stakeholders from different sectors and interests.

Physical Spaces for Public Debate

Across Europe, citizens from all backgrounds and cultures are organising their communities. They are creating spaces where culture works to strengthen social ties and helps to imagine alternative ways of living and engaging with others in understanding, trust and peace. ECF connects these spaces and thus helps to build a crucial infrastructure for a cultural movement that can reclaim European democracy. An example of this is our support for physical spaces for cultural debate.

VAHA

[VAHA](#) ('oasis' in Turkish) is a new two-year programme for cultural spaces of public discussion and free dialogue in Turkey and Europe. It builds on previous work and programme communities in Turkey and the surrounding regions. *VAHA* is an answer to the threats that independent cultural spaces and public debate centres face in the increasingly illiberal democracies around Europe.

VAHA was co-designed in March 2020 by a partner consortium including Anadolu Kültür and MitOst as initiators, Stiftung Mercator and ECF as co-funders as well as the International Alumni Center (iac Berlin). In autumn 2020, 50 initiatives and art spaces from 16 locations in Turkey, Eastern and South Eastern Europe were selected to join *VAHA*. Until 2022, the programme will build organisational resilience and trans-border connections among autonomous cultural centres and civil initiatives so that they can operate as a European solidarity network of cultural safe spaces.



Zsofia Benuta

Unhack Democracy



Stormy sea at night

How would you describe 2020 in 1 word?

Resilience.

What did you learn in 2020 that will serve you the rest of your professional life?

Let life live through you. It's a myth that we have full control of our lives. We are part of something bigger and interconnected and this is exactly why we need to be patient, adapt and try to make the best of the situation. We are facing challenges together that

we couldn't even have imagined before and we are coming through it all together. 2020's unpredictable storm forced me to learn to be centred and hopeful and this is an important lesson when I try to navigate my professional ship as well. When you set out ambitious goals it often feels like a lonely journey and so did 2020 in isolation but I know I am not alone. Let's focus on what really matters.

What is the 'new normal' you would like to see emerge in 2021?

While 2020 was about fear, I hope 2021 will be about courage. Courage to ask bold questions about what matters in our lives individually and courage to make bold choices as individuals and members of the community. In 2021 I would like to see an unprecedented desire to live life to the fullest with more conscious decisions to navigate our lives in the right direction. The new normal will be learning to go about our lives with less fear and realising what we have lost; but it will be an opportunity to make bold systematic changes and try to work stronger together because the challenges are enormous.

What should the words Europe, solidarity and culture mean in 2030?

I really hope Europe, solidarity and culture will be synonyms for democracy and freedom of expression, a more collaborative and sustainable world, where people come before profits and short term political gains, and where people will be more engaged in decision making in their communities. Because real change has to come from the bottom up and artists play a crucial role in reaching people across borders. I hope that in the new decade the emphasis will be more on humanity, and dialogue rather than passively living in our bubbles.

What is the image that conjures up 2020 for you?

The stormy sea represents a very turbulent year, where nature is bigger than mankind, where the sailors are isolated on their ship, facing the unpredictable waves with the sun shining behind the clouds as a beacon of hope.

Cities of Change

The European Cultural Foundation is the coordinator of three multi-annual programmes, co-funded by the EU, which connect dozens of European cities and their actors in culture and media: *Culture for Solidarity*, *MediActivism* and *Cultural and Creative Spaces and Cities*. ECF also participates in the Cities of Change Funders Collaborative of EDGE to share knowledge and shift philanthropic resources to systemic alternatives in cities.

Culture for Solidarity

This [multiannual project](#) (2018-2020) explores the root causes of fragmentation in Europe. It is co-funded by the European Commission's *Creative Europe* programme. The aim is to encourage greater solidarity, by highlighting cultural practices that bring unusual groups of people together, connecting these practices and scaling them across the continent.

Together with partners ZEMOS98, Krytyka Polityczna and Rijeka 2020, we set up [Culture Lab Europe](#) (CLE), a live platform, during which 50 cultural activists and change-makers explored ways to collaborate on initiatives to strengthen European public space. The event was scheduled to happen in Rijeka, Croatia in April 2020. However, due to the pandemic, it was postponed until June 2020 – with intensive co-creation workshops and several public events taking place [online instead](#).

This meeting marked the end of the project. In recognition of the importance of the CLE initiatives, the cultural activists and mediators who participated were invited to apply for a Development Grant of up to €12,500. All five initiatives that have received the Development Grant are involved with the creation of spaces for solidarity and public debate and are motivated to continue collaborating on the European level.

MediActivism

Our [MediActivism](#) programme has developed as a network of young media-makers and critics across Europe who strive for an inclusive public European media infrastructure. Media has a role in improving the public spaces that we inhabit in our cities. Ten partner organisations are developing practices and tools for a more inclusive media sphere in Europe, while focusing on urban issues that are shared across the different cities they are working in.

Over the course of 2020 we organised a series of *Right to the City Laboratories* in Warsaw, Seville, Zagreb, Marseille, Belgrade, Turin and Botkyrka, a suburb of Stockholm.

In these Labs, a group of diverse participants implemented a campaign claiming the demands of citizenship, exploring topics such as touristification, the right to housing, climate change and LGBTIQ+ rights. These activities happening in different local contexts across Europe are connected and scaled up to encourage a broader discussion in the European public sphere.

An ever-growing collection of 500+ alternative media created by active citizens, artists and civil society groups from across Europe is supported by the programme. [This archive](#) includes short films, remixes, mixed media, music videos, social commentaries, animations and artworks that document Europe's most pressing social issues.

Cultural and Creative Spaces and Cities

Cultural and Creative Spaces and Cities (CCSC) is a policy project that aims to increase citizens' participation in the creation of cultural policies. From 2018 to 2021, the project has developed new ways for cities and regions to bring together the public administration and the cultural sector to co-create public policies. CCSC shows that culture and commoning practices can transform neighbourhoods and cities into more sustainable places, catalysing better lives for their communities. This was presented in Paris at an international symposium *Cultural Policies: What's New?*, and further explored in two policy co-creation events in Antwerp and Ghent. The central topic of these events was how to build *Homes of Commons* as tools to bring Europe closer to citizens. The programme drew to a close in February 2021, when the policy analysis and recommendations were presented at the final conference in Brussels.

George Blaustein

The European Review of Books



How would you describe 2020 in 1 word?

Nonsensitragical?

What did you learn in 2020 that will serve you the rest of your professional life?

I learned to tune my own cheap upright piano. This won't serve me professionally, and I can't say I did it well, but it was something.

What is the 'new normal' you would like to see emerge in 2021?

Something more merciful as well as more just, without having to see one's own face on a screen.

What should the words Europe, solidarity and culture mean in 2030?

I don't think the words solidarity and culture have to mean anything different than they do now. We need more solidarity and new solidarities — across language, in the case of my own project, The European Review of Books. And a culture that lives and breathes. It's hard to avoid cliché. As for 'Europe'? More depth and more detail.

What is the image that conjures up 2020 for you?

The centre of Amsterdam was, like most cities, weirdly empty. My university office is in the centre, near the Oude Kerk, near the Red Light District, near the Nieuwmarkt. In normal times, tourists often ask me for directions because I have one of those faces. The quiet was nice, for a time. The reemergence of people will be even better.

Experience Europe

Experience Europe is our programme field geared towards providing citizens and cultural professionals from different European countries and beyond with direct people-to-people contacts and collaboration experiences. It aims to foster a European sense of belonging and builds on long-term cultural and educational exchange of people and common practices.

It is clear that the effects of the pandemic have been felt in all of the areas of our work, but it has perhaps been felt most keenly in our programme strand ‘Experience’, as we were forced to put on hold, or even cancel our original plans for 2020.

We base the concept of these programmes on the idea that personal encounters through meeting with individuals from other walks of life and different social and cultural realities help us to reduce our stereotypes.

They increase our sense of recognising Europe as a shared public space that belongs to all of us. These benefits from learning from each other through meeting and exchange physically cannot easily be replicated in an online environment. We nevertheless developed and supported new hybrid formats of providing Europeans with cross-border encounters in a number of our *Experience* programmes.

Under the strand *citizens' experience*, we supported Public Libraries 2030 – a non-profit organisation that connects library professionals, supports innovative cross-border projects and advocates for libraries at the EU level. We supported the Latvian Democracy Festival Lampa, co-financed in 2019, to take place in a re-designed hybrid form for a large online and offline audience.

Our established *Tandem* cross-border collaboration programmes were heavily affected as the pandemic put an abrupt halt to all working placements and group learning sessions. All participants of the *Tandem Western Balkans* edition continued and concluded their exchanges and co-productions in online mode.

Based on these positive experiences, we re-designed the start-up phase of our new *Tandem Regions of Solidarity* programme into a digital collaboration format with a strong local, coronavirus-friendly outreach component.

Newly acquired team knowledge and skills for designing online formats and digital learning experiences also fed into the consortium of the EU Cultural Relations Platform, which the European Cultural Foundation is part of.

Citizens' Experience

Libraries for Europe

With 65,000 public libraries across Europe – big and small, capital-based and rural – there is a wealth of safe public spaces serving as centres for knowledge, social interaction and support where people from different beliefs, cultures and education can meet, learn and create new experiences. Libraries are therefore an essential part of the social and cultural fabric of Europe. If smartly connected, libraries can be a truly social and cultural network of Europe, analogue and digital, and a major component of the nascent European Public Space.

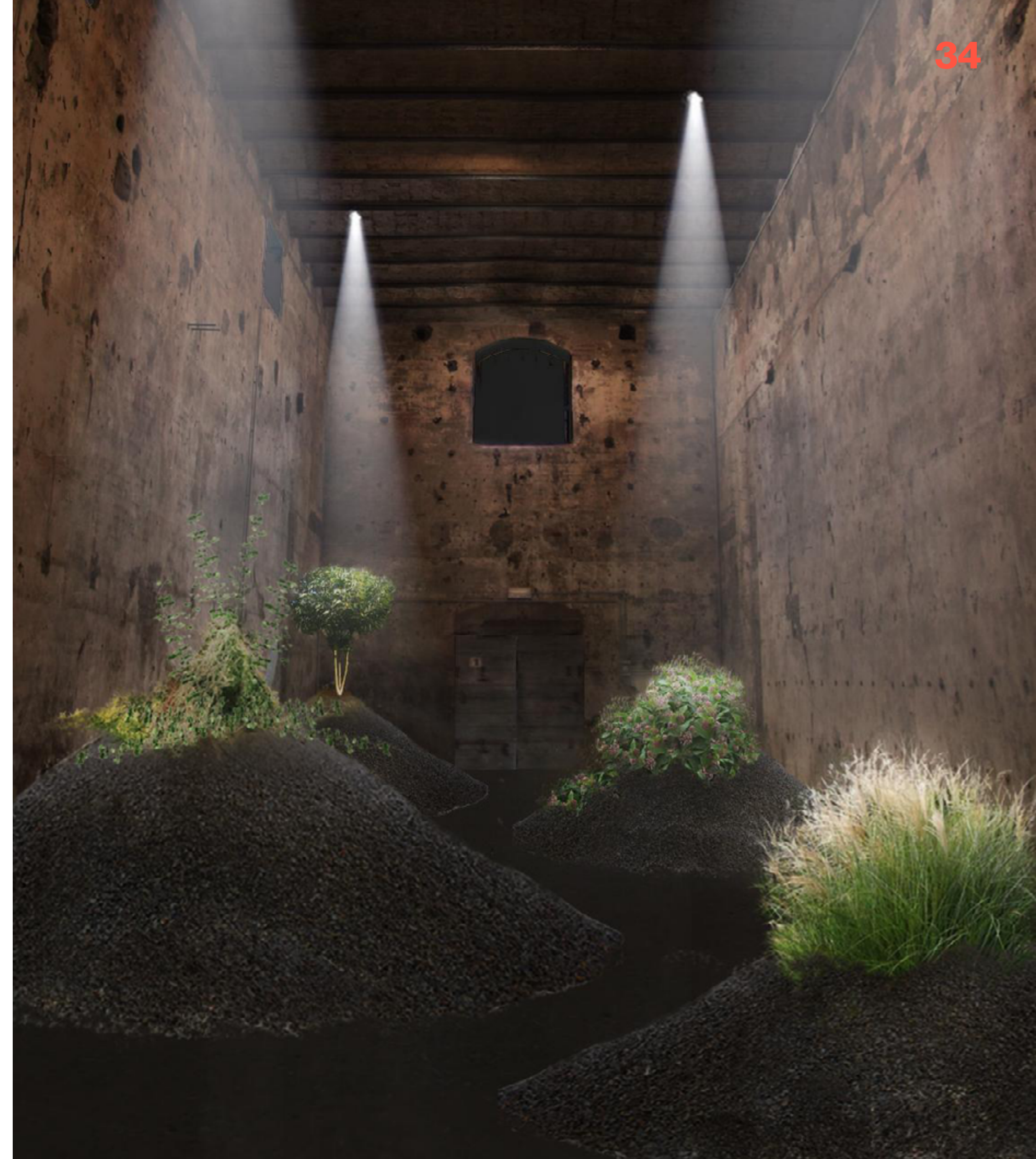
Public Libraries 2030

In 2020, ECF started collaborating with Public Libraries 2030 (PL2030) – a European non-profit organisation that connects, supports and advocates for public libraries. We supported PL2030 to research and prepare for the launch and implementation of a Europe-wide programme that will leverage the potential of public libraries to meaningfully engage with citizens, nurture communities and connect across borders – thinking in particular about rebuilding trust and solidarity post-lockdown.

In June 2020, with support from ECF and in collaboration with Tortoise Media, PL2030 hosted a series of sessions to explore topics concerning the impact and implications of coronavirus for the library community.

Amsterdam Public Library (OBA)

ECF and OBA started a multi-annual programmatic collaboration because we see the potential of the public libraries to become a new social network across Europe, fueling a positive sentiment for living together and a culture of solidarity amongst people of Europe and across national perspectives – needed now more than ever in the context of the global pandemic crisis and its aftermath – with Amsterdam as a major hub. As a first concrete joint initiative, ECF and OBA – in collaboration with PL2030 and Democratic Society – kicked off the development of the *[Europe Challenge 2021](#)*.



Stefania Coni

Fondazione CRT



and I daresay: nowhere near as proactive as it has been. Collaboration has been essential, between organisations throughout Europe and the world, making sure that we remain connected and support each other in these challenging times.

What is the ‘new normal’ you would like to see emerge in 2021?

I would like to see a greater flexibility and a greater focus on the human aspect of our granting and our projects. 2020 showed us how we can adapt and listen more to our grantees and their needs and I believe that this participatory process should be consolidated further.

What should the words Europe, solidarity and culture mean in 2030?

I think these words should no longer stand out, I think they should by then represent an accepted core part of our society, founded on the belief and knowledge that together we are stronger, geographically and culturally, and that we will prosper more if we adhere to this belief. I hope that solidarity will be consolidated with concrete actions at all levels, from grass-roots to policy, and that there is a greater collaboration, both internal and external,

as well as across sectors (institutional philanthropy, business, public) and most broadly across countries and cultures.

What is the image that conjures up 2020 for you?

This is an image of an exhibition in OGR called *Cut a rug a round square* which is the fruit of a collaboration between La Caixa Contemporary Art Collection (Barcelona) and the Fondazione per l'Arte Moderna e Contemporanea CRT (Turin). It was launched later because of the pandemic, but pandemic can't stop collaboration!

How would you describe 2020 in 1 word?

Reflection.

What did you learn in 2020 that will serve you the rest of your professional life?

This past year has taught me the importance of adaptability and good governance. Without the ability to pivot and adapt – and having the governance and colleagues to guide you – this year would have been completely different,

Cultural Professional Experience

Tandem

Tandem is ECF's well-established cultural collaboration programme that has been strengthening civil society in Europe and its neighbouring regions for nearly ten years. Since its inception in 2011, *Tandem* has supported long-term collaborations, knowledge development and networking opportunities for almost 500 cultural managers from more than 250 cities across three continents.

Tandem is an initiative of ECF and MitOst e.V and is carried out by many local collaboration partners.

The 2019-20 edition of *Tandem Ukraine* – Europe and the third edition of *Tandem Europe Social Innovation* suffered from emergency cancellations of their closing group meetings.

Learning effects for participants who had enjoyed most of their live programme trajectory before the pandemic hit were mostly preserved, however, by reconvening programme alumni for a recap moment online and inviting them to join digital community networking sessions.

Tandem Western Balkans was launched as a new learning-by-doing programme for enabling cultural operators from the six non-EU countries of the Western Balkans to kick-start new long-term regional collaborations.

Due to the pandemic the envisioned real-life learning space for project initiators to acquire new skills, develop innovative practices and connect to regional networks had to move almost entirely online. This was with the exception of a few very local project activities organised by participants themselves in the summer.

Tandem Regions of Solidarity was planned as a methodologically updated and thematically renewed *Tandem* edition for 2020-22. The reason for this new programme concept is the given that Europe's regions are emotionally charged force fields and essential working areas for reviving a genuinely European culture of solidarity.

Regions and their local communities – central or peripheral – are crucial for the social and cultural fabric of Europe.

For the pilot phase, eight key local cultural organisations from the existing *Tandem* community network were selected to start working as community collaboration hubs in disadvantaged European regions. All project activities in the initial project phase designed to take place locally and in real life interaction with peers, stakeholders and citizens around these eight hubs had to be re-designed into online formats. This pushed the *Tandem* programmes into a reinvention of meaningful cross-border exchanges and learning experiences online.

An important stepping stone in this fast adapting process to new digital collaboration realities was our partnership with the Hack4Cult online gathering, organised by our partner Fondazione Compagnia di San Paolo and a *Tandem* programme alumni from Italy.

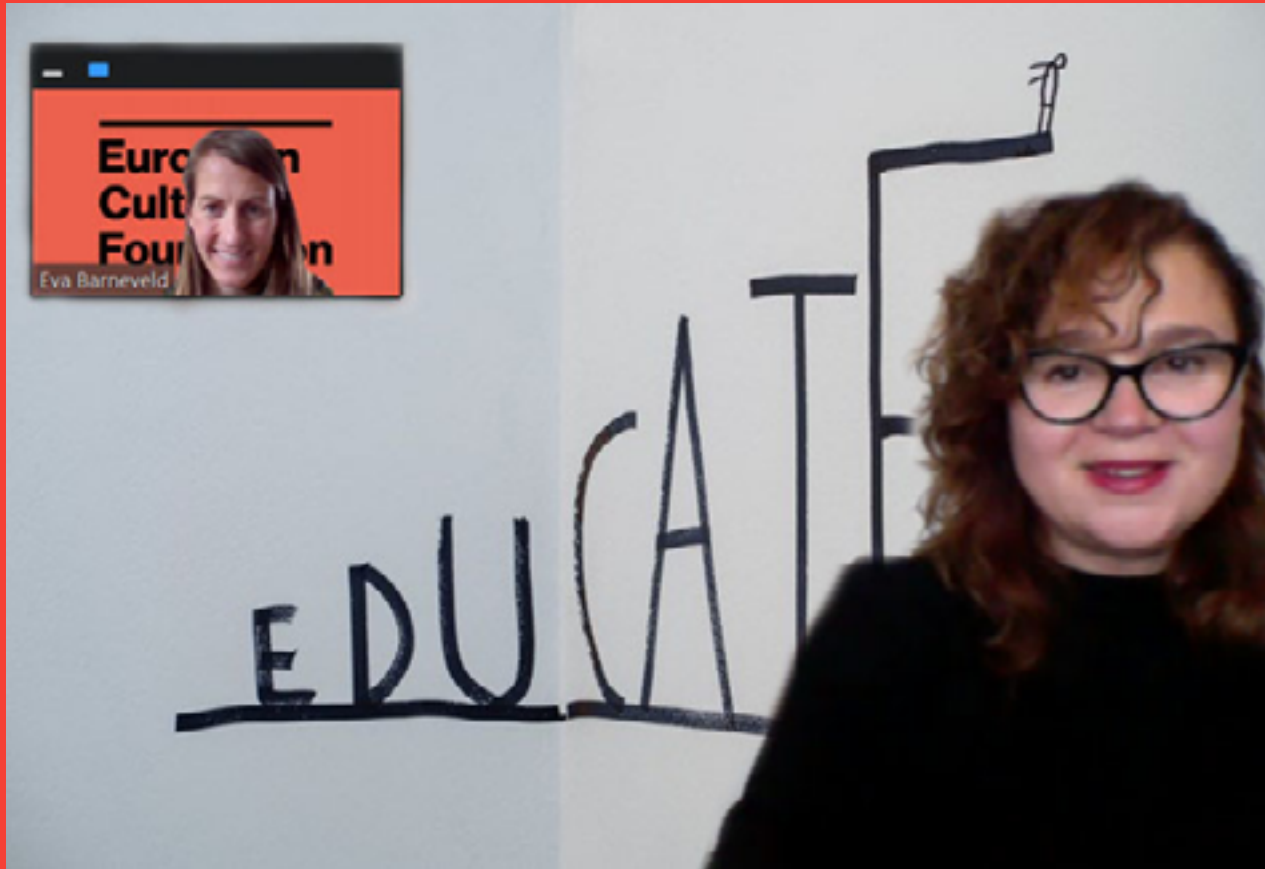
In July, together with our partners, we asked Italian professionals and cultural organisations to join a major idea exchange and online co-design event with peers from across Europe. Entitled *Italy calls Europe*, this two-day hackathon brought together more than 350 professionals. Many of the new online connections made during this event have meanwhile resulted in tangible collaboration projects across Europe.

EU Cultural Relations Platform

ECF has long been advocating for more culture in EU external relations. Together with a partner consortium of European cultural institutes, networks and universities, we contribute to the new [EU Cultural Relations Platform](#) (CRP). Launched in April 2020, the CRP is related in many aspects to the previous Cultural Diplomacy Platform (2016-2020).

Until 2023, ECF will design and offer a series of annual (online) exchange and (digital) learning experiences for leading cultural professionals from Europe and around the world. Our new programmes will support the EU Platform in its aims to promote and facilitate sustainable cultural exchanges, people-to-people activities and co-creation processes between Europeans and citizens from countries all around the world.

Ana Dević WHW



Dan Perjovschi, Gallery Nova, Zagreb, 2020, photo by Damir Žižić

How would you describe 2020 in 1 word?

Walk-zoom-walk-zoom-walk-zoom-zoom-zoom.

What did you learn in 2020 that will serve you the rest of your professional life?

Although the pandemic period has been challenging, many cultural initiatives and collectives have shown their agility in introducing responsive and engaged principles of artistic and cultural production. Within one year of pandemic, these conditions of

uncertainty have become a prevailing paradigm of the wider cultural landscape. This makes the processes we have tried to nurture in 2020 – including reciprocity, adaptability, collectivity and mutual care – relevant on a larger scale. Under increased pressures the next chapters of our activities need to integrate and translate these recent experiences into what we are doing in museums, galleries, classrooms, streets and our living rooms.

What is the ‘new normal’ you would like to see emerge in 2021?

There is no new or old normal to return to, we need to work collectively in the present moment to construct meaningful political action to tackle the current crisis.

What should the words Europe, solidarity and culture mean in 2030?

To shape learning environments that generate critical collective narratives, offer support, take part in production of new political imagination, with redefined concept of society that is more just, more caring and that allow for poetry and people sharing various spaces.

What is the image that conjures up 2020 for you?

The picture symbolises the professional gratitude we show also during the pandemic, as this was an exhibition at Gallery Nova, the author is Dan Perjovschi and it symbolises that education and care are closely related.

Imagine Europe

Imagine Europe supports the development and presentation of fresh ideas that are important for envisioning and reflecting on Europe. Cultural and artistic initiatives that challenge the future of Europe are supported in our *Imagine* programmes. These tell the stories of Europe, its heritage and its future in the most compelling way using all forms of cultural expression whilst imagining a better Europe. They support compelling ideas that are outside of the box and have the potential to scale up.

After 11 successful editions of the *ECF Princess Margriet Award for Culture* under the honourable patronage of HRH Princess

Margriet of the Netherlands, we will continue to invest in different instruments and tools that fuel a positive European engagement and bring future solutions across national borders.

After coronavirus, the idea of Europe will also be a cultural task. Within this context, we will award proposals for future solutions under dramatically changed circumstances.

In this extraordinary year, we rapidly set up a grants scheme, the *Culture of Solidarity Fund*, as our flexible instrument to support cross-border European initiatives in times of uncertainty and cultural lockdown. We also developed two new programmes under this strand – the *Europe Challenge* and the *European Pavilion*.

Culture of Solidarity Fund

As the pandemic crisis unfolded in March 2020, ECF realised that we need to try whatever it takes to keep the sentiment of European cooperation and solidarity intact. Many emergency funds for the cultural and creative sector have been realised at national, regional or local levels. But so far, we are yet to see larger support mechanisms for creative initiatives that strengthen a pan-European culture of solidarity.

We revisited our 2020 Work Plan and launched the *Culture of Solidarity Fund* (CoS) as a rapid response tool to support cross-border cultural initiatives of solidarity in times of uncertainty and lockdown. Over the year we ran three grant calls to support imaginative cultural initiatives that, in the midst of the global pandemic crisis, reinforce European solidarity and the idea of Europe as a shared public space.

A partnership model

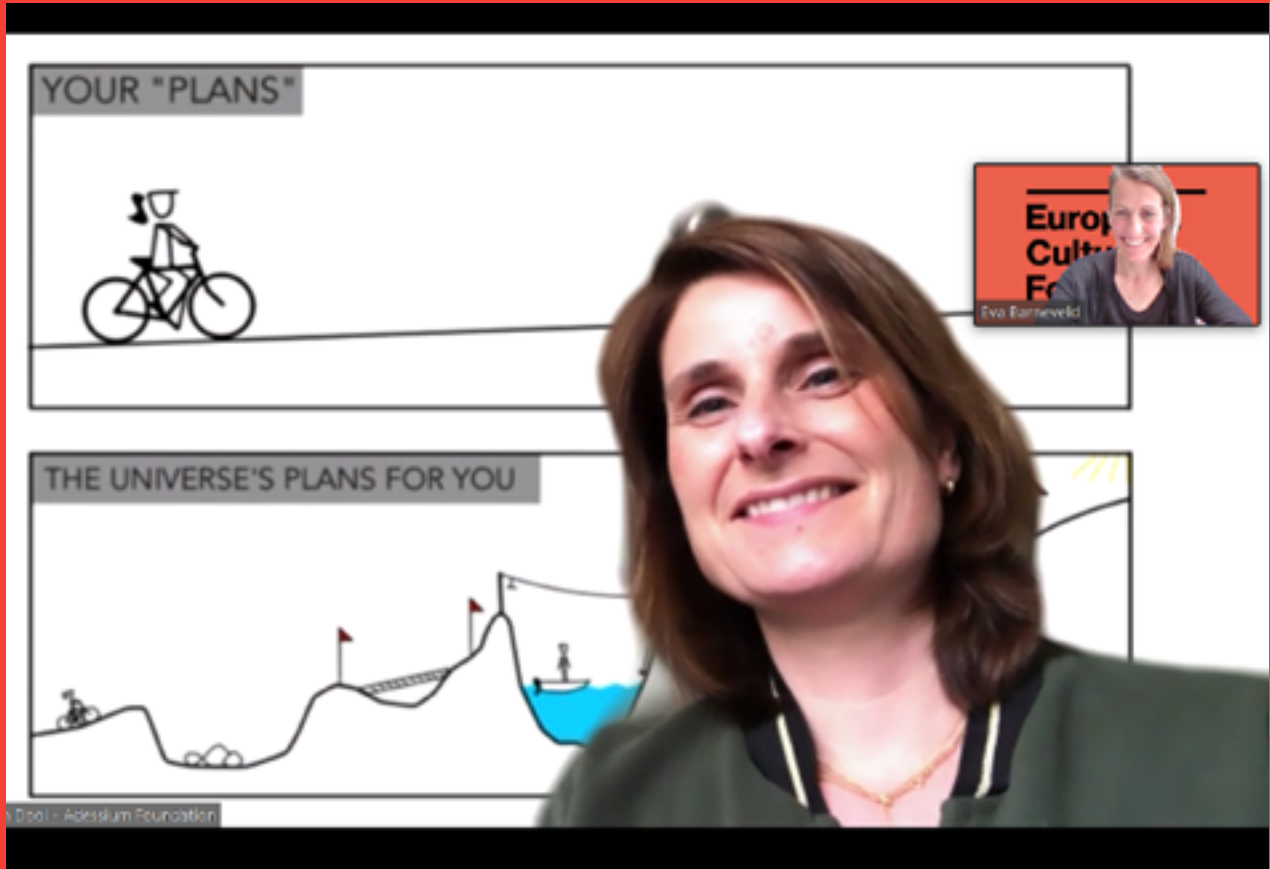
In order to meet the enormous demand for co-financing cultural solidarity projects across Europe, the Fund was set up as a partnership open for engagement by philanthropic, public and private organisations. It is both an instrument and a message, to Europe's citizens, to the EU institutions, through Europe's media spaces and digital networks, and to European philanthropy.

In 2020, ECF has invested €1.3 million start-up funding with an invitation to other philanthropic organisations and institutions to join. In order to build on shared impact for safeguarding and growing a European culture of solidarity, ECF promoted concrete and pragmatic ways of joining our philanthropic-public initiative.

The following partner foundations have contributed to the Fund in 2020: Allianz Kulturstiftung, Beisheim Stiftung, Fondazione CRC, Fondazione CTR, Open Society Foundations and Stiftung Mercator. Overall total partner contributions in 2020 have amounted to €287,000 (roughly 17% of the total expenditure). This resulted in a total of almost €1.6 million spent as project co-financing for grants disbursed directly through ECF.

Saskia van den Dool

Adessium Foundation



The Dog House Diaries

How would you describe 2020 in 1 word?

Messy.

What did you learn in 2020 that will serve you the rest of your professional life?

To practice equanimity, or keeping my cool. While the chain of challenging events for the world, our organisation and its partners and myself sometimes seemed endless last year, my meditation mantra “This too will pass” proved to be very useful.

It helped me stay hopeful, to go with the flow, adapt where necessary and to stay open to the positive that is still to come.

What is the ‘new normal’ you would like to see emerge in 2021?

I hope we come out of this period with a renewed appreciation of genuine personal contact. While I did not feel alone, I really missed the energy that real human interaction brings. So when we finally crawl from behind our screens, I hope we really ‘find’ each other again.

What should the words Europe, solidarity and culture mean in 2030?

While all over Europe we might differ in views on certain topics, I firmly believe we share fundamental values that first of all connect us as humans. We all care for our loved ones, we all long to be seen and heard and we all are willing to lend a hand in helping those in need. So let’s focus on what unites us rather than divides us and do what is needed to ensure that we all can flourish. Because only then Europe can continue to be the ‘peace project’ it once started as.

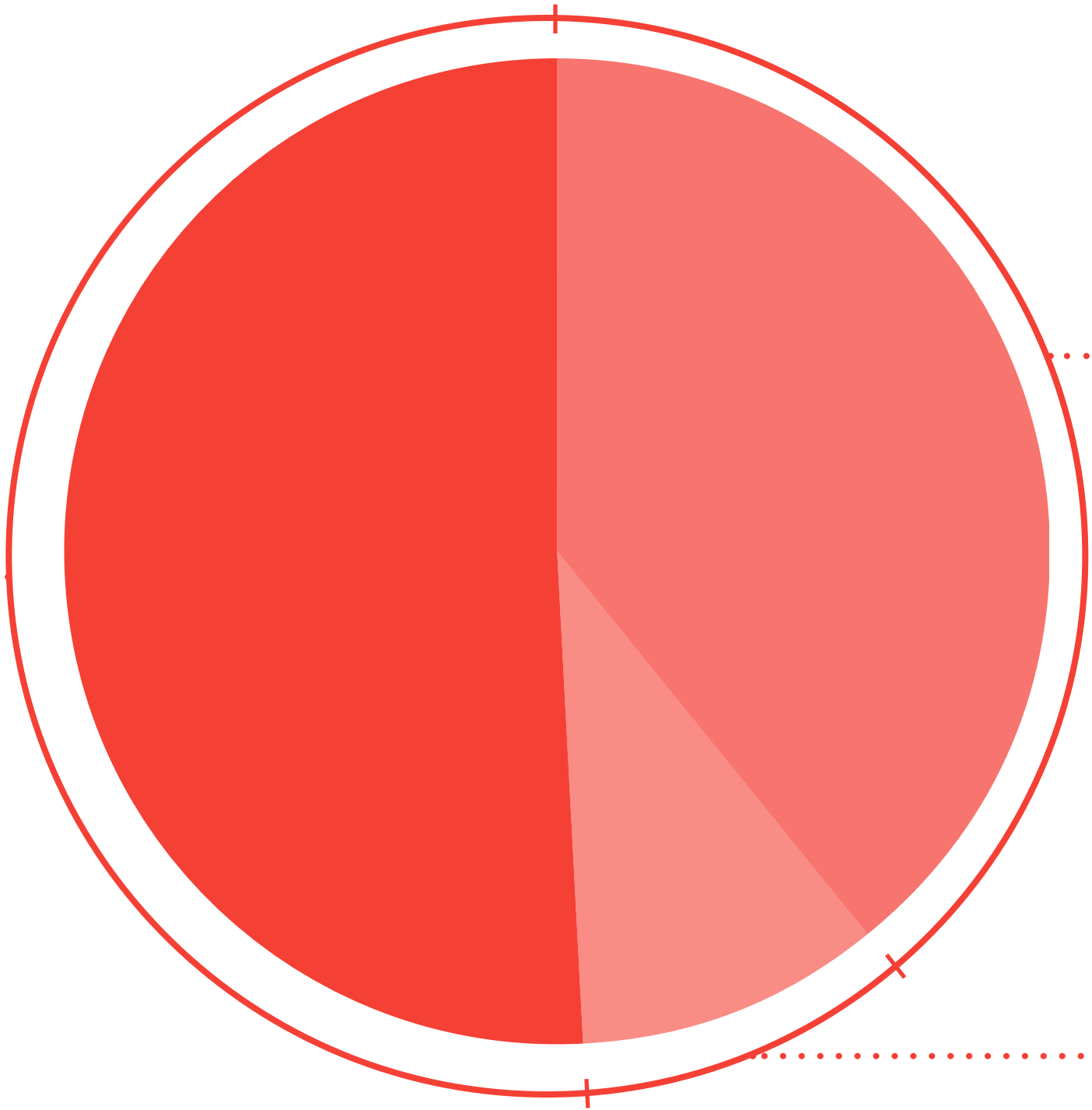
What is the image that conjures up 2020 for you?

This image not only quite accurately depicts what 2020 looked like to me, but also nicely illustrates the value of my mantra “This too will pass” as it is not always smooth sailing in life.

A total of 73 projects supported by the Fund have fundraised and/or contributed another €1.7 million from their own funding, which amounts to a leverage factor of more than 50%. As a result, the overall total value of *Culture of Solidarity* projects realised in 2020 amounts to €3.3 million in total.

Total value of the Culture of Solidarity Fund, incl. leverage

**CONTRIBUTION GRANTEE/
LEVERAGE FACTOR**
€1,700,000



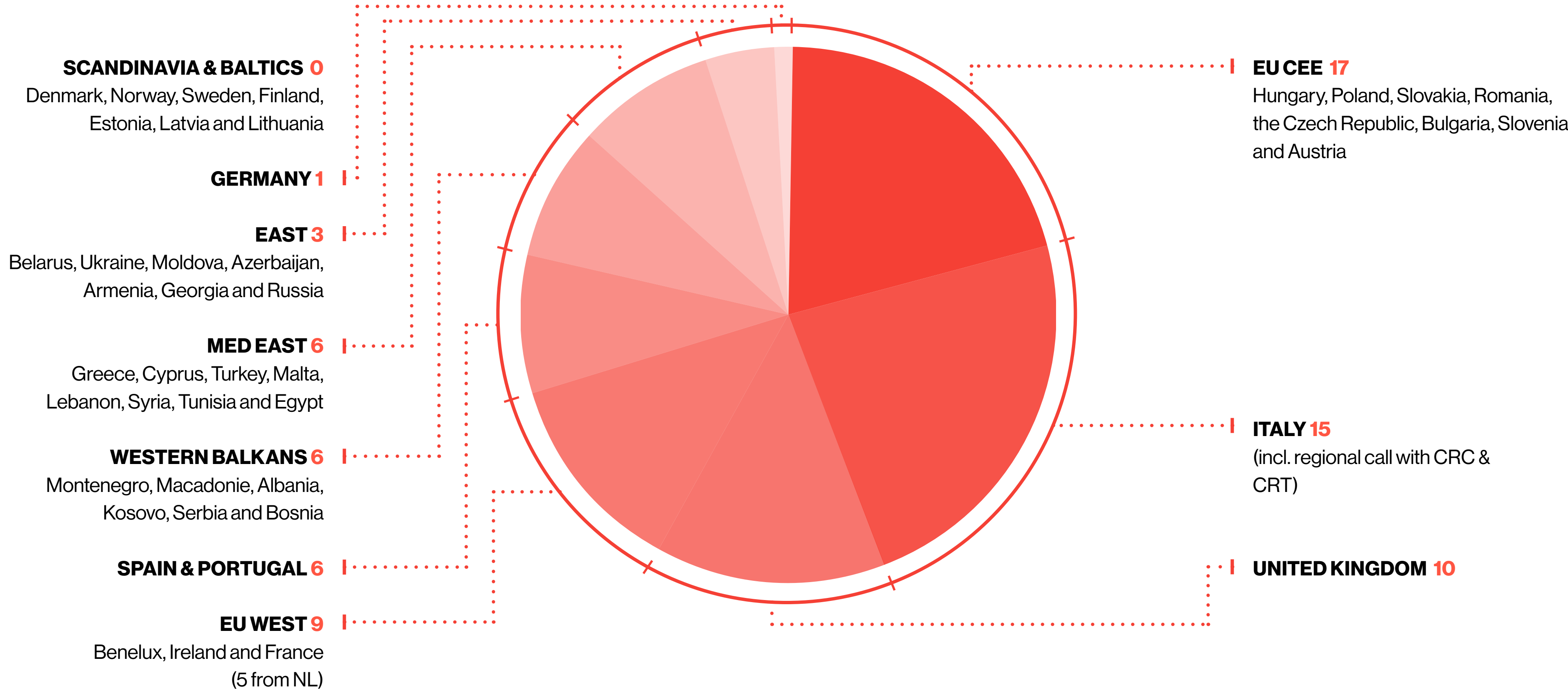
ECF CONTRIBUTION
€1,300,000

**PARTNER FOUNDATION
CONTRIBUTION**
€287,000

TOTAL AMOUNT
€3,300,000

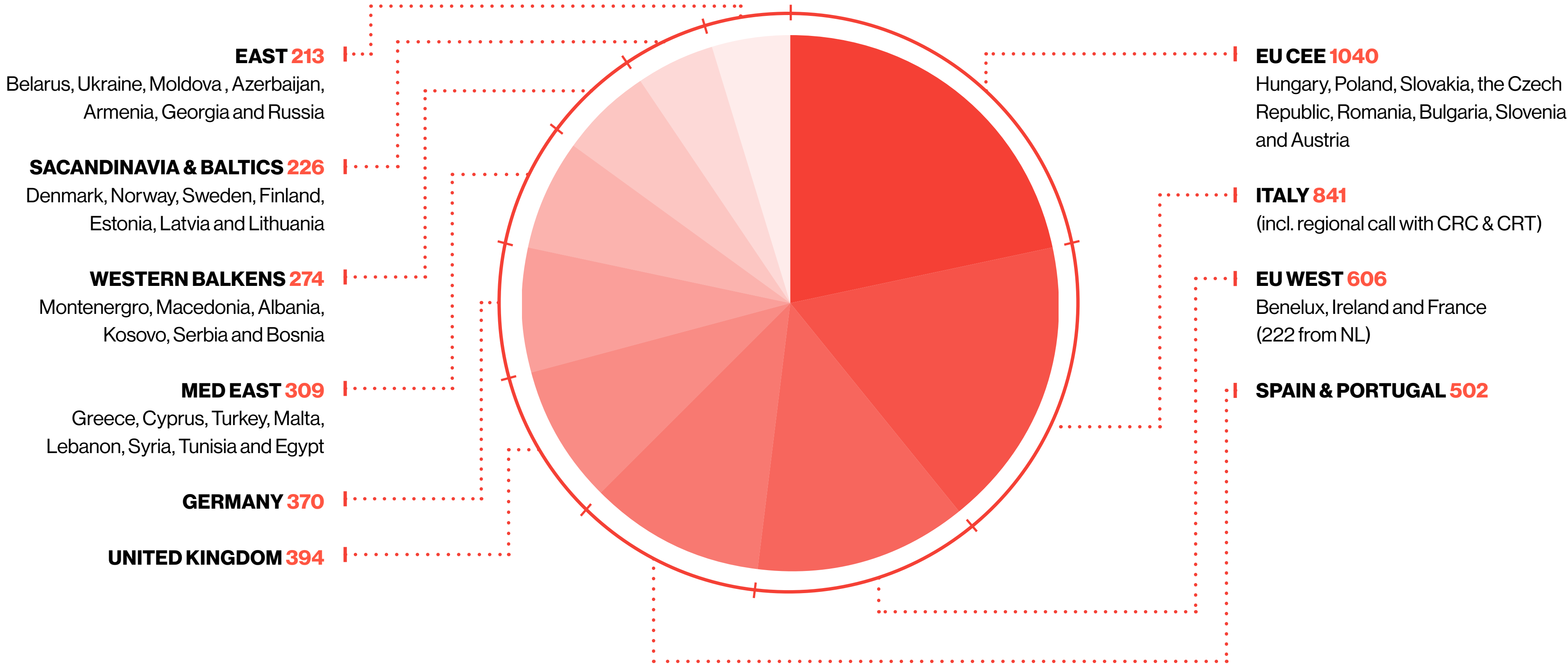
Top 10 countries and regions according to applications received and selected:

Applications selected



The 73 project proposals selected received a co-financing grant between €5,000 (minimum) and €40,000 (maximum).

Applications received



Lessons learned

While 2020 has been hard and unsettling, our *Culture of Solidarity* response provided a clear purpose, which was essential for the resilience of our organisation.

Open and largely unrestricted calls in March and June were a timely response in 2020. But they also created a huge response that took a lot of ECF resources to handle and resulted in a very low success rate. We have started to address this imbalance with regionally and thematically focused calls for proposals.

Building European partnerships is essential to create collective impact in this crisis. But this has not been easy, especially in these times of uncertainty. The ECF response has been much appreciated as a message and a practical tool. It is, of course, only a drop in the ocean of needs.

This is why ECF has initiated and funds an advocacy campaign for [A Cultural Deal for Europe](#), which asked the EU to commit at least 2% of its €750 billion Recovery Fund (€15 billion to support the recovery of European Culture actors and institutions).

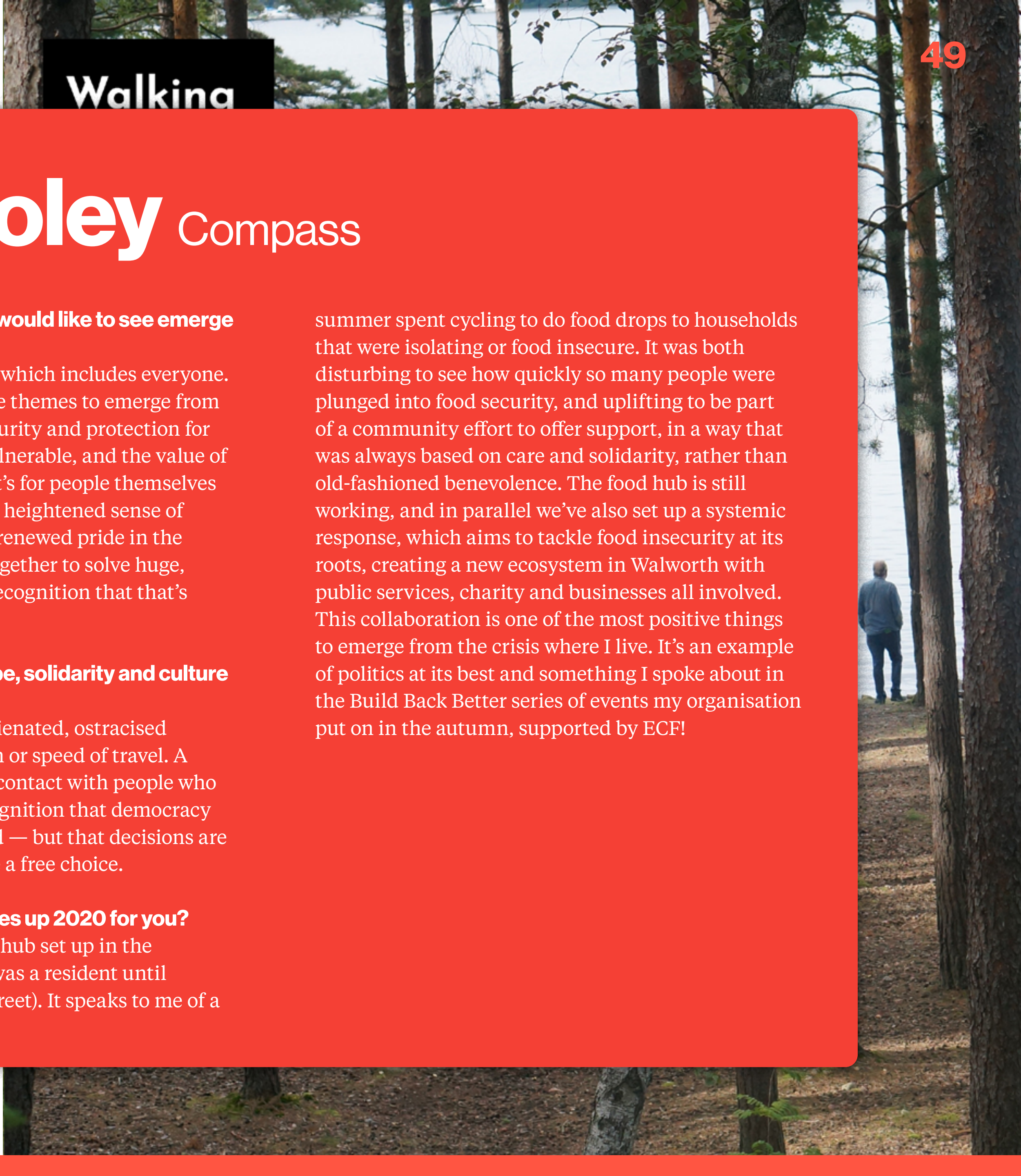
Culture of Solidarity in 2021

As the coronavirus pandemic continues to unfold, cultural emergency responses and initiatives that develop new visions of European solidarity after the pandemic remain crucial in 2021. ECF therefore is continuing the Fund by providing kick-start funding of another €1 million from our annual working budget. A focus on calls with a regional focus, realised together with Fondazione CRT and Fondazione CRC, shows potential for more strategic partnerships with foundations.

We also see great potential with realising thematically-specific editions of the Fund that draw from our programmatic work and build on specific challenges and questions raised – for example, in our *Share* programmes.

Walking Festival of Sound





Frances Foley

Compass



How would you describe 2020 in 1 word?
Turmoil.

What did you learn in 2020 that will serve you the rest of your professional life?
That we are more adaptive and capacious than we think we are — and should remember that when we are aiming too low.

What is the ‘new normal’ you would like to see emerge in 2021?
A process of priority setting which includes everyone. I would imagine many of the themes to emerge from that would include care, security and protection for all different categories of vulnerable, and the value of human connection. But that’s for people themselves to decide! :) Also I hope for a heightened sense of solidarity, collectivism and renewed pride in the ability of humans to work together to solve huge, complex problems... and a recognition that that’s what politics is for!

What should the words Europe, solidarity and culture mean in 2030?
A focus on those who feel alienated, ostracised or unsettled by the direction or speed of travel. A willingness to have regular contact with people who don’t think like us. The recognition that democracy and culture go hand in hand — but that decisions are only meaningful if you have a free choice.

What is the image that conjures up 2020 for you?
This is an image of the food hub set up in the community centre where I was a resident until recently (I still live on the street). It speaks to me of a

summer spent cycling to do food drops to households that were isolating or food insecure. It was both disturbing to see how quickly so many people were plunged into food security, and uplifting to be part of a community effort to offer support, in a way that was always based on care and solidarity, rather than old-fashioned benevolence. The food hub is still working, and in parallel we’ve also set up a systemic response, which aims to tackle food insecurity at its roots, creating a new ecosystem in Walworth with public services, charity and businesses all involved. This collaboration is one of the most positive things to emerge from the crisis where I live. It’s an example of politics at its best and something I spoke about in the Build Back Better series of events my organisation put on in the autumn, supported by ECF!

The Europe Challenge

The European Cultural Foundation and the Amsterdam Public Library (OBA), in collaboration with Public Libraries 2030 and Democratic Society, kicked off the development of the *Europe Challenge*. The programme engages and enables libraries and their local communities to redesign the current and future meaning of public space and to contribute to a positive European sentiment together.

For this programme we sought collaboration with libraries in Europe, both small and large, as they are relevant, safe and open to all.

Today, there are 65,000 public libraries in Europe where – in normal times – millions of people go every day. Here we can listen and understand the challenges of Europe today and work out the solutions for tomorrow.

Participating public libraries will together design and implement a Europe-wide programme of activities that engage citizens in shaping and imagining a European public space, working on concrete challenges that are relevant for their local context.

The first library partners in this start-up phase of the project are:

- Aarhus Public Library ^{DK}
- Amsterdam Public Library (OBA) ^{NL}
- De Krook ^{BE}
- Kranj City Library ^{SLO}
- Tordi Rubioi Balaguer Library ^{ES}
- Valmiera Library ^{LV}
- Zentral- und Landesbibliothek Berlin ^{DE}

The *Europe Challenge* process and implementation is supported by Public Libraries 2030 and facilitated by Democratic Society (Demsoc).

The programme will be introduced on 9 May 2021 – Europe Day.



Alexis Merville

Fondation Hippocrène



How would you describe 2020 in 1 word?

Reliance.

What did you learn in 2020 that will serve you the rest of your professional life?

The real happiness of working as a team and seeing each other, the will to move forward together, the respect for everyone’s freedoms which have been severely tested, the need to act and engage in all circumstances. The importance of resilience and agility to adapt to new situations. Never take anything for granted!

What is the ‘new normal’ you would like to see emerge in 2021?

May everyone – states, corporates, citizens – look at things as they really are, clearly identify the common goods and give themselves the means to build a better world together by breaking free from polarisation and conspiracy.

What should the words Europe, solidarity and culture mean in 2030?

In 2030, the words Europe, solidarity and culture should be part of our daily life – what feeds us day-to-day –, rather than something we might lose.

What is the image that conjures up 2020 for you?

For me, the image that conjures up 2020 is the drawing by cartoonist Nicolas Vadot. It is an add-on cover to one of his 2020 albums. It is a powerful drawing summarising the global 'surrealistic' COVID crisis in one picture from a well-known cartoonist, symbolising freedom of speech, which is even more important than our freedom of movement

Stories of Europe

The European Pavilion

The concept of national pavilions at European and world events seems increasingly out of touch in today's world. Intentionally or not, it reinforces national attitudes and sentiments if not complemented by European alternatives or indeed other regional or global approaches. We believe a European art platform is needed to continuously think and challenge what Europe means today and what it can be tomorrow.

The European Cultural Foundation started conceptualising ideas for the *European Pavilion* to encourage a critical and creative debate on the future of Europe and to stimulate alternative imaginaries beyond the national.

In July 2020, we organised a launch *meeting* that brought together a group of curators, artists and foundation representatives to discuss whether the creation of a *European Pavilion* in a completely 'new' way is a significant symbol of a positive European sentiment and solidarity.

As a follow up, ECF partnered with Camargo Foundation in Marseilles and Kultura Nova Foundation in Zagreb which, in 2021, will meet with experts from the arts, activism and academia sectors, and design values and shapes that the *European Pavilion* can have in their regions and with their communities.

Throughout 2020, we also organised a series of conversations with personalities from the arts and culture sector, which have been edited together as a series of [podcasts](#). The series discusses topics that resonate with Europe today, including post-national imaginaries, representation, public space and ecology.



Among the personalities who contributed to the series in 2020 are historian Timothy Snyder, novelist and essayist Rana Dasgupta, researcher Lara García Díaz, activists Zamzam Ibrahim and Joci Márton, palaeontologist Tim Flannery, philosopher Tristan Garcia and artist Joanna Rajkowska.

As part of our *[Culture of Solidarity Fund](#)*, we also supported a number of organisations whose projects resonate with the vision and aspiration of the Pavilion.

Platforms for European Storytelling

The history of Europe is made up of many stories told by many people with different perspectives. These stories are essential for developing sentiments, a sense of belonging, but also for challenging the status quo where it seems insufficient.

ECF supported the International Documentary Festival Amsterdam (IDFA) and the Forum on European Culture for their programming that envisages Europe in all its facets and in all its complexity.

[Life in Europe](#) was the title of a programme that we initiated in 2019 within the International Documentary Festival, and which presents a selection of documentary films each year that encourage the public debate on Europe.

In 2020, the well-curated *Life in Europe* programme – taking place online – consisted of 30 movies touching on various aspects of European life. Every year, ECF hosts a DocTalk at the festival – a longer interview with directors and protagonists in their documentary. This year we discussed and applauded Milo Rau's *The New Gospel*. We also presented two documentaries by Polish director Miroslav Dembinski that shed light on the current situation in Belarus.

The *Forum on European Culture* is a biennial multi-disciplinary event organised by debate centre De Balie and Dutch Culture bringing together hundreds of artists and thinkers from all over the world to reflect on the future of Europe. The third edition took place, both physically as well as via livestream, in September under the thematic thread of *We, The People!*

It explored the value, strength and impact of culture for Europe. The Forum adapted their programming to the restrictions of COVID-19 and streamed their programme to reach many more visitors to their festival. A lot of their theatre, spoken word, exhibitions, panels and lectures on topics as diverse as coronavirus, football, democracy, Black European history, economy and literature are still available online.

Part of De Balie's programme was an exhibition of *The Europeans*, a multi-year documentary project by photographer Rob Hornstra and writer/filmmaker Arnold van Bruggen, supported by ECF and private donors.

Delphine Moralis

European Foundation Centre



Delphine Moralis

How would you describe 2020 in 1 word?

Re-imagining.

What did you learn in 2020 that will serve you the rest of your professional life?

2020 was a year of change for the world – which for me also coincided with a change of role. What I learned from this is that people, teams and organisations are more adaptable than they tend to believe. On a sectorial level, we saw

philanthropy respond to the pandemic with agility and collaboration – accelerating innovations that had seemed difficult before. On an organisational level, we moved from an offline to an online way of working. On a personal level, I adjusted as did so many others to home-schooling children while facing (new) professional challenges.

What is the ‘new normal’ you would like to see emerge in 2021?

My hope is to see a renewed appreciation for interconnectedness and with this, more cross-sectoral collaborations to address the major challenges of our times: climate change, inequality and the decline of democratic values. I hope to see a more sustainable and just society emerge. A society in which leaders promote empathy and hope, rather than division and fear.

What should the words Europe, solidarity and culture mean in 2030?

In 2030, solidarity should be understood as being part and parcel of our European culture. Our European values and culture are founded on a bedrock of solidarity.

What is the image that conjures up 2020 for you?

I took this picture of the closed BOZAR in the empty streets of Brussels during one of my walks during the first lockdown. The somewhat unnatural calm along with the blue sky to me expresses a feeling of concern over the present and hope for the future.

Public Policy

Public Policy is an essential part of the ECF tool kit. Our Public Policy initiatives serve our strategy, mission and programmatic goals and positions ECF as a unique foundation – the first of its kind in Europe.

We aim to influence public policy and decisions on priorities and resource allocations within political and philanthropic institutions. Within ECF's current strategy, Advocacy focuses on the following: influence public policy for culture in post-pandemic Europe; invest in the modelling of a European philanthropy; and explore the relevance and impact of our initiatives in creating a European sentiment.

Ieva Morica

Foundation DOTS, LAMPA



Ieva Morica

How would you describe 2020 in 1 word?

Together. Which also was the overarching theme of the 2020 LAMPA Conversation festival, this word is in the DNA of our festival and describes how the world functions and how interconnected and inseparable we all are.

What did you learn in 2020 that will serve you the rest of your professional life?

The ability to take decisions and move forward in ambiguous and uncertain terrain. This is possible thanks to the team spirit that has been developed over the years.

What is the ‘new normal’ you would like to see emerge in 2021?

An appreciation of human interaction in all its forms – I hope that we will appreciate the things that we took for granted in the past – the ability to enjoy cultural events, meet people, take a cup of coffee, give a hug and above all to meet people and dive into a real-life conversation (no filters, no screens).

What should the words Europe, solidarity and culture mean in 2030?

A sense of belonging and identity.

What is the image that conjures up 2020 for you?

One of the upsides in 2020 was the opportunity to live in and work from the countryside and thus enjoy one of my hobbies – gardening. Now, if I could only outwit the hungry rabbit who snacks in my garden and taste some of the veggies myself.

Advocacy

2020 was a particularly important political year considering the high stakes: a new seven-year EU budget and programmes (2021-2027) and negotiation of the EU's largest investment fund ever, the Recovery and Resilience Facility. We called on the EU and national policy-makers to place culture at the heart of the European recovery agenda and their respective national strategies.

Leverage EU Policy and Funding

Throughout the year, we campaigned with our strategic partner Culture Action Europe (CAE) for the doubling of the budget of the EU's core programme for culture, *Creative Europe* (#Double4Culture).

Working closely with the European Parliament and cultural stakeholders across Europe, we succeeded together in raising *Creative Europe* from €1.4 billion to more than € 2.4 billion in the EU's next seven-year budget (2021-2027).

Building on the success of 'La Rentrée' event of the previous year calling for a European Commissioner for Culture, in 2020 we launched a campaign calling for *A Cultural Deal for Europe*.

This aims to gain the EU's political commitment to make culture a strategic asset and to mainstream culture across all relevant policy fields: from the green transition to Europe's role in the world, from the digital agenda to structural and cohesion policies. See: [Open Letter](#) signed by 110 pan-European networks. It combines short-term necessities and long-term perspectives like the inclusion of culture in the EU's recovery plans.

In the autumn, ECF, CAE and Europa Nostra held the online debate *A Cultural Deal for Europe: A central place for culture in the EU's post-pandemic future* – bringing together more than 500 participants. The high-level event (18 November) included contributions by European Parliament President David Sassoli, European Commissioner for Culture Mariya Gabriel and French European Affairs Minister Clément Beaune.



Intended as an annual exchange between European policy-makers and members of the cultural and creative sector, the 2020 debate focused on critical questions about culture in Europe's recovery from the COVID-19 pandemic and the future of Europe.

On the Brexit day, ECF co-signed an open letter – [Brexit and a cultural way forward, together!](#) – that we initiated together with Allianz Kulturstiftung, Goethe-Institut, British Council and Compagnia di San Paolo to co-shape the European cultural space together.

ECF also joined a European consortium of 50+ partners preparing a highly competitive bid for building Europe's first and only Knowledge and Innovation Community on Culture and Creative Industries, which will be launched in 2022.

Philanthropy with a European Purpose

While the foundation sector in Europe amounts to €60 billion annually, there is hardly any philanthropy with a mission and core business focusing on Europe. There is no equivalent to a European Gates Foundation. There is no Rockefeller, no Soros, no European Wellcome Trust. Philanthropy for Europe remains a niche.

ECF and Allianz Kulturstiftung decided to do something about this and commissioned the study [*Imagine Philanthropy for Europe*](#) from the think and do tank Wider Sense – looking at definitions, obstacles and opportunities for philanthropy in Europe and for Europe. The study analyses the reasons for the lack of Europe within foundation practice and steers the debate about philanthropy within the larger public realm. The study is designed to open conversations across countries and sectors and calls for at least 1% of philanthropic resources to be invested in initiatives with a truly European purpose.

Strategic Partnerships

We are a member of several foundation and civil society platforms that share our vision and values and advocate together with us for a Europe that is democratic, open, inclusive, culture-based and future-oriented. These include: European Policy Centre (EPC), Culture Action Europe (CAE), More Europe – external cultural relations, Trans Europe Halles, European Heritage Alliance and the global network of EDGE Funders Alliance.

ECF is also an active member of the thematic networks of the European Foundation Centre (EFC), like the arts and culture network. It has good relations with other philanthropic affiliation groups, including Ariadne (human rights funders) and the Digital Rights Funders network. It supports Civitates, a pooled foundation's initiative within the Network of European Foundations (NEF).

ECF has a strategic partnership with CAE informing EU policies and programmes together, and working on a number of European initiatives, including *A Cultural Deal for Europe* and the *New European Bauhaus*.

As a European foundation with a firm base in Amsterdam, we are eager to see initiatives, organisations and individuals join our cause in advancing Europe through culture, across Europe but also in Amsterdam. We collaborate with the City of Amsterdam and other locally based key players to co-develop a vibrant European space and to invest in innovative and inspiring organisations that ignite crossovers between culture, politics, academia and the creative economy.

Notably, we have started a [programmatic collaboration](#) between ECF and the OBA (Amsterdam Public Library) that presents Amsterdam as a European cultural, innovation and learning hub (both offline and digital).

Evaluation and Impact Assessment

COVID-19 Solidarity and Emergency Response in Europe

ECF teamed up with CAE to map COVID-19 Solidarity and Emergency responses across Europe that address the effects of the pandemic on culture, arts and the creative sectors. The mapping identifies key challenges, apparent gaps and possible needs left unaddressed by policy-makers. You can read the response [here](#).

Forces of Art research and book launch

ECF continued its collaboration in the research project *Forces of Art: Research from a Global Perspective*, carried out in partnership with Prince Claus Fund for Culture and Development and Hivos (2018-2020). The research analyses 40 cases/projects from 11 countries that exemplify the value and richness of art in building communities.

The results were presented during an [online book launch](#) of *Forces of Art: Perspectives from a Changing World* (26 November). The book – published by Valiz in collaboration with Prince Claus Fund, Hivos and ECF – has been named as one of the 33 best Dutch book designs of 2020.

Anila Noor

New Women Connectors



How would you describe 2020 in 1 word?
Resilience.

What did you learn in 2020 that will serve you the rest of your professional life?
As a New Women Connector, the beginning of 2020 was dark. We were faced with so many challenges and uncertainties, but because we migrant women are always resilient, we used this moment to reactivate ourselves and find new solutions. In 2020 we learned our power, and that if you put your head to something

and truly believe in yourself and your mission, regardless of the restrictions and resources, you can make it happen; dreaming big to create big change. We were amazed at how quickly, as humans, we adapted to this ‘new normal’ and learned how crucial it is to keep imagining, to stay hopeful and positive, and to continuously reflect and learn. The challenges faced this year not only showed us our diversity and strength, but also taught us how to celebrate and embrace them, and to boldly take ownership of our power and make ourselves heard.

What is the ‘new normal’ you would like to see emerge in 2021?
In 2021, the ‘new normal’ that we would like to see is an inclusive and equitable one. We hope that we can learn from our past mistakes to make sure that moving forward, we are laying the ground for a new normal in which minorities and marginalised groups are represented and empowered. We would also like to see normalised narratives of strong migrant and refugee women role-models, and accountability to ensure more inclusive, equal, and gender-sensitive policies for them.

What should the words Europe, solidarity and culture mean in 2030?
In 2030, the words Europe, solidarity and culture should mean visibility and community. We need to foster a better understanding of what diversity and internationality means and use that understanding to build more diverse communities. We need to realise that regardless of our walk of life, background and expertise, we are all more powerful together because of our diversity, and that when all people have equal say, power and impact on the decisions that affect them, then we will witness transformation.

What is the image that conjures up 2020 for you?
This image became the logo for our Leading Resilience campaign to combat the effects of the pandemic amongst refugee and migrant women. Through Coping2gather and Growing2gather, we created safe spaces where women could come together, voice their lived experiences, and receive support from each other.

Communications

Through our communications, we publicise and raise awareness of the Foundation's work.

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How would you describe 2020 in 1 word?

Rethinking.

What did you learn in 2020 that will serve you the rest of your professional life?

The fact that individuals and organisations process uncertainty in various and different ways. Some see it as a threat and experience severe anxiety while others take it as a creative challenge that gives them extra energy. While it is realistic to strive towards the latter, the first needs to be acknowledged as they

bring other values to the table.

What is the 'new normal' you would like to see emerge in 2021?

One where everything is questioned again and again. Where procedures are not taken for granted, and core values, systems of meaning, are what is protected, while being questioned too. 2020 will hopefully teach us that the world is much more connected than it seems, that national borders cannot stop people, nature, or ideas from crossing back and forth. Better care for the environment, for civil liberties and freedom of expression, for equal access to knowledge, technology, and inventions, maybe can start to be seen as global existential necessities, and not as political items of choice.

What should the words Europe, solidarity and culture mean in 2030?

I am happy imagining that Europe becomes (even more) the world's inspiring model of cross-border collaboration and solidarity. That somehow nationalistic movements would be able to see themselves as part of the dialogue, and not just entitled to having monologues. I hope to see Europe showing an example of cross-cultural and

intercontinental collaboration, acknowledging, and thus overcoming, the barriers of its colonial history. I hope to see Solidarity liberated from self-service, to see all of us standing by the others who need our solidarity, not only when doing so is part of diplomacy wars. The wars of vaccination diplomacy that we witness today has to teach us all a serious lesson. And I wish that we let culture be, trust the individuals and the communities who keep on reshaping it on and on, and let it tell us what 2030 is like. I do have dreams about that, but I would rather do this exercise: to imagine, but not to have my imagination become a limitation. Culture will tell us, we will not tell culture, what the future is like.

What is the image that conjures up 2020 for you?

IDFA 2020: A filmmaker in Morocco, streamed live into Tuschinski cinema, the IDFA venue that was recently voted 'most beautiful cinema in the world', for a Q&A with a small audience in place, while the cinema itself, with the film and the audience and the discussion, are live streamed to the audience at home.

Alongside our daily communications on the programmatic and advocacy work and developments in the field, the following activities stood out in 2020:

We launched our new website, introducing our new narrative and branding (logo and house style) for all our communications and communication products, following our new strategy *Challenge 2020-2025*. Our new branding (ECF as foundation/pillars) symbolises the continuous adding to the foundations of Europe through our work by being an experienced and trusted partner to those that let us share, imagine and experience Europe.

When coronavirus hit, we turned the live Europe Day event that we were organising into an ‘online Europe Day Festival: a celebration in shared isolation’.

We created a platform (on the website [Europeday.eu](https://europeday.eu), which we will keep using for future Europe Days) showcasing our own content and offering space to 20 partners, grantees and other relevant projects and organisations – ranging from live debates to workshops and artworks to documentaries. All these partners campaigned for the festival in their own networks. The content was accessible on 9 May and three weeks afterwards.

We published the first edition of our new Annual Magazine *[Common Ground](#)* – with the theme ‘Culture of Solidarity’ – as a contribution to the Europe Day Festival. The magazine displayed a selection of our ongoing work in 2020, connected to European trends and developments, through interviews, articles, (photo) essays and illustrations by our staff, partners, grantees and opinion leaders in our field of work.

All contributors shared the magazine and the Europe Day Festival in their own networks.

Specific attention was generated for the [*Culture of Solidarity \(CoS\) Fund*](#).

We created online CoS campaigns for three rounds of calls, focusing our attention across Europe in order to reach a balance in applications from different corners of the continent. We published 72 interviews with grantees on their motivations and projects, which were widely shared in their networks.

We started organising and hosting online [*Community Conversations*](#) in April 2020, firstly under the banner ‘web care sessions’: public conversations with grantees and partners in European networks to offer support, inspiration and networking opportunities to our networks. We hosted 16 community conversations in 2020.

Various grantees seized the opportunity to publicly present and discuss their projects, but we are happy others have found their way into the sessions too.

Together with Culture Action Europe and Europa Nostra, we were the driving forces behind the #CulturalDealEU campaign – a transnational social media campaign aimed at policy-makers across Europe calling for a central place for culture in the EU’s post-pandemic future. In the midst of European negotiations on the format and size of the Recovery Funds, an interview with our President HRH Laurentien of the Netherlands and European Commissioner Marya Gabriel in the Dutch daily newspaper *Financieel Dagblad* also helped us convey the need for dedicated funding for cultural sectors across our continent.

We also started producing a podcast, with the [ECF Stories Club](#), a publicly accessible series in which our staff discuss books, films or other cultural products with relevance for our work, ranging from economic theory to migration. The ECF Stories Club fits our strategy of presenting our staff as ambassadors for the work that we do.

Our partnerships with *Eurozine* – a network of more than 90 European cultural magazines and online magazine itself – and The Europeans (21st century timepiece on the European Heartland, including exhibitions, books, articles, [theEuropeans.fm](#)) resulted in visibility for ECF across other networks in Europe and beyond. In close collaboration with The Europeans, we also produced a series of Seasonal Greeting cards.

We successfully grew and broadened our audience through all these activities, campaigns, products and collaborations: The number of visitors to our website was up 43% and the page views up 22% compared to the previous year. The number of followers on our social media platforms has grown as well, especially on Instagram, which is an area we have been focusing on (76%).

More than 45,000 people were reached through our *Culture of Solidarity Fund* campaigning, and an average of 47% of the applicants had not heard of ECF before.

Grants and Partnerships Overview

The European Cultural Foundation awards grants, either through open calls or through targeted partnerships, in all budget areas. The following overview is presented by ECF programme.

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Aris Papadopoulos LATRA



‘Together Alone’ by Bless Yee

How would you describe 2020 in 1 word?

Transmission.

What did you learn in 2020 that will serve you the rest of your professional life?

When our neighbours struggle — it is sooner rather than later — that we are going to struggle too, as we are a lot more dependent on each other’s well being than one might have thought prior to 2020. Therefore systemic change at every level of our society is not just to be desired but mandated, and to that end every act of peaceful challenge and resistance — no matter how small it might be — matters.

What is the ‘new normal’ you would like to see emerge in 2021?

Civil society and citizens working in tandem to form a united front across Europe advocating for the decolonisation of access, opportunity and change.

What should the words Europe, solidarity and culture mean in 2030?

We would like Europe, solidarity and culture evoking connotations of togetherness, compassion and inclusion in the mind of every citizen. Critically we would like to move beyond meaning and into practice, by seeing means and opportunities equally distributed across nations and neighbourhoods so that privilege and power are no longer a hindrance to our collective humanity.

What is the image that conjures up 2020 for you?

The image that conjures up 2020 for me is a drawing entitled ‘Together Alone’ by US-based artist, architect and educator Bless Yee. The drawing depicts people going about their daily lives, routines and struggles, yet their confinement and isolation in juxtaposed hexagonal pods reveal according to the creator how “we are closer ‘together’ than we think, and that we must act ‘together’ for the future.”

SHARE EUROPE	€
European Public Space (IEPS)	
Banda Larga Associazione Culturale	17,400
Waag Society	19,615
Waag Society - phase 2	42,504
Good Conversations GMBH (Europe Talks)	100,000
MitOst – VAHA - phase 1	50,000
Movies That Matter	10,000
Network of European Foundations	50,000
Right to the City	12,444
Stichting Are We Europe	42,450
MediActivism Erasmus+	
Fanzingo	49,487
Krytyka Polityczna	30,727
Kurziv	30,430
Les Têtes de l'Art	32,975
ZEMOS98	41,284
Culture for Solidarity	
Oyoun – Kultur NeuDenken	12,468
Oberliht Moldova Young Artists Association	12,499
Punto24 Bağımsız Gazetecilik Derneği	12,500
Stichting Beheer Badhuis	12,500
Stichting Starwing Artists	12,500
Fees paid to the cultural/creative sector*	152,153
Memberships	1,500
TOTAL SHARE	745,436

EXPERIENCE EUROPE	€
Libraries for Europe	
Echo Mobile Library	10,000
Public libraries 2030	20,000
OBA – Amsterdam Public Library	50,000
Tandem Cultural Collaboration Programmes	
Tandem Regions of Solidarity 2020-2022	50,000
Tandem Western Balkans March 2020-December 2020	87,000
Tandem Community Development 2018-2021-part 2019	30,000
Tandem Community Development 2018-2021-part 2020	30,000
Tandem Europe2	5,660
TOTAL EXPERIENCE	282,660

* fees paid to cultural actors

IMAGINE EUROPE	€
Platform for European Storytelling IDFA – International Documentary Film Festival Amsterdam Forum on European Culture	50,000 50,000
European Pavilion Camargo Foundation Kultura Nova Foundation	20,000 20,000
European Challenge De Krook Democratic Society	20,000 30,000
Vision Fund Erasmus University Rotterdam	6,000
Culture of Solidarity Fund Grants (see full list of grants awarded p75, 76) Donations Fees paid to the cultural/creative sector*	1,565,871 60,000 21,200
TOTAL IMAGINE	1.843,071

* fees paid to cultural actors

PUBLIC POLICY	€
Impact Assessment Prince Claus Fund	15,000
Culture Commissioner Culture Action Europe Fees paid to the cultural/creative sector* Memberships	28,000 10,411 28,776
TOTAL PUBLIC POLICY	82,187

PRESS & MARKETING	€
Strategic media partner Prospektor Foundation	12,100
Fees paid to the cultural/creative sector* Memberships	107,897 1,000
PRESS & MARKETING	120,997
GRANTS & PARTNERSHIPS	3.074,351

* fees paid to cultural actors

Culture of Solidarity

Fund - Grantees

Almudena Caso Burbano and Carlos Buj | Thriving Regardless.
Community Support Networks in times of COVID-19 ^{ES}
Amateo | Postcards from Home ^{UK}
Apulum Forum Association | The Fellowship of Questions ^{RO}
Art Optimists | KARA AGORA European Art & Research Center of
United Futures ^{UKR}
Art Workers Italia | Hyper Unionisation ^{IT}
Asia Art Activism | Tools to Transform: Workbook for Asian Diasporic
Organising in Europe ^{UK}
Asociatia Vira | Harvesting Solidarity ^{RO}
Associazione Culturale Twitteratura | Social Reading Hugs Europe ^{IT}
ATAK (Alternative Theatre Active Company) | Stories from the balcony,
Stories from the Balkans ^{MNE}
Autostrada Biennale - Autostrada Tandem Biennale | Zoom In and
Zoom Out ^{RKS}

Border Violence Monitoring Network (BVMN) | Drawn to solidarity -
Visualising encounters along the Greek-Balkan Route ^{IT}
Busy Being Black | Queer, Black and Borderless: Conversations
in a Crisis ^{UK}

Centrum pro podporu podnikani a zamestnanosti | Project incubator
for the young ^{CZ}
CEPS Projectes Socials | MEGATRENDS: TOOLKIT TO RETHINK
THE FUTURE OF EUROPE ^{ES}
Clubture Network | Community, Culture, City: Collectively
Transforming the New Normal ^{HRV}
Csilla Hódi Fairy Circles | Fair-y Circles – community resilience and
environmental restoration with fungi ^{HUN}
Cultureghem | RECUP'ART ^{BE}

Disability Arts Cymru | NI Chawn Ein Dileu/We Shall Not Be Erased ^{UK}
Disruption Network Lab | Disruptive Fridays – Tactics of
Empowerment ^{DE}
DOC.DREAM | Inspiration Forum LAB ^{CZ}

EducAR - Antirracist Education and LA RAMPA Magazine |
VIBE - Voices of Iberia in the Black Europe ^{PT}

femProcomuns | Weaving debates ^{ES}
Fine Acts Foundation | Strengthening solidarity and public space -
the power of creativity ^{BG}

Anna Livia Friel | EUPavilion ^{IT}
Fundacja Agro-Perma-Lab | The Supermarket Museum. Living
together within limits ^{PL}
FundAction | Resist for Solidarity ^{SRB}

Gjirokastra Foundation GCDO | Artech for Solidarity ^{ALB}
Good Chance Theatre | The Walk ^{UK}

International Network of Street Papers Foundation (INSP) |
Supporting marginalised people through solidarity of culture,
experiences and knowledge ^{UK}

LATRA | Letters from the front ^{GR}

Magid Magid | European POC Climate Justice Network ^{UK}
Marginal Associazione Culturale | FULCRUM - Research Center
for Material Culture in Transit ^{IT}
MN Consult Creative Projects | It is a process - processing corona
experiences ^{NL}
Modern Poetry in Translation (MPT) | The Pandemic Issue ^{UK}

Moleskine Foundation | AtWork Digital - Inspiring a new generation of creative thinkers ^{IT}
Mophradat | A Collective Retreat ^{BE/GR}

New Women Connectors | Leading Resilience - Women Migrant Leadership Response to COVID-19 ^{NL}
NOOR Images | Green Shoots ^{NL}

OENOPE | The Borderless European Wine ^{FR}
Open Past | We are what makes us human? ^{UK}

PE Vera Valerevna Goshkoderya | Artivism for Solidarity ^{RU}
Powszechny Theatre named Zygmunt Hubner in Warsaw | The Forum for the Future of Culture: Solidarity and Care ^{PL}

Radio Papesse | You are so sound! LUCIA mentoring program ^{IT}
Rete della Conoscenza | SOL.MAP - Solidarity, Mutual aid, Activism, Participation ^{IT}
Rizoma | PANDEMOS ^{IT}

Jacek Smolicki | Walking Festival of Sound. Twin Cities of Krakow and Edinburgh ^{PL}
SocialVision | At Home I'm Abroad ^{DE}
STEREOVIZIJA | Symptoms of the future ^{SRB}
Stichting European Review of Books | The European Review of Books: magazine of culture and commentary ^{NL}
Stichting International Foundation Myvillages Org | The Rural School of Economics ^{NL}
Stichting TAAT | Encounter Activism ^{NL}
Stichting We Are SPACE | Rehearsing The Revolution ^{NL}

Studio Wild | The Forbidden Garden of Europe ^{NL}
Szovetkezetiseget Tamogato Egyesulet | Boosting the European culture of solidarity ^{HUN}

Tbilisi Architecture Biennial | Common Waves - International Radio Collective ^{GEO}
Tek Bunker | MOCI - Mobile Open Culture & Innovation Hub ^{ALB}
The Bureau of Care | State of Concept ^{GR}
The Digital Witchcraft Institute | Digital Witchcraft: Transcultural cybernetic futures ^{NL}
The Radicals | The Radicals ^{GR}
The Solidarity Space | Black & African Solidarity Show ^{UK}
Transnational Institute | M2M solidarity. Building municipal to municipal culture of European solidarity ^{NL}
Tranzyt Foundation | Solid for Solidarity – European Comics Competition ^{PL}

Unhack Democracy European pro-democracy group & election watchdog | Election Health Check ^{HUN}

What How and for Whom | Communities of Learning, Bridging the Gap of Isolation ^{HRV}
Women for the Future Association | Independent Theater Hungary ^{HUN}

Zuloark | The European Declaration of Urban Rights ^{ES}

European Cultural Foundation, Fondazione CRC and Fondazione CRT invited organisations from the Piedmont (Cuneo province in particular) and the Aosta Valley in Italy to apply for a special round of the *European Culture of Solidarity Fund*.

Associazione Culturale Suoni e Colori | Talking future
FNAS | Arts are a restart area
Fondazione Nuto Revelli Onlus | W-ECHOES
Rampart | Hypercritic
RATATOJ | Super ARTI
Slow Food | Food heroes
Social Community Theatre Centre – CareStories | Walks to nurture care
Turismo in Langa | Cultural empowerment for dynamic organisations

Donations

In 2020, ECF made two additional donations out of the *Culture of Solidarity Fund* to the following organisations:

Culture Resource | Lebanon Solidarity Fund ^{BE}

Mophradat | Beirut Art Fund ^{BE/GR}

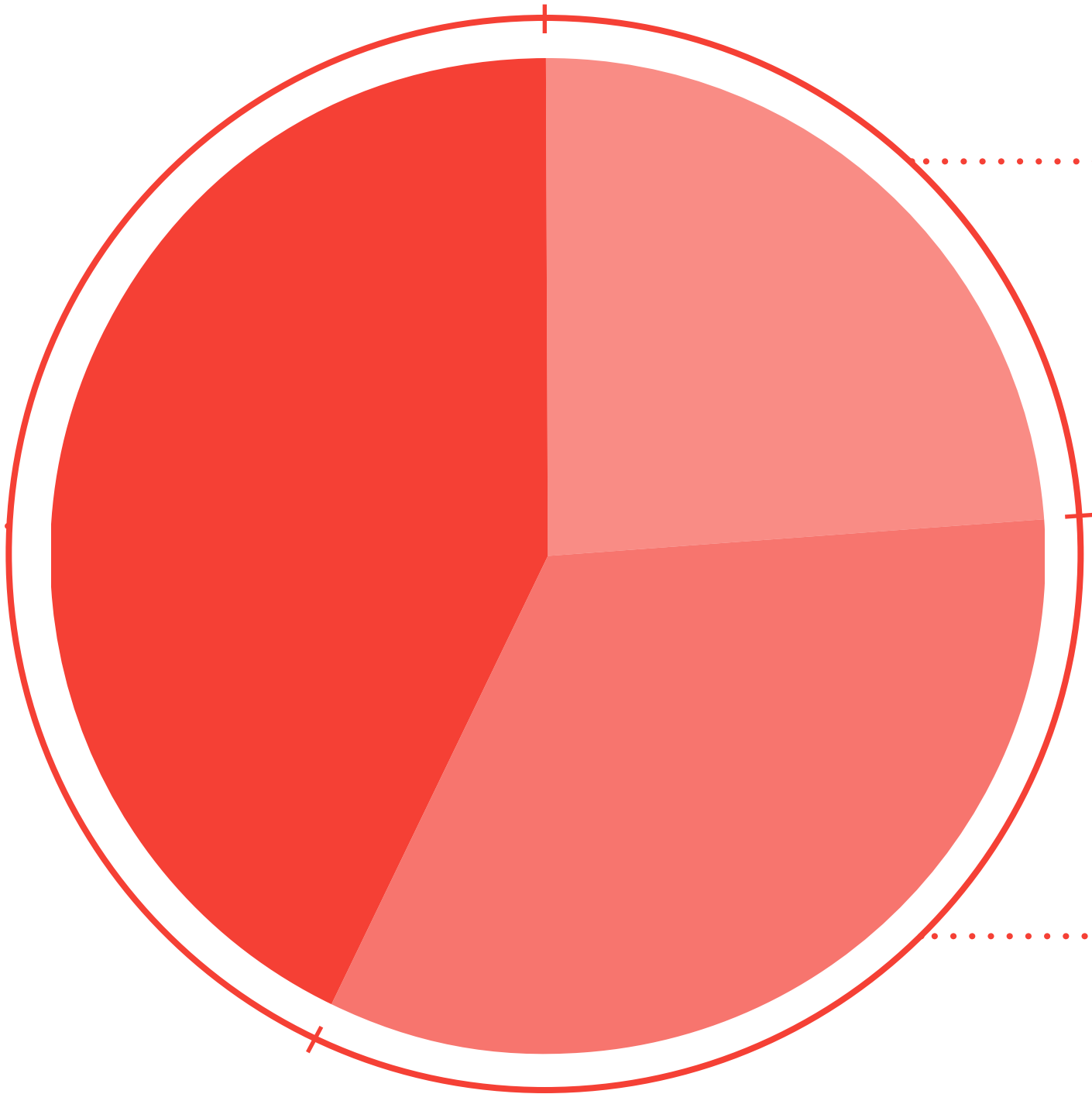
Grants and Leverage

Next to having invested in the *Culture of Solidarity Fund*, ECF has awarded grants and contributions for a total amount of €1.13 million in its three programmatic areas *Share Europe*, *Experience Europe* and *Imagine Europe*.* During 2020, ECF has received contributions representing €402K from the European Commission, Open Society Foundation Europe and Fondazione Compagnia di San Paolo for supporting these initiatives.

The grantees themselves raised another €482K for the awarded projects, which resulted in a total amount invested by ECF and partners of €1.6 million. Overall, partners contributed a percentage of 55%, during 2020 for these projects.

**Note: we have excluded certain investments from our calculation, since we do not consider these particular grants as being related to a programme initiated by ECF itself. Moreover, the investment by ECF for these particular grants represented a part lower than 10% of the total budget of the supported project.*

ECF SUPPORT
TO GRANTEES
€716K



CONTRIBUTORS TO ECF
INITIATIVES

€402K

RAISED BY GRANTEES

€482K

Grant

Next to grants program Europe represents Foundation support

The grant project of €1.6 million 2020 for

*Note: do not initiated grants support

Mick ter Reehorst Are We Europe



How would you describe 2020 in 1 word?

Reset.

What did you learn in 2020 that will serve you the rest of your professional life?

I learned that your home (and work-life balance) is a beautiful thing and needs protecting – and that it’s possible to work at a distance, and across the continent, but it could not replace working together in a room in the end. Sorry.

What is the ‘new normal’ you would like to see emerge in 2021?

The new normal will entail: no unnecessary real-life meetings, hybrid events, coffee for work because you want to – not have to, increasing power of digital storytelling, events only if they add something to the landscape, and a re-emergence of true connections, not networking for the sake of it.

What should the words Europe, solidarity and culture mean in 2030?

Europe has had its moment to reset. Less traveling, less overconsumption, less organising for the sake of organising. It’s time to reset to a conscious continent with solidarity at its core because we see how fragile we can be. Europe should mean that: more slow conscious decision-making. Solidarity should mean: protecting the fragile state of our continent because we want it to keep existing. Culture means: the cross-roads of thought and imagery, in all its forms.

What is the image that conjures up 2020 for you?

Building a new media for a changing continent isn’t easy. It requires hard work, a lot of patience, and a lot of communication efforts. And we try really hard, day in day out to build the media this continent deserves. We try to include as many people from the most diverse backgrounds, far and wide across the world as well, in this process. And we have succeeded in setting something up, while the pandemic raged on. A true accomplishment by an amazing team, and all the members who support us.

Operations

Our Operations department (Human Resources, IT and Facilities management) provides a steady base and support structure for the Foundation's operations in times of uncertainty, continually investing in safe and responsible working conditions throughout the year.

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How would you describe 2020 in 1 word?

If I could describe 2020 in one word I would go for the word ‘interdependence’.

What did you learn in 2020 that will serve you the rest of your professional life?

It was a year where people have been shown how inherently interdependent societies around the globe are. Whether we had to bear the confinement at home with small children or older members of our families or while being completely on our own,

we came to appreciate the inherent value of community and its wellbeing in our personal lives. While this lesson came at a very high price both collectively and individually, it was extremely crucial for us to wrap our heads around. Before 2020, just like many others, I lived with a worldview that constant strife and movement were the main ingredients of resilience and success. Last year has taught me that while what is referred to as yang energy is crucial to starting and completing our tasks, slowing down and reflecting on the road so far, i.e., the yin, is what brings balance and true success.

What is the ‘new normal’ you would like to see emerge in 2021?

There was and, to a large extent, still is an urgent need to realise that the road we have previously been taking is not leading us towards a sustainable future. We cannot turn a blind eye to vulnerabilities of our societies anymore, no one should carry the weight of the world alone. Both on a local and global level we need to work towards a goal of building increasingly flexible and resilient systems.

What should the words Europe, solidarity and culture mean in 2030?

To me, the notion of solidarity has to be implemented at the centre of the ‘new normal’ that we are currently underway of creating. Our actions ought to be taken in coordination and cooperation with one another, while keeping in mind and aiming to reduce existing social inequalities. This will require us to adopt a culture of adaptability, malleability and inclusion, which is not an easy thing to do in such a diverse world. This is where Europe can use its existing institutional framework to become to pioneer the aforementioned ‘new normal’ that will assure resilient and equitable future for our societies.

What is the image that conjures up 2020 for you?

Since there were not many places to go to in 2020, hills and mountains in my hometown of Almaty were a place where I spent much time roaming around. Observation of nature’s beauty and vastness was a great way to remind oneself of the temporary nature of what we were all going through.

COVID-19 response

Early on in 2020, our organisation had to drastically change our way of working. Investments in the digitalisation of our processes, as well as up-to-date hardware, that we had made in the previous years played out well and enabled us to go from an office-based organisation to a digital organisation within less than a week.

Immediate practical and financial support was provided to staff to set up ergonomically responsible workspaces at home. The Operations team took part in ECF's coronavirus task force, consisting of the Director, Head of Operations and staff representatives. They convened regularly to jointly take decisions on ECF's response to the crisis and to communicate these decisions across the organisation

HR

Safeguarding health and preventing the virus at the office and at home was one of the key HR priorities in 2020. As well as providing adequate equipment, we offered coaching and counselling by qualified professionals, where necessary. Three months into the pandemic, we issued a remote working agreement with all members of staff ('thuiswerkovereenkomst') to create a legal basis for the new situation related to our home offices. We currently have 29 employees with a full-time equivalent staff of 24.88. The 2020 turnover was 10% and the average sickness rate was 2.54%. Despite working from home, we were happy to welcome three talented interns throughout 2020.

Facilities & IT

Over a number of months, limited office attendance (10-20% of staff) was enabled by careful scheduling and by implementing all necessary hygiene and distancing precautions. We invested our regular maintenance budget in placing ventilation grids at our windows so that we could prepare for a gradual return to the office. Digital security was constantly monitored and addressed where necessary.

Integrity Policy

Throughout 2020, we reviewed and expanded our Integrity Policy to ensure a working environment free of any kind of intimidation, aggression or violence.

We wish to ensure that the working atmosphere is one in which respect between all colleagues is fostered, regardless of gender, race, nationality,

sexual orientation, religion, belief, political leaning, disability, age, sex or marital status. This applies to all staff, interns, temporary personnel, freelancers and others who carry out work on behalf of the Foundation.

We use two external confidential advisors to support employees who are dealing with unwanted behaviour in the workplace, such as power abuse, financial violations, and interpersonal violations.

The following new measures in relation to any type of integrity violations have been introduced as of 1 September 2020:

- Our Head of Operations as been appointed and trained as Integrity Officer;
- A Code of Conduct has been drafted, discussed with and agreed upon by all staff and published online;

- Mandatory integrity awareness sessions with staff are being organised on a regular basis;
- A clear task distribution and process flow for managing integrity violation incidents have been mapped, incorporating policy around investigation and penalties;
- An external bureau has been identified that will carry out confidential investigations once a integrity violations has been reported;
- An email address has been introduced for internal and external confidential complaints in relation to integrity violations of any kind.

Throughout 2020, no integrity violation complaints have been reported.

See our website for our full [Code of Conduct](#) that has been endorsed by all employees and which serves as a source of information for potential victims of integrity violations.

Governance

Report by the Chair of the Supervisory Board

The European Cultural Foundation makes a clear distinction between supervision and management but is very keen on their narrow cooperation and common deliberation on the main issues and challenges faced by ECF. The Supervisory Board oversees the proper execution of the Director's managerial responsibilities.



The Supervisory Board’s main responsibilities can be summarised as follows:

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

In this context, three Supervisory Board meetings took place respectively on 24 April, 5 June and 11 December 2020. All three meetings took place online. The topics discussed focused on a number of items, including:

- approval of 2019 Financial Report and Annual Report
- approval of the updated 2020 budget and Work Plan 2020 to allow for the development of the ECF’s response to the pandemic reassigning funds to the new ‘Culture of Solidarity grants call’
- decisions on Supervisory Board development and Audit Committee membership
- relationship with Prins Bernhard Cultuurfonds
- exchange with the staff representation group (‘Personeelsvertegenwoordiging’/‘PVT’)
- self-evaluation by the Supervisory Board.

Supervisory Board development

The Supervisory Board continued the discussions on membership development. Over the year we welcomed three new members to the Supervisory Board.

On 24 April, Rana Zincir Celal (TR/CY) joined our ranks; on 5 June, Gerry Salole (UK) came on board; and on 11 December, Florian Dautil also became a member (FR).

The Supervisory Board said its fond farewells to Nike Jonah and Chairman Christophe de Voogd in December. We are most indebted to them for their inspired work and insights.

During our 5 June meeting, we were honoured to have an exchange with EU Commissioner Mariya Gabriel (in charge of Innovation, Research, Culture, Education and Youth) about the current challenges and the role of the European Commission and ECF in addressing the crisis and preparing for Europe post-COVID-19. Ms Gabriel congratulated ECF for our quick response to the coronavirus crisis that saw the launch of the *Culture of Solidarity Fund*.

The Supervisory Board is committed to continuing the search for two new members in order to admit and prepare for the replacement of two members who will leave during 2021. The Board is also preparing for the election of a new Chair – a position that is currently filled on an interim basis by the Vice-Chair.

Relationship with Prins Bernhard Cultuurfonds

Thanks to a long-standing agreement between the Prins Bernhard Cultuurfonds (PBCF) and the European Cultural Foundation, PBCF provides the Foundation with 25% of its non-earmarked lottery income.

To enhance the good relations and continuously explore avenues for collaboration, PBCF and the Foundation are represented on each other's respective Supervisory Boards by a Supervisory Board member acting as advisor.

In 2020, PCBF welcomed a new Director and the Supervisory Boards of the two organisations set out to evaluate the cross-representation on each other's Supervisory Boards to ensure balance and optimal exchange of expertise.

Major events

With the outbreak of the pandemic, many of ECF's activities were changed to a hybrid or online format. The Foundation adapted its strategy rapidly and initiated the *Culture of Solidarity Fund* of which resources were freed.

We continued to look at options for collaboration with other players, such as the major European foundations in the cultural and philanthropic fields and the European institutions, and these were discussed during a special online meeting at the ECF President's invitation on 5 June 2020.

Exchange with the Staff Representation Group (‘Personeelsvertegenwoordiging’/‘PVT’)

At the 11 December online meeting, the Supervisory Board met with the Foundation's staff representation group in a confidential and informal exchange about the new context and management of the Foundation.

Self-evaluation of the Supervisory Board

The Supervisory Board is committed to an annual self-evaluation, which was duly completed on 11 December.

Rien van Gendt

*Interim Chair of Supervisory Board and Vice-Chair,
European Cultural Foundation*

Claire Sharples Amateo



change: Staying committed to underlying aims and principles, but allowing action to be more responsive, working within circumstances and constraints – and trying to address immediate challenges for myself and others.

It’s the first time that I’ve fully appreciated how technology can be ‘softened’ to offer more personal and organic spaces. The digital world can often feel a procedural, noisy space but has offered moments of real solace and joy too, something that’s been a crucial role for culture and creativity during this period. There has been a lot of learning around using technology to connect, while considering the offline experience.

economic obstacles, but is something that I believe we should celebrate and grow.

What should the words Europe, solidarity and culture mean in 2030?

Given the scale of the challenges that we face globally, all of these terms can only be understood in their most inclusive sense for me. They are all routes through which we can grow understanding and recognition of the complex global dynamics in which we all play a small part. Our connection to the environment, our own community and world at large. They all offer this recognition and celebration of our mutual interests and vulnerabilities.

What is the image that conjures up 2020 for you?

If not a computer screen(!), a seasonal polyptych — the screen’s the constant, but life’s been punctuated by the changing of seasons and associated changes to pandemic restrictions.

How would you describe 2020 in 1 word?
Turbid!

What did you learn in 2020 that will serve you the rest of your professional life?

It’s been a year of great unknowns, the making and unmaking of plans and distancing of connections that I value deeply (personally and nationally in the UK, with the effects of Brexit and COVID conflated). It’s perhaps not revealed, but certainly highlighted, my priorities in light of the lack of control and major

What is the ‘new normal’ you would like to see emerge in 2021?

The moments of reflexivity need to be valued. We are so fuelled to race and chase, stay ahead, up to date and ‘produce’ at a rate that is unsustainable. We’ve been allowed to step back, to see the big picture and step closer, with more localised community connections, support and creativity. This has been a long-time coming and faces major cultural and

Declaration of Responsibility

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

Status

The European Cultural Foundation has the ANBI ‘Algemeen Nut Beogende Instelling’ status, meaning that the Foundation’s objective is to improve the wellbeing of the general public. This status comes with tax benefits for donors. Since our objectives are fully related to culture, we were granted Cultural ANBI status. This status also comes with additional tax benefits for donors. The European Cultural Foundation itself is not tax exempt.

Our RSIN ‘Rechtspersonen en Samenwerkingsverbanden Informatienummer’ / Fiscal number is 002967327.

Our Chamber of Commerce number is 41199699.

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

Articles of Association

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

Income

The European Cultural Foundation has three main sources of income:

1. Income from the lotteries

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

2. Fundraised income

The European Cultural Foundation receives funding from commercial, non-profit and government institutions.

We actively pursue these opportunities. Not all income received from the above-mentioned parties is considered fundraised income, according to the definition of the CBF.

3. Income from ECF's securities portfolio

The European Cultural Foundation has a reserve in the form of a securities portfolio, which is externally managed by an asset manager. Our ambition is to cover our overhead expenses with the income generated through this securities portfolio. Furthermore, this securities portfolio acts as a buffer, allowing the organisation to continue to operate for a limited period of time in case there is a drop in income.

Codes, rules and guidelines

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

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

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

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

1. A clear separation between management, supervision and execution

The European Cultural Foundation makes a clear distinction between management, supervision and execution. The Director is appointed and supervised by the Supervisory Board.

While the Director has managerial responsibilities, the Supervisory Board oversees the proper execution of these responsibilities. The carrying out of day-to-day tasks is performed by the Foundation’s employees.

a. Management

Director’s responsibilities

The European Cultural Foundation’s management consists of one Director. The Director is responsible for representing the Foundation, and carries the responsibility for overall management, strategic development, execution of the Foundation’s strategy, management of the Foundation’s resources (human and monetary) and fund development.

At least twice a year, the Director formally reports to the Supervisory Board in a meeting in which the Director, the Supervisory Board and the Head of Finance are present. More regular and informal contact is maintained outside these meetings with individual members of the Supervisory Board.

Every week, the Director meets with the Management Team (MT) to discuss strategic matters, as well as to monitor activities and operational matters.

The MT consists of the Head of Finance, Heads of Programmes, Head of Public Policy, Head of Communications and Head of Operations.

Director

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

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

Additional roles:

- Board Chair, Tactical Tech, Berlin (Member since 2015, Chair since 2017)
- Founder / Board Member, Initiative Offene Gesellschaft (since 2016 / since 2018)
- Founding Member, European Council of Foreign Relations (since 2007)
- Governing Council Member, European Foundation Centre (since March 2019)

b. Supervision

Supervisory Board’s responsibilities

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

The main responsibilities can be summarised as follows:

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

Supervisory Board as of 31 December 2020

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

- HRH Princess Laurentien of the Netherlands (President)
- Christophe de Voogd (Chair until 31 December 2020)
- Rien van Gendt (Vice-Chair)
- Rob Defares (Treasurer)
- Isabel Alçada
- Florian Dautil (from 11 December 2020)
- Mária Hlavajová
- Nike Jonah (until 31 December 2020)
- Gerry Salole (from 5 June 2020)
- Andrea Silvestri
- Rana Zincir Celal (from 24 April 2020)

- James Kennedy
(Advisor representing Prins Bernhard Cultuurfonds)

Recruitment

Appointments for the European Cultural Foundation’s Supervisory Board are based on a number of core criteria, including expertise, international perspective, cultural, regional and demographic diversity, and a European network.

Additional functions should be of value and should not lead to conflicts of interest. In case of upcoming vacancies, candidates are put forward by the Supervisory Board, the Director and the staff of the Foundation from their extended network.

Evaluation

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

Remuneration

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

The Executive Committee and the Audit Committee

The Executive Committee consists of the Chair, Vice-Chair, Treasurer and Director. The Executive Committee meets at least twice a year.

Their mandate is to help prepare Supervisory Board meetings, lay the groundwork for making decisions and offer guidance to the Director. The Audit Committee consists of the Director, the Vice-Chair, the Treasurer and one more Supervisory Board member.

President

The President holds an extraordinary, non-voting membership of the Supervisory Board and plays an active and visible role, as specified in the Articles of Association.

Since 12 May 2007, the President of the European Cultural Foundation is HRH Princess Laurentien of the Netherlands.

Term

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

Conflicts of interest

Supervisory Board members are required to inform the Chair immediately of any activities, contracts/grants, etc. that could lead to a potential conflict of interest. Potential conflicts of interest are declared at each Supervisory Board meeting. The Chair will decide whether the Supervisory Board member will need to leave the room during particular discussions, or while a decision is being taken on a specific matter.

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

c. Execution*Employees' responsibilities*

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

Jotham Sietsma MitOst



Elena Subach

How would you describe 2020 in 1 word?

Catalytic.

What did you learn in 2020 that will serve you the rest of your professional life?

“Never waste a good crisis.” Unfortunately, that only works when you’re prepared and have the resources. The winners of 2020 are not the environment, not the fight for equity, not culture. The winners are Amazon. Autocratic regimes. Big pharma. Despite the occasional flurry of solidarity, most responses to the pandemic divided societies even more, catalysing

inequalities to further extremes. Yes, we all tried to embrace the digital dimension. A lot of us got pretty good at it and can’t imagine how life was before Zoom. But the gap between digital natives and those who are not in a symbiotic relation with their computers, or just have unreliable WiFi and get migraines from too much screen time — that gap is widening and messing up the playing field that we were all so keen on levelling. Not to speak of the essence of most of our work: physical human contact. Online is not, NOT, a replacement for the energy, the joy, the intuitive responses and soulful depths that real life encounters and collaboration can evoke and offer.

What is the ‘new normal’ you would like to see emerge in 2021?

At MitOst, we have always seen our role in pioneering formats, cross-pollinating from other sectors, to our partners and communities in the civil society and cultural sector and beyond. As an international organisation, 99% of our work moved to the online dimension. It seems we became Miro heroes overnight. At the same time, a lot of the organisations and people we work with, are much more rooted locally. We’re doing our best to spread the digital gospel and its toolkits, but we know that each of our adaptations to COVID-19 life was and is very different.

Where we ‘simply’ went online, venues lost their audiences, partners lost their funding, artists lost their bread and butter.

What should the words Europe, solidarity and culture mean in 2030?

Many governments and funding bodies have very short term agendas fixed around tangible and visible outputs. This clashes very much with the systemic, people and process oriented, emerging work that our societies need, culture can provide and that we should all together aim for. Our communities are traumatised beyond words. If we want to pass on a world where the words Europe, solidarity and culture have meaning, we better start listening deeply, get our vision straight and our act together.

What is the image that conjures up 2020 for you?

This artwork was produced as part of the *Tandem Ukraine* project ‘Urbanherstories’. Throughout the pandemic, this Tandem managed to continue their collaboration on the female perspective on social, political urbanistic and personal changes in urban post-communist environments. The image evokes the sense of division and the need for dialogue and deep listening in order to cross that divide.

2. Optimising interaction with stakeholders

Donors

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

The European Cultural Foundation receives funding from a number of different sources. An overview of all amounts received per source is included in the Foundation’s annual accounts.

The European Cultural Foundation maintains good and regular contact with all of these organisations at a director and programme level.

Grantees

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

Partner organisations

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

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

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

Employee Representation Group

The Foundation has a 'Personeelsvertegenwoordiging' (PVT; employee representation group), consisting of three to four elected staff members. The PVT has quarterly meetings with the Director and Head of Operations. Its aim is to ensure discussion and dialogue between management and staff on a regular basis.

The Supervisory Board has agreed to meet with the PVT each year, in principle during the meeting near mid/year, to reflect on the past year.

3. Optimising effectiveness and efficiency of expenditure

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

Monthly reporting

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

Quarterly reporting

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

Contractual obligations

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

Ad hoc reporting

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

Reporting guidelines

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

Cultural Foundation’s guidelines on reporting and crediting the Foundation.

If a grantee/partner has not completed the project within the agreed timeframe, the Foundation could decide to cancel the outstanding grant.

The total amount of cancelled grants is reflected in the ECF annual accounts.

Authorisation of contracts

The Director signs all contracts and the Treasurer co-signs all contracts over €20,000.

External auditor – Annual Accounts

After performing the annual audit, the European Cultural Foundation’s external auditor (Dubois & Co) reports its findings to the Audit Committee. Dubois & Co. prepares the auditor’s report and a management letter, which reflects their findings. Both documents are shared with the Supervisory Board, which approves the Annual Report.

Following ECF’s Articles of Association, the Supervisory Board approves the auditor that audits the annual accounts. The European Cultural Foundation follows guideline RJ650 for the reporting of their annual accounts. These are guidelines for fundraising organisations.

External auditor – Donor reporting

Several organisations that fund the European Cultural Foundation’s activities require an audit report as part of the final project report.

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

Evaluation, potential threats and outlook

How we evaluate

Impact assessment and evaluation is an important aspect of the European Cultural Foundation’s work and is carried out by our Research & Development team. We apply a variety of internal and external evaluation methods and tools to our programmes to take stock of our achievements, to learn from our experience, to share knowledge within

and beyond the European Cultural Foundation and to inform our decisions and strategies going forward.

Evaluation results demonstrate to our donors and partners how we achieve our goals.

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

Potential threats

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

- A fast-changing European and global context, not the least strongly affected by the COVID-19 pandemic, urges us to engage proactively with the current political, societal and cultural realities in order to achieve our goals.
- The Ministry of Justice of the Netherlands has decided to permit new online gambling. This may affect the level of lottery fundind received by the European Cultural Foundation in the future.
- The European Cultural Foundation is highly dependent on a single source of income that can vary annually. Through the Prins

Bernhard Cultuurfonds, we are guaranteed to receive income from BankGiro Loterij and Nederlandse Loterij until 2032, when the contract between the lotteries and the Prins Bernhard Cultuurfonds will expire.

- Data protection and avoiding data loss are continuously monitored and addressed by the Foundation. We have an Information Security Policy in place to guarantee the availability, integrity and confidentiality of critical information systems, and to comply with the General Data Protection Regulation (GDPR).
- A fast-changing European context urges us to engage proactively with the current political/cultural climate and realities in order to achieve our goals.
- The political and societal environment in which the European Cultural Foundation operates could lead to safety, communications

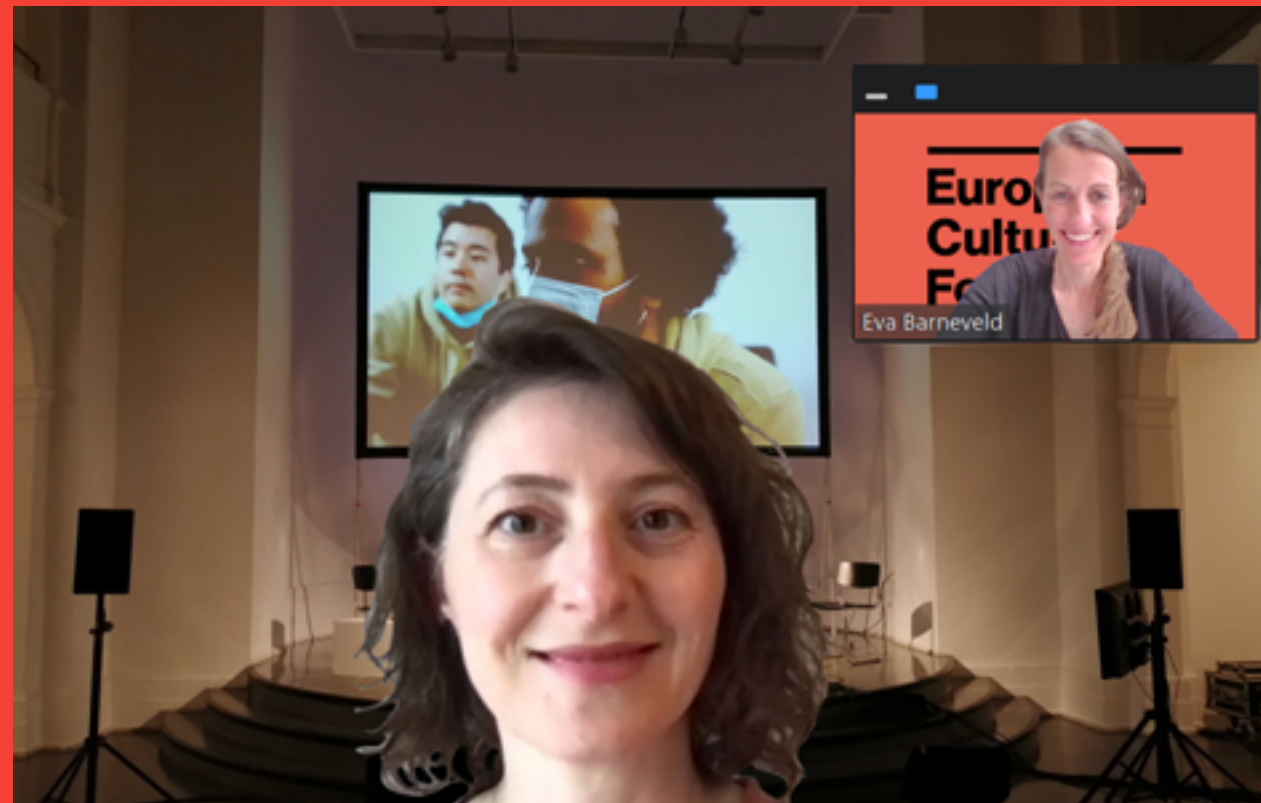
and reputational concerns for individuals related to our work. We have a Travel Safety Policy, a Crisis Management Team and, temporarily, a Corona Task Force Committee.

- To prevent and accurately address unwanted behaviour and integrity violations, we reviewed and expanded our Integrity Policy, including a Code of Conduct and grievance procedure.



Elena Veljanovska

Disruption Network Lab



How would you describe 2020 in 1 word?

Unpredictable.

What did you learn in 2020 that will serve you the rest of your professional life?

We learned that plans can be changed more than once, but also that we could still continue making things happen. Our *Disruptive Fridays* project was born as a direct necessity of the pandemic. We also learned how stressful unpredictability can be. We learned to be patient, flexible and kind to each other

when things go wrong. We learned to discuss our situation with our colleagues from all over Europe and open up some new conversations about how we organise our work in the new conditions.

What is the 'new normal' you would like to see emerge in 2021?

Some of the online tools for collective work we used will continue to be part of our everyday working environment. In the last year the usage of many already existing digital tools was embraced as normal, which has its' positive sides. But still, we envision our 'new normal' as a combination of work tools optimisation and even greater emphasis on and appreciation of human contact, sharing ideas and discussions in real space. We hope by the end of 2021 this will be again the norm, as for us having the participants and the audience in the same space is still a crucial and irreplaceable aspect of our work at the Disruption Network Lab.

What should the words Europe, solidarity and culture mean in 2030?

The meaning of solidarity and culture should not be changed. These terms are well established and full of meaning. What we should aim for the future is even

greater embedding of their true potential and having these values even deeper rooted in the European consciousness.

What is the image that conjures up 2020 for you?

On this photo I see two things that were occupying us in 2020: work and the pandemic. The photo was taken on the preparation of the conference "Borders of Fear: Migration, Security and Control" in November 2020 in Bethanien, Berlin. It was a hybrid production, consisting of a studio setting without an audience, with some of the participants being present for their panels and others online. On this particular photo the session is broadcasted live from a remote Studio in Luxembourg that we created specifically for this panel.

Annex: Supervisory Board 2020 roles and responsibilities

President

HRH Princess Laurentien of the Netherlands

- Number 5 Foundation, The Hague Co-founder and Director
- Missing Chapter Foundation, The Hague Founder and Director
- UNESCO Special Envoy on Literacy for Development
- Oceano Azul Foundation, Lisbon Member of Board of Trustees (until May 2020)
- Reading Unlimited (Vereniging Onbeperkt Lezen),
The Hague Patroness
- Dutch Language Society (Genootschap Onze Taal),
The Hague Patroness
- Centre of Expertise inclusive education (Expertisecentrum inclusief
onderwijs), 's Hertogenbosch, NL Patroness
- Association of Public Libraries, The Hague Honorary Chair
- Fauna & Flora International, Cambridge, UK President
- European Climate Foundation, The Hague Fellow

- Rewilding Europe, Nijmegen, NL Special Advisor
- Yidan Prize Foundation, Hong Kong Member of the Board of Directors
- FutureNL, The Hague Member of the Board

Chair (until 31 December 2020)

Christophe de Voogd (FR)

- Institute of Political Studies, Paris Reader and Researcher
- Fondation pour l’innovation politique, Paris President of the Scientific Board
- Prix d’Amsterdam, Paris Jury President
- European Council of Ministers, Brussels Secretary General

Vice-Chair

Rien van Gendt (NL)

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

Treasurer

Rob Defares (NL)

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

Members

Isabel Alçada (PT)

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

Florian Dautil (F) (since 11 December 2020)

- Bayes Impact, Paris Chief Operating Officer
- City of Saint-Ouen, Saint-Ouen City Councillor
- Ecole Polytechnique, Palaiseau Lecturer

Mária Hlavajová (SK)

- BAK, basis voor actuele kunst, Utrecht – General and Artistic Director
- Bergen Assembly, Bergen ^{Advisory Board Member}
- Piotr Piotrowski Center for Research on East-Central European Art, Poznan, Poland ^{Advisory Board Member}

Nike Jonah (UK) (until 31 December 2020)

- Counterpoints Arts, London ^{Creative Producer, Pop Culture and Social Change}
- Onda – Office national de diffusion artistique, France ^{Facilitator}
- One Dance UK, London
- Banff Centre for Arts and Creativity, Alberta, Canada ^{Consultant}
- The Roundhouse Trust, London ^{Consultant}
- Freddie Opoku-Addaie ^{Consultant}
- The Accelerator Programme ^{Consultant}
- OKRE Opening Knowledge across Research and Entertainment, London ^{Advisory Panel Member}

- Tebere Festival, Kenya ^{Consultant}
- Social Value, Canada ^{Consultant}
- PACT, Canada ^{Consultant}
- Aga Khan Museum, Toronto ^{Consultant}
- De Montford University, Leicester, UK ^{Lecturer}
- 20 Stories High, Theatre co, Liverpool, UK ^{Consultant}
- Royal Central School of Speech and Drama, London ^{Lecturer}
- Bush Theatre, London ^{Trustee}
- BGMG ^{Trustee}
- Royal Africa Society, London ^{Trustee}
- Arts Council Ireland ^{Consultant}
- Royal Academy of Music, London ^{Consultant}
- City of Edinburgh ^{Consultant}
- Create - Ireland ^{Consultant}
- Volksblad Arts Festival, Bloemfontein, South Africa ^{Consultant}

Gerry Salole (UK) (since 5 June 2020)

- European Foundation Centre, Brussels Chief Executive
(until 31 July 2020)
- Firelight Foundation, Palo Alto, USA Supervisory Board Member
- Barilla Centre for Food and Nutrition, Parma Member of the Advisory Board
- Impact Trust, Cape Town and London Board Member of both SA and UK Board
- Center of African Philanthropy and Social Investment, Business School, University of the Witwatersrand, Johannesburg Member of the Advisory Board
- Africa Europe Foundation, Friends of Europe, Brussels Strategic Advisor
- AfroBarometer, Pan African based in Accra, Ghana Member of the International Advisory Council

Andrea Silvestri (IT)

- Fondazione CRC, Cuneo, Italy Managing Director
- CRC Innova S.r.l., Cuneo, Italy Managing Director

- Fondazione Cavalieri Ottolenghi (Neuroscience Institute Cavalieri Ottolenghi), Torino Member of the Board of Directors
- ACRI – Association of Italian Banking Origin Foundations, Rome Member of Commissions Scientific research, Welfare, Impact evaluation
- EFC – European Foundation Centre, Brussels – Nomination Committee President, Member of different working groups
- CCM – Comitato di Collaborazione Medica NGO, Turin Sounding Board Member

Rana Zincir Celal (TR/CY) (since 24 April 2020)

- London School of Economics and Political Science, London
Executive Director, Atlantic Fellows for Social and Economic Equity programme
- London School of Economics and Political Science, London
Visiting Fellow, International Inequalities Institute
- Robert Bosch Stiftung GmbH, Stuttgart Advisor (Inequality)
- Global Dialogue / Ariadne, London Advisor (research)

- The Ubele Initiative, London Advisor (research)
- The Sociological Review Foundation, London Advisor
- The Social Investment Business, London Senior Associate
(Equality Impact Investing Project)
- Greenpeace Mediterranean, Istanbul Board member
- Greenpeace International, Amsterdam Trustee
- Prins Bernhard Cultuurfonds, Amsterdam Board Member
- Academie voor Wetgeving, The Hague Instructor
- KADOC Documentation and Research Centre on religion culture
and society, Leuven University, Leuven Editorial Board
- Stichting voor Christelijke Filosofie / Foundation for Christian
Philosophy, Amersfoort, NL Curatorium Member
- Commissie Paleis op de Dam / Commission Royal Palace
Amsterdam, Amsterdam Member
- Commissie ‘Herijking Canon van Nederland’,
The Netherlands Chair

Advisor representing Prins Bernhard Cultuurfonds

James Kennedy (NL)

- Professor of Modern Dutch History, Utrecht University College,
Universiteit Utrecht Dean
- Board of the Netherlands America Commission for Educational
Exchange, Amsterdam Member
- Museum Catharijneconvent, Utrecht Member, Board of Trustees
- Amsterdams Universiteitsfonds, University of Amsterdam,
Amsterdam Member

Dea Vidović

Kultura Nova Foundation



How would you describe 2020 in 1 word?

Anticipation.

What did you learn in 2020 that will serve you the rest of your professional life?

We can stay connected although we stay at home.

What is the ‘new normal’ you would like to see emerge in 2021?

Abandon the ‘business as usual’ formula and do

things differently compared to our old normal. The ‘new normal’ of our future should be based on the new economy (shared, circle, doughnut) as a fundamental framework for a sustainable world with equal opportunity for everyone. This new system would not be obsessed with growth and development reserved only for a small number of the rich. And public spaces should be developed as free and accessible for everyone.

What should the words Europe, solidarity and culture mean in 2030?

Europe, as one of the most developed continents, should fulfil its promise to be a place where the principles of social solidarity, human rights, freedom, equality, tolerance, are standard for all citizens of Europe. The only way to live in society based on the value of solidarity is to understand this term as dominantly political. In that line, I do not identify solidarity with the solidarity of particular groups, family solidarity or solidarity among friends. These are important elements, of course, but only through policy actions social solidarity is possible, where solidarity would be a fundamental principle in various public policies — health, social and pension systems, education, housing, culture, etc. I would like

to see the dominant paradigm of the cultural system as a decolonised and deelitized field. Culture should reinvent and justify itself through systemic change that would improve the whole cultural system, from policymaking, through cultural and artistic practices to citizens participation, engagement and contribution in arts and culture.

What is the image that conjures up 2020 for you?

I don’t think in images but in words. Therefore, I’ve put words into an image. All the words that I think of when I think of 2020, the negative, but also the positive.

Acknowledgements

The European Cultural Foundation is grateful for the longstanding partnership with the Prins Bernhard Cultuurfonds. We acknowledge the annual financial contribution – through the Cultuurfonds – from BankGiro Loterij and Nederlandse Loterij.



The European Cultural Foundation would also like to thank all our partners who have supported us so generously in 2020:

- Allianz Kulturstiftung
- Beisheim Stiftung
- Compagnia di San Paolo
- Erasmus+ Key Action 3
- European Commission
- Fondazione CRC
- Fondazione CRT
- Foundation Open Society Institute
- Goethe-Institut e.V.
- Open Society Policy Center
- Stiftung Mercator GmbH

Please visit culturalfoundation.eu/partners for a full list of our partners.

The
long
Cult
con
Lote

PR
CU

Heinrich Völkel OSTKREUZ



part of my playbook.

What is the ‘new normal’ you would like to see emerge in 2021?

I would be very happy to see an ‘new’ sense of responsibility and community spirit to grow throughout 2021. By community I don’t mean just the local variant, but as humans in general. The velocity in which the coronavirus spread around the world, did show us we are all very much connected, not just by the internet. Our own social responsibility doesn’t stop on city limits or country borders, less continents.

Chancelor Angela Merkel’s speech to the nation on 18 March was the first time for many years I really listened. The picture also symbolises for me the invasion of private space through the arrangements of the public health authorities and politics in general, changing the way we have been living during the pandemic. At the same time, the obvious absence of hoarding toilet paper still makes me smile.

How would you describe 2020 in 1 word?

Power.

What did you learn in 2020 that will serve you the rest of your professional life?

The year 2020 taught me quite a bit of things. Even if the situation or the outlook is grim, no matter what, I can create. For me as a documentary photographer this means, to go out and capture what is happening. Over the course of the year I (re)learned to trust my instincts and I’m very eager to keep this an important

What should the words Europe, solidarity and culture mean in 2030?

Culture should be the main driving force of a more unified Europe. Despite some nationalist tendencies at the moment, I simply trust the power of education and culture to make Europe a place of solidarity, social justice and equality; without losing important regional inspirations, influences and oddities.

What is the image that conjures up 2020 for you?

While I have a keen interest in politics, my focus usually lies rather on Europe as a whole and especially the current issues in Eastern Europe.

ers.

We are a member of the Vereniging Fondsen in Nederland (FIN), of Goede Doelen Nederland (previously ‘Vereniging Fondsenwervende Instellingen’ (VFI)) and the European Foundation Centre (EFC). Since July 2014 we have held the CBF ‘Centraal Bureau Fondsenwerving/ Central Bureau for Fundraising organisations keurmerk’ (seal of approval).



As a member of Goede Doelen Nederland, the European Cultural Foundation complies with all the necessary codes and guidelines, including the SBF-code for Good Governance and the Erkenningregeling Goede Doelen.

- [SBF-code for Good Governance](#)
- [Goede Doelen Nederland codes, rules and guidelines](#)

We also endorse the European Foundation Centre’s Principles of Good Practice. [Principles of Good Practice](#)

We have the ANBI (‘Algemeen Nut Beogende Instelling’) status, which means that the Foundation’s objectives have been deemed to improve the well-being of the general public.

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Colophon

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