

Europe's Foreign Cultural Relations

Function: Expert Seminar

Place: Wallonie-Bruxelles International, Place Saintelette 2, B- 1080 Brussels

Time: 8 December 2010, 9.00 am-5 pm

Organization: EUNIC in cooperation with ifa and the British Council

Conference report

With the establishment of the European External Action Service (EEAS), now is the time to discuss how culture can become a more integral part of foreign policy in the future. In a seminar, organised by EUNIC (European Network of National Institutes of Culture) in cooperation with the Institute for Foreign Cultural Relations (ifa) and the British Council, over 50 experts from national institutes, the cultural sector and politics and policy-making – both from within as well as from outside the EU – came together to discuss relevant questions on current developments in Europe's foreign policy strategy and its future direction. The meeting was linked to the EUNIC heads' meeting, which took place in Brussels 8 to 10 December 2010.

The day addressed Europe's foreign cultural relations in four different categories: the role of culture in foreign relations, Europe looking outward, non- European states' views of and relations to the EU and a discussion encapsulating lessons learnt from bilateral, and at times multilateral, cultural relations as practiced by the cultural institutes of the EUNIC network.

Key questions included:

- How will the EEAS impact on the development of Europe's external cultural relations? What could be EUNIC's role in this process?
- What are future concepts of cultural dialogue between Europe and others?
- How can the interests of those players with global cultural relations networks be accommodated with those still having a smaller global presence?
- Who should lead on Europe's external cultural relations?
- Will national, economic or political interests always take precedence over a so-called "values led policy"?

Participants agreed that the time was right for the European Union to utilise the current momentum within its foreign policy to make a big step forward towards more coherent external cultural strategies. However, whilst it holds true that there is a lot of movement in this field at present, it was also felt that the European Union found itself in a period of *inter regnum*, characterised by destabilising parameters and insecurities such as the global economic crisis, security issues and a redefinition of the global power balance. These have led to a crisis in Europe exacerbating some of the paradoxes that exist within the European Union.

These paradoxes also reflect within the cultural sector. Does EUNIC for example need a road map, i.e. lead by best practice, or should it develop a more stringent strategy for its network engagement not only outside the EU, but also within it? Delegates thought that although a more strategic approach would be beneficial, the road map approach to foreign cultural relations was of more value to the field. Is a

common cultural policy at this stage a realistic goal or a dream? The overall consensus was that Europe was in need of an 'enlightened, visionary realism' in order to successfully move forward in the field.

Finally, it was perceived that Europe's crisis – or, as one participant posed the challenge, is it a crisis of capitalism? – had led to an increase in populism across the EU, where people have become more inward looking as they fear losing their (national) identity and livelihoods in an ever increasingly connected Europe. At the same time, there is a new generation of cosmopolitans who transcend national borders and expect Europe to be a civilian power. It is against this backdrop that the timely and vigorous discussion around Europe's cultural relations ensued.

In his opening speech, EUNIC president Horia Patapievici, Director of the Romanian Cultural Institute, declared that culture was not just a useful public diplomacy instrument, but more and more also an integral part to relations between countries and regions. Delegates were situated at different points along the spectrum of how much culture should receive a special and protected place within Europe's foreign cultural relations – some believed that economics and politics were the foundations on which Europe was built, and therefore needed to be prioritised. Others saw culture as integral to the survival of the "myth on which Europe was founded". While economic and political factors were important to the governance of the European Union, culture was compared to the glue to keep Europe coherent, anchored and relevant in people's everyday lives.

When asked about the future of Europe's foreign cultural relations, one participant outlined three possible scenarios: 1. nothing will happen; 2. A common cultural strategy will emerge, but will be too bureaucratic or marginal to make a difference; 3. major developments within the sector will allow culture to take a leading role in Europe's relations within itself, but also with the world. It was felt, however, that in order to achieve the preferable option number 3, there was a real need to establish a more ethical foreign policy, where there is more coherence between values and practice, intention and acts. In order for this to happen, the development of the European Union's cultural foreign policy needs to be a two-way process, interacting, taking advice and learning not only from all member states, but also those countries that are not part of the European Union. As cultural relations should always be demands-led, this was crucial to understand the countries and regions the EU wants to engage.

Often, the values underlining the foundation of the European Union stand opposed to the interests that the European Union wishes to pursue. Culture can be a facilitator for a new European image with more stress on its values, rather than interests. At the fringes of the European Union, it manifests itself as a geopolitical rather than cultural, values-led construct. A delegate from the Ukraine showed how through history, his country has moved from being a part of Europe, to now sitting just outside the European community – although culturally there were a lot of common cultural roots. Others supported this view, saying that it seemed as though the European Union was the only official Europe. By dividing between 'us' and 'them', the European Union has triggered feelings of resentment within countries at the borders, such as the Ukraine, Turkey, Moldova, Belarus. It is in the marginalised 'regions of non-belonging' that culture could provide a first avenue for meaningful engagement. In the past, Europe's lure has been primarily of an economic and political nature – for example the US are a strong ally due to geopolitics, not necessarily shared cultural roots – but in order to hold Europe together, civilian and cultural factors will become crucial. It needs to practise exchange rather than one-way diplomacy.

But although a consensus on the need for more coherent foreign cultural relations was agreed, the realities of working within the European Union's bureaucratic apparatus make progress slow and difficult. To further complicate matters, with the establishment of the EEAS, the EU for the first time has engaged in such a multilateral approach to diplomacy, with over 130 commissions overseas, trying to combine the foreign policy traditions of 27 different countries. In order to move the cultural agenda forward, small and sensitive steps will need to be taken within the remits of what is realistically achievable. This could include EUNIC providing the EEAS with support in delivering programmes with cultural intelligence and sensitivity; training diplomats in intercultural skills; sharing the network's expertise and contacts. More cooperation with civil society organisations and the independent sector were also deemed necessary to move the agenda of a common cultural policy forward.

Overall, it was a rich day of discussion and some of the themes and the advice were picked up in the subsequent EUNIC heads meeting. These included the structural issues that preside within the European cultural sector, the fact that EUNIC as a young network needed to mature and the prevailing issue of using appropriate language to communicate the learning of this network's cultural network. While the EEAS is still finding its feet and not yet considering whether 'culture' will eventually form part of its strategy, EUNIC should provide support and influence to raise awareness for the importance of cultural issues to a successful future of the European Union. The discussions of the day can probably best be summed up by a delegate's view that although the EU's role as a civilian power and the importance of culture as part of its foreign relations were at present far from being perfect, they were still on a successful trip forward. Continued engagement, exchange, cooperation and mutual support between European as well as non-European bodies are the best way to ensure that culture will become a more central part of Europe's foreign cultural relations in the future.

Expert Seminar

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With the imminent establishment of the European External Action Service (EEAS), the question of how culture can become a more integral part of foreign policy in the future is becoming increasingly significant. How will the External Action Service (EEAS) impact on the development of Europe's external cultural relations? What could be EUNIC's role in this process? Who should lead on Europe's external cultural relations? Where should geographic priorities lie? What are future concepts of cultural dialogue between Europe and others?

Order of the day

9.00 am	Registration and Refreshments
9.30 am	Welcome (Ronald Grätz, ifa) and Introduction (Steve Green, EUNIC)
9.45 am	Presentation on Foreign Cultural Relations (Horia-Roman Patapievici, EUNIC)
10.00 am	Presentation on Culture in Europe's Foreign Relations (Charles-Etienne Lagasse, WBI)
10.15 am	PANEL 1 – The Role of Culture in Europe's Foreign Politics
11.30 am	Break
11.45 am	PANEL 2 – Europe: Inside Out
1.00 pm	Lunch
2.00 pm	PANEL 3 – Europe: Outside In
3.15 pm	Break
3.30 pm	PANEL 4 – Cultural institutes of the EUNIC network
4.30 pm	Summary and outlook to the future
5.00 pm	End

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PANEL 1 – The Role of Culture in Europe's Foreign Politics

- What role does 'culture' play in Europe's foreign relations? Will national, economic or political interests always take precedence over a so-called "values led policy"? What are the implications of a common cultural policy that is rooted in national representation/ diplomacy efforts? How will a common cultural policy impact on EU representation in international settings?
- What do we mean by cultural policy? What should a common cultural policy contain? How should it be delivered? How does a common cultural policy address "double identities" (national and European)?
- What role does/should/will the EEAS play?

Chair: William Billows

Panelists: Mary Ann DeVlieg, Katherine Watson, Mahir Namur

PANEL 2 – Europe: Inside Out

- How does Europe want to present itself to the world? How can Europe's image be diverse and homogenous at the same time?
- What does Europe want from a common foreign cultural policy? How would Europe benefit?
- Should a European foreign cultural policy be led by the "Big 5" only? How can you accommodate the interests of those players who already built up global cultural relations networks with those still having a smaller global presence?
- How will the EEAS impact on existing cultural relations structures?

Chair: Richard Whitman

Panelists: Gottfried Wagner, Marietje Schaake, Steffen Bay Rasmussen, Robert Palmer

PANEL 3 – Europe: Outside In

- What is the perception of Europe across the EU-borders? Is Europe more attractive for neighboring-countries than for more distant regions in the world?
- Where should future geographic priorities of the European cultural relations lie?

Chair: Steve Green

Panelists: Mai'a Cross, Jurko Prochasko, Deniz Erbas

PANEL 4 – Cultural institutes of the EUNIC network

- What are the practical implications of this new era of European foreign relations for cultural institutions?
- What can be learned from bilateral cultural relations and how can this knowledge be applied to new strategies?
- Which are the key considerations when creating cultural ties with other countries?
- What role does EUNIC want to play in this process?

Chair: Berthold Franke

Panelists: Finn Andersen, Hans Lepp, Martin Hope

Panelists and Speakers

Expert Seminar: “Europe’s Foreign Cultural Relations”

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Finn Andersen is the Secretary General of the Danish Cultural Institute, HQ, in Copenhagen. Before becoming the Director of the Danish Cultural Institute in Edinburgh in 1985, Finn Andersen held various teaching positions and lecturing jobs. Since 2002, Finn Andersen has been an External Examiner at Danish Universities and business schools, and since 2006 he has also held the position of Adjunct Professor at Aalborg University. He was President of EUNIC from 2009 - 2010.

William Billows is a journalist, publicist and an editor for various publications living in Berlin. These publications include the German Foreign Ministry’s conference publication series “Menschen bewegen”, the ifa report “The West and the Islamic World”, the reports on ifa’s international media dialogues and ifa’s culture report “Progress Europe”, which analyses the present state of Europe’s foreign cultural relations, and which will be produced by ifa and its European partners and published in five languages.

Mai’a Cross researches and teaches on European security, EU integration, and public diplomacy at the University of Southern California. Her most recent book is "Security Integration in Europe: How Knowledge-based Networks are Transforming the European Union" (University of Michigan Press, 2011). Her current book project investigates the nature of EU-US security cooperation through a transnational network approach. In addition, she also writes about the role of EU security agencies, Europe as a "smart power", EU public diplomacy, recruitment and training of diplomats to the EEAS, and a comparison of ASEAN and the EU as regional security actors.

Mary Ann DeVlieg has worked in the cultural sector for over 30 years; most of her work has been in the performing arts in an international context, with special emphasis on policy, cultural diversity and professional training. Since 1994 she is the Secretary General of IETM (International network for contemporary performing arts). In 2010 she co-founded the International Coalition on Arts, Human Rights and Social Justice. From 2009, she served on the Steering Committee for “Culture and Creation as Vectors of Development in the ACP Countries”, initiated by the EU Commissioner for Development, Louis Michel. In 2009, she also worked with the Asia-Europe Foundation on the conception and execution of their contribution to the Copenhagen COP15 “Culture/Futures” conference on culture and sustainability. Mary Ann DeVlieg is a founder of the Roberto Cimetta Fund for Mobility of Mediterranean Artists and Operators and founder of www.on-the-move.org, a mobility portal for the arts. She teaches, lectures and speaks regularly throughout Europe and beyond on arts mobility, creativity and culture policy, cultural networking and international collaboration, and EU culture and related policies.

Deniz Erbaş realized the inauguration of Hafriyat Karakoy, an artist run space in 2007 and coordinated exhibitions, workshops and several meetings. Since 2007 she curated exhibitions in Tbilisi-Georgia (Artisterium), Erlangen-Germany (7 Istanbul), Nicosia-Cyprus (Art in Nicosia), Munich (Cityscale Istanbul-Munich) and Istanbul-Turkey. She is also a translator and writer for artist catalogues and art and culture magazines. Between April 2008 and September 2010, she worked as the deputy director of Visual Arts Projects in Istanbul 2010 European Capital of Culture Agency where she coordinated the “Portable Art” Project (a social contemporary art programming model for Istanbul).

Berthold Franke is the Director of the Goethe Institute in Brussels and responsible for the region of South-West Europe. He is also the EU representative for the Goethe Institute. Previous to his current post, Berthold Franke has worked as Director and Professor for the Goethe Institutes around the world, including France, Sweden, and Senegal. He has also held various roles within the network in Germany and Poland.

Ronald Grätz has been the Secretary General of the Institute for Foreign Cultural Relations (ifa) since 2008. He was born in São Paulo, Brazil. After graduation, he was a scientific assistant at the Institute for German Language and Literature at the Johann-Wolfgang-Goethe University in Frankfurt a.M. He then worked as deputy sales manager for German publisher Campus, and as Division Director for German language at the UNESCO scheme Colégio Benjamin Constant in São Paulo, of which he was also Deputy Director. In 1993, Ronald Grätz qualified as a reader at the Goethe Institute in Munich, Cairo and Göttingen and worked as consultant for pedagogic support and teacher with the Goethe Institute in Barcelona (1994-1998). From 2002 - 2005, he was a consultant for New Media and the Director for the local programme activities in Eastern Europe and Central Asia at the Goethe Institute in Moscow. Before taking up his role at ifa, he was Director of the Goethe Institute in Portugal.

Steve Green has over 30 years of experience in international cultural relations with the British Council. He is currently on secondment to the European Union National Institutes of Culture (EUNIC). His role is to lead the development of the network; to represent the network at EU and international level and facilitate greater cooperation between the member organisations. Green has represented the UK at inter-governmental meetings on European cultural policy since the mid 1990's. He is a Fellow of the Royal Society of Arts.

Martin Hope has been the Director of the British Council Brussels/Netherlands since 2008. Martin Hope taught English in Spain, Chile and Italy before doing his RSA Dip TEFL and joining the British Council in Naples in 1999 where he was a teacher and teacher trainer. In 1985, he moved to the British Council Prague to take up the role of Assistant Director of Studies, and then Teacher Centre Manager. His next jobs were Director of British Council Bologna, and Director of the English Language Centre at the British Council's Singapore office before becoming head of the British Council office in Moscow. The Brussels office acts as a hub in Europe for the British Council, providing a platform to engage international partners and providing intelligence on EU priorities and themes. Martin Hope also leads on the British Council's relationship with EUNIC.

Charles-Etienne Lagasse has been Inspector General of Wallonie-Bruxelles International (WBI) since 2009. Before taking on his role at the WBI, he was Deputy President of Télé-Brussels. Charles-Etienne Lagasse is a published author. His more recent publications include: *Introduction aux institutions européennes*, Erasme, 2007; “L’Histoire et les institutions de la Communauté française Wallonie-Bruxelles” in *Belgien im Fokus*, Peter Lang, 2007; “Le système des relations internationales dans la Belgique” in Françoise MASSART-PIERART (dir), *L’action extérieure des entités subétatiques*, UCL Presses universitaires de Louvain, 2008. *Les Institutions européennes après le Traité de Lisbonne*, Erasme, 2010. He has also written articles on the soviet economy, public law, European politics and Belgian constitutional law.

Hans Lepp is a Senior Advisor of cultural affairs at the Swedish Institute (SI). He has worked at the SI since 1994 and held various key positions at the institute. In his various positions Hans Lepp has initiated and arranged a great number of Swedish cultural events globally. As the Director of the Department for Culture and Society during 1998-2006 he led extensive Swedish cultural cooperation initiatives with countries in Central and Eastern Europe. During 1991-1994 Hans Lepp served as the cultural attaché at the Swedish Embassy in Tallinn, Estonia. In this role he was responsible for the Sweden’s development cooperation aiming to integrate the non-Estonian speaking population in Estonia. Hans Lepp has published a number of articles and books about Estonian- Swedish cultural relations.

Mahir Namur was born in Ankara, Turkey. Since 1997, he has managed arts, culture and communication projects with Chameleon Design & Project Management. Mahir Namur is the president of Avrupa Kültür Derneği (European Cultural Association) and the initiator of “Europist”, a European multinational cultural communication and cooperation platform in Istanbul. He is a member of the strategy group of the “A Soul for Europe” initiative. He was also a member of the initiative “Istanbul 2010 European Capital of Culture”. Mahir Namur teaches project development, management and international cultural management at Yeditepe University, Mimar Sinan Fine Arts University and Marmara University.

Robert Palmer is the Director of Culture and Cultural and National Heritage at the Council of Europe, based in Strasbourg. Robert Palmer has worked in the cultural sector for more than 20 years, and prior to joining the Council of Europe in 2006 he was an adviser to several cities and regions on cultural development and regeneration, cultural tourism, festivals and arts policies. He has been very involved in European Capitals of Culture and was the Director of two – Glasgow (1990) and Brussels (2000). Robert Palmer is a Board member of various arts institutions and international festivals, the Chair of European arts juries and regularly speaks at international cultural conferences and workshops.

Horia-Roman Patapievici is a Romanian physicist, writer, researcher, and TV producer. He is a researcher in the history of ideas and, since 2005, has served as the president of the Romanian Cultural Institute. In June 2010 he took over the yearly presidency of EUNIC. He is a founding member of the Research Centre for the Foundations of Modern Thought, part of the University of Bucharest. Starting 2006, Mr. Patapievici is the producer of a cultural show, „Înapoi la argument”, and he writes a regular column for the daily newspaper *Evenimentul Zilei*.

Jurko Prochasko is a translator, publicist, writer and academic from the Ukraine. He writes, amongst others, for the German weekly *Die Zeit*, *Kafka*, *La Repubblica*, *Falter*. He has translated various works by prolific writers such as R. Musil, F. Kafka, R.M. Rilke, J. Wittlin, L. Kolakowski from German, Polish and Jiddish. He is member of the Saxonian Academy for the Arts. Prochasko has received an award for the projection of German culture abroad by the German Academy of Language and Poetry and the Austrian state award for literary translation *Translatio* in 2008. He lives in Lemberg, where he conducts research in literature for the T.-Schewtschenko institute, teaches literature at the Ukrainian Catholic University and also at the Psychoanalytical Institute, of which he is a founding member.

Steffen Bay Rasmussen is a researcher at the Department of International Relations at the University of the Basque Country. His research focus lies within EU diplomacy and public diplomacy and he also teaches on European integration and diplomacy. Rasmussen has undertaken research stays at the Baltic Defence College in Estonia and at the Netherlands Institute of International Relations 'Clingendael'. His current research focuses on how the EEAS changes the conditions of EU public diplomacy, within the wider context of an EU diplomacy which finds itself lodged between a classic Westphalian diplomacy and a utopian antidiplomacy. His publications include "The messages and practices of the EU's public diplomacy", *Hague Journal of Diplomacy*; "Discourse analysis of EU public diplomacy: Messages and practices", *Discussion Papers in Diplomacy*; "Estonian security perceptions in the context of EU enlargement – a critical discussion", *Baltic Defence Review*.

Marietje Schaake is an MEP for the Netherlands in the Group of the Alliance of Liberals and Democrats for Europe. She is a member of the Committee on Culture and Education and also of the Delegation for relations with the United States. She is a substitute in the committee of Foreign Affairs and for the delegation for relations with Albania, Bosnia and Herzegovina, Serbia, Montenegro and Kosovo. From 2000-2004, she was a reporter at *Rosenbaum Select*. She is a co-founder of *Inovo BV*, offering investment advice and opportunities to Dutch investors on prospects in Turkey. She is an advisor to the President of the Leadership conference on Civil Rights and the US Ambassador to the Netherlands on managing diversity in pluralistic societies, integration issues and Muslims in the West. Marietje Schaake is member of the Board of Directors and chairman and co-founder of "Humanity in Action"; she was a founding member of the British Council's Transatlantic Network 2020 and a member of the Board of the Martin Luther King Award Europe. Her publications include "Camp Vught: Everyone is Invited!" in *Humanity in Action Report 2003*, "Soul searching for a new Dutch identity", *Turkish Policy Quarterly* Vol. 5 2006, and "A State of Bewilderment", *Talking Transatlantic*, British Council Transatlantic Network 2020 (2008).

Gottfried Wagner is currently working for the Austrian ministry of education and culture on research projects on European external policies and culture, and on publications on cultural policies and narratives for the future of Europe. He was the Director of the European Cultural Foundation (ECF) from 2002 until 2009, an independent, European non-profit organization, registered as a foundation under Dutch law that promotes cultural cooperation in support of the European integration process. Wagner was formerly the Director of *Kulturkontakt Austria*, a non-profit organization for educational and cultural cooperation with Central, Eastern and South-East Europe. He has also worked for the Austrian Ministry of Education, Science and Culture, with responsibility for educational cooperation with Central

and Eastern Europe. Gottfried Wagner was a member of the selection committees for the European Capital of Culture scheme for several years.

Katherine Watson is the Director of the European Cultural Foundation (ECF). She has 35 years of international experience, combining interdisciplinary art productions with advocacy, research, policy and program development for non-profit arts organizations as well as governments. She has been a director, manager, fund developer, arts adviser and jury member, and chair of several boards. She is currently on the governing board of the European Foundation Centre in which ECF plays an active part.

Richard Whitman is Professor of Politics in the Department of European Studies and Modern Languages at the University of Bath. Professor Whitman is an Associate Fellow, Europe at Chatham House (formerly known as the Royal Institute of International Affairs). He convenes the work of the Brussels-based European Policy Centre (EPC) program on the European Union's neighborhood policy. Previously he was Senior Fellow, Europe and Head of the European Program at Chatham House. Prior to arrival at Chatham House he was Professor of European Studies at the University of Westminster and Director of the Centre for the Study of Democracy. He is a contributor to leading journals, and has presented many papers and keynote addresses. His current research interests include the external relations and foreign and security and defense policies of the EU, and the governance and future priorities of the EU. His recent book is "The European Neighborhood Policy in perspective: context, implementation and impact" (Palgrave, 2010), co-edited with Stefan Wolff.

List of participants

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Name	Vorname	Institution
Ager	Patrick	European Composer & Songwriter Alliance
Andersen	Finn	Danske Institute
Bay Rasmussen	Steffen	University of the Basque Country
Berger	Alois	Journalist and publicist
Billows	William	Ifa
Bröckerhoff	Aurélie	Ifa
Cross	Mai'a	University of Southern California
Cusimano	Elena	European Composer & Songwriter Alliance
Davies	Robin	British Council
De Greef	An-Heleen	UNESCO
DeVlieg	Mary Ann	International Network for Contemporary Performing Arts
Downes	Eugene	Culture Ireland
Ducaru	Carmen	Romanian Cultural Institute
Erbas	Deniz	Istanbul 2010 European Capital of Culture
Franke	Berthold	Goethe Institute Brussels
Garcia	Ana Maria	KEA European Affairs
Goepfert	Daniel	Goethe Institut Brussels
Grant	Caroline	British Council
Grassmann	Dorothea	ifa
Grätz	Ronald	ifa
Green	Steve	EUNIC
Helly	Damien	Institute for Security Studies
Hope	Martin	British Council
Hrisca	Catalin	Romanian Information Centre
Jöhnk	Lena	University of Lueneburg
Kamm	Friederike	University of Lueneburg
Kloesch	Christine	EUNIC
Körber	Sebastian	ifa
Kovarikova	Helena	Czech Centres
Lagasse	Charles-Etienne	Wallonie-Bruxelles International

Lempp	Albrecht	Stiftung für deutsch-polnische Zusammenarbeit
Lepp	Hans	Swedish Institute
Marcolin	Valeria	EUNIC Brussels
Massaci	Gabriela	Romanian Cultural Institute
Mattl	Ulla Alexandra	EUNIC Brussels
Milan	Elena	EUNIC Brussels
Mundy	Simon	Centre for the Cultural Environment at King's College London
Namur	Mahir	European Cultural Association
Ouchtati	Sana	European Commission Education & Culture
Palmer	Robert	Council of Europe
Patapievic	Horia-Roman	EUNIC
Patricio	Joao	Instituto Camoes
Podgorska	Beata	Polish Embassy
Pospisil	Michael	Czech Centres
Prochasko	Jurko	Author, translator, publicist
Roman	Stephan	British Council
Schaake	Marietje	MEP
Schuehle	Hannah	University of Gothenburg
Smith	Yolanda	KEA European Affairs
Soldanescu	Tudorita	Romanian Cultural Institute
Sonnen	Arthur	Stiftung internationaler Kulturaustausch Amsterdam
Vallely	Malachy	Leuven Institute for Ireland In Europe
van der Brempt	Dorian	Vlaams-Nederlands Huis deBuren
Vielgrader	Mario	Austrian Cultural Forum
Wagner	Gottfried	Consultant, Austrian Ministry of Education and Culture
Watson	Katherine	European Cultural Foundation
Whitman	Richard	Department for European Studies, University of Bath