

Eurozine

Activity report

2019

Introduction

Eurozine is a network of European cultural journals, linking up more than 90 partner journals and associated magazines and institutions from nearly all European countries. Eurozine is also an online magazine which publishes outstanding articles from its partner journals with additional translations into one of the major European languages.

Europe needs a diverse and vibrant public sphere to face the manifold challenges that endanger openness and democratic development of its societies. The landscape of independent cultural journals, in itself highly diverse, plays a key role in this process as cultural journals introduce the best of European intellectual production to public readership and debate.

By providing a Europe-wide overview of current themes and discussions, Eurozine offers a rich source of information for an international readership and facilitates communication and exchange between the journals themselves. By presenting the best articles from its partners, as well as original texts on the most pressing issues of our times, Eurozine opens up a new space for transnational debate.

History

Eurozine emerged from an informal network dating back to 1983. Since that time, editors of European cultural journals have met each year in different European cities to exchange ideas and experiences. In the meantime, well over 100 periodicals from almost every European country have become involved in these meetings.

In 1995, the meeting took place in Vienna. The success of this meeting, in which numerous eastern European magazines participated for the first time, and the rapid development of the Internet encouraged the editors to reinforce the existing loose network with a virtual but more systematic one. Eurozine was established in 1998.

Eurozine is a showcase for the many possibilities that cooperation between print and electronic media creates. In presenting its partners online, Eurozine gives these printed journals the chance to widen their sphere of influence without compromising their independence. At the same time, Eurozine's base in printed journals with a longstanding intellectual tradition distinguishes it from most other web-based projects.

The journals *Mittelweg 36* (Hamburg), *Kritika & Kontext* (Bratislava), *Ord&Bild* (Göteborg), *Revista Crítica de Ciências Sociais* (Coimbra), *Transit – Europäische Revue* (Vienna), and *Wespennest* (Vienna) are Eurozine's founding members.

Today, Eurozine hosts the European Meeting of Cultural Journals each year together with one or more of its partners in different cities in Europe. The meetings have become a flagship event attracting more than a hundred participants – editors, authors, researchers, media experts, cultural managers and interested audiences – with three days of programme including lectures, panels, workshops and a network session.

Publishing in 2019

Designed as an independent cultural platform, Eurozine uses the internet and social media to promote the leading European cultural journals; to intensify communication and exchange between them; and to offer, as a journal of its own, a public space of a new type for open and critical debate on a transnational level.

Translation is the key to creating a European public space that respects diversity. By translating texts into one of the widely-spoken European languages, Eurozine creates the possibility for texts to be understood and valued outside of their original context.

Eurozine published a total of 206 articles and translations in 2019 – this includes 142 individual articles and 64 translations. Of the articles, 61 originated from the network, while 80 were original commissions by Eurozine.

In addition, Eurozine published 65 Eurozine reviews or review items, 22 editorials and 23 network news items.

In February 2017, Eurozine launched a new website with a responsive design to improve user experience also on mobile devices. Eurozine’s email newsletters: Eurozine Newsletter, Eurozine Review and the internal Eurozine Partner Newsletter were redesigned as well. In 2017 and 2018, Eurozine gathered feedback and developed a project to further improve the website with a major redesign which was carried out in February 2019.

Focal Points

In June 2018, Eurozine started the new Focal Point “**Internet technologies and democracy**”, later renamed to “Big tech and democracy”, which is sponsored by the National Endowment for Democracy (NED) and which was continued in 2019. A total of 13 texts have been published in Eurozine in collaboration with participating journals, which contributed most of the texts and published respective language versions in their own print and online issues. See also the 2017 related Focal Point “**Disinformation and Democracy**” (renamed to “Disinformation”) which was funded by the NED as well.

The “information war” surrounding democratic elections both in the US and Europe as well as Brexit has been a major topic of discussion in 2019 as well. Following up on the two Focal Points mentioned above, Eurozine has launched “**Information: a public good**” in 2019 in close collaboration with four European and one US journal: “Thinking about ‘what to do’ about disinformation means understanding information’s positive quality as a public good. Abandoning a purely reactive strategy will stand democracies in better stead.” The Focal Point „**Big Tech: The law of power?**“, a collection of articles published in 2019 and 2020, puts the spotlight on another dimension of the issue: the question of how to regulate big tech companies and online information flows.

In 2019, Eurozine started preparing a new Focal Point on the notion of politically engaged literature titled “**Consensus and controversy**” curated by Eurozine and two editors of the network. It will be launched in 2020 and will include several texts published already in 2019.

The Focal Point “**Worlds of cultural journals**” includes 17 articles, with additional translations, that focus on the history of cultural journals and the contexts they operate in. This collaborative Focal Point was developed together with the Working Group on Periodical Research, a Eurozine associate, and in collaboration with additional partner journals. The Focal Point, which complements the quantitative perspective of Eurozine’s European Cultural Journals Study with a qualitative view, was financed by the European Union.

Both Focal Points – Worlds of cultural journals and Internet technologies and democracy – served as a conceptual basis for individual panel discussions during the 29th European Meeting of Cultural Journals in Vienna.

The ongoing Focal Points “**Ukraine in European Dialogue**” and “**Eurasia in Global Dialogue**” (previously: Russia in Global Dialogue) were continued in 2018 with a total of 23 new articles, not including additional languages versions, published in Eurozine. The Focal Points are financed by the Institute for Human Sciences in Vienna.

Five of the most-read articles in 2019

Sad by design (EN, SL)

GEERT LOVINK, 10 January 2019

While classical melancholy was defined by isolation and introspection, today’s tristesse plays out amidst busy social media interactions. Geert Lovink on ‘technological sadness’ – the default mental state of the online billions.

<https://www.eurozine.com/sad-by-design/>

Explaining eastern Europe. Imitation and its discontents (EN, ET, SL)

STEPHEN HOLMES, IVAN KRASSTEV, 6 June 2019

A vicious cycle of destitution locks large numbers of Hungarian women into sex work. Moving to western Europe to avoid prosecution, their vulnerability and isolation only increases. Réka Kinga Papp on systemic exploitation in the European sex trade.

<https://www.eurozine.com/explaining-eastern-europe/>

Mood of the Union: Facts and figures

Eurozine

In our series dedicated to the 2019 European parliamentary elections, Eurozine partners report on how views on Europe play out in the politics of member states and neighbouring countries. You can read our country reports by clicking the map and explore and compare over two decades worth of data from the member states on governance and corruption, economy and poverty, health, education, employment and crime.

<https://www.eurozine.com/mood-of-the-union/>

Sex work is work. That’s the problem... and the key (EN, ET)

AMARANTA HEREDIA JAÉN, 23 January 2019, via *Vikerkaar*

‘Sex work will disappear the day we abolish capitalism. Until then, let’s talk about labour rights.’ Amaranta Heredia Jaén calls to address the controversial results of anti-trafficking measures.

<https://www.eurozine.com/sex-work-work-thats-problem-key/>

The fight for the city (EN, LT)

RICHARD SENNETT, 14 February 2019

Opening up urban spaces can result in ugly and difficult sites, but inclusion is more important than beauty. A city should not be user-friendly. It should be a place where you learn how to deal with a difficult situation and with other people – that is what makes a city really open.

<https://www.eurozine.com/the-fight-for-the-city/>

30th European Meeting of Cultural Journals

The 30th European Meeting of Cultural Journals took place in Berlin, Germany from 1 to 3 November 2019. The meeting was organized by Eurozine, together with Berlin-based Eurozine partner journals *Blätter für deutsche und internationale Politik* and *Osteuropa*, and in cooperation with Heinrich Böll Foundation. It was co-funded by the Bundeszentrale für politische Bildung and the Creative Europe Programme of the European Union. The conference brought together representatives of Eurozine’s partner journals and associates, journalists, researchers and other culture and media professionals. Parts of the conference program were open to the public. In all, more than 400 people attended the event.

This year’s Meeting, entitled ‘Europe ’89: The promise recalled’, recalled the ideas expressed in the revolutionary year of 1989 and retraced the development of Europe since. Scholars, writers and activists reflected on the successes, but also the failures of the last three decades. And where better to do so than in Berlin, a city whose identity is uniquely bound up with the history of division and reunification?



The keynote, entitled ‘For an open country with free people: Germany and Europe 30 years after 1989’, was given by the poet and essayist Durs Grünbein, in conversation with the cultural and literary scholar Aleida Assmann. The discussion was moderated by Ellen Ueberschär, President of the Böll Foundation. Grünbein recalled the hopes and fears of the protesters in the GDR – how, amidst the euphoria, the

fear of another Tiananmen loomed large in their minds – and how state socialism’s sudden end left a void soon to be filled by new, national narratives. Assmann offered reflections on how ’89 had brought a transnational revolution in memory and historiography, not only as the archives opened in the East but also in the West. Taking questions from the floor, the panelists discussed the impacts of ’89 on east Germany New Right, the meaning of ’89 for ‘European identity’, and what that year signifies for those on the EU’s peripheries – Ukraine, the Middle East – who are still waiting for their moment of freedom.

Moving to the canteen of the daily newspaper *die taz*, participants heard a reading by the journalist Ulrich Gutmair from his book ‘The sound of Berlin’: recollections of Berlin nightlife in the early 1990s, a period of freedom and self-discovery as musical subcultures thrived in a city still untouched by real estate development.

After a round of introductions from Réka Kinga Papp (Editor-in-Chief, Eurozine), Ellen Ueberschär (President, Heinrich Böll Foundation), Thomas Krüger (President, Bundeszentrale für politische Bildung), Daniel Leisegang (Editor, *Blätter für deutsche und internationale Politik*) and Volker Weichsel (Editor, *Osteuropa*), the first part of the Saturday program, entitled ‘The promise’, began with a talk by the



historian of eastern Europe, Karl Schlögel. The processes set in motion by the disintegration of the socialist economy in eastern Europe eluded all analytical frameworks, he argued. It was a time of ‘wild thinking’, in which received ideas were reconsidered and values reassessed. We are still living through this troubled era, Schlögel cautioned: fighting the fights of the present is harder than revisiting the fights of the past.

His reflections were followed up in discussion with Karolina Wigura, historian and editor of the Polish journal *Kulturna Liberalna*. The conversation was moderated by Réka Kinga Papp and focused on the intergenerational aspects of the legacy of ’89, particularly on processes of politicization and depoliticization. Wigura argued that in Poland, the political idiom of the liberal generation formed by the repressions of 1968 had come adrift from political realities, as a new wave of protest (black protests / candle protests) comes to the fore. Younger eastern Europeans, she argued, were rebelling against an ‘older generation with nothing left to say’. Schlögel responded by critiquing a ‘culture of suspicion’ at German universities, referring to the recent wave of intimidation and defamation of prominent older academics by a small but vocal far-left section of the student body. Both were able to agree on Schlögel’s key premise that understanding ’89 ‘phenomenologically’ meant departing from rigid analytical schemes; and that the focus on ‘strongmen’ obscured the view for undercurrents of social change.

Historians Ferenc Laczó and Luka Lisjak Gabrijelčič (editor of the Slovene journal *Razpotja*) began the afternoon section of the program, entitled ‘Reality check’, with an introduction to the volume ‘The Legacy of Division’ (CEU Press 2019), an anthology of articles published in the **Eurozine focal point** of the same name.

Their talk was followed by a panel on ‘Belonging in Europe: Nation state, sovereignty and solidarity’, with Jan Plamper (historian, University of London), Susan Neiman (moral philosopher; director, Einstein Forum) and Gary Younge (journalist, author and broadcaster). The panel was moderated by Emilia Salvanou, historian and editor of the Greek journal *Historiein*. Younge began with an impressive set of reflections on Brexit – the price Britain is paying for the failure to hold an honest discussion about immigration,



multiculturalism and Empire. That said, it would be a mistake to think that the UK's problems are without equivalent elsewhere, Younge concluded. The subsequent discussion circled around failures of the Left since '89 to articulate a positive set of ideals (Neiman), a concept of civic nationhood (Plamper) and a grand narrative of Europe (Younge).

The historian Philipp Ther then took the floor to discuss the effects of the economic restructuring on the European project and more the impacts of crisis of the 2008/2010. Ther's central thesis: that contra the myths of 'shock therapy', transformation was not a one-way street. Rather, it is best defined as a set of 'neoliberal feedback loops' between East and West. Transnational convergences accompanied growing internal inequalities, the partial success of neoliberalism taking their toll on peripheries. Today, the pull of populism rests on the promise to protect the losers of neoliberalism from economic relegation, raising the question (unanswered): why did the pendulum not swing to the democratic left?

The final part of the Saturday program sought to 'recall' the promise of '89 by 'bringing it into the present'. The political scientist Claus Leggewie discussed the future of protest movements with activists Dóra Papp (civic campaigner, Hungary), Radu Vancu ('We See You' Movement, Romania) and Helena Marschall (Fridays For Future, Germany). Reflecting on connections between protest, parliamentary forces and social change, the panelists talked about the different types of issue they are addressing in their campaigning: coordinating a fragmented and disoriented opposition through election 'primaries' held online (Papp); pressurizing government to withdraw an emergency decree decriminalizing corruption (Vancu); and demanding effective policymaking on climate change in 120 countries simultaneously (Marschall). Numerous members of the audience took up the invitation to join the panel and share their own experiences of activism.



The final conference day begun with a discussion between Ivan Krastev (political scientist, Institute for Human Sciences in Vienna) and Holly Case (historian, Brown University) on ‘The light that failed? Liberal democracy and Eastern Europe’. Krastev recalled the excitement of entering an opening system, the sudden encounter with historical context and the experience of simultaneous cohabitation with the West. Recalling her own fragmentary memories of post-socialist Hungary, Case questioned relations between the ‘creation of the real’ and the ‘role of the material’. Krastev, elaborating on the core theses of his book, talked about the failures of modernization theory and deterministic models of development, as states emerging from socialism rebelled against the compulsion to imitate the West.



Outside the public parts of the conference, Eurozine partner editors shared experiences and discussed editorial and publishing matters, with a plenum meeting on the Friday afternoon, chaired by Eurozine's managing director Filip Zielinski, and a set of workshops on the Sunday. Workshop topics included ‘cultural journals and social media’, ‘advocating for cultural journals’ and more.



For videos of all panels visit: www.eurozine.com/berlin2019

Additional network activities and events

In addition to Eurozine's two key areas of activity: The online magazine and the annual conferences, Eurozine has introduced several new activities in 2017 and 2018 that aim at strengthening the network and facilitating exchange of know-how between the journals.

Translations: To facilitate syndication across borders, Eurozine introduced the Eurozine Translations Pool which is available to partner journals and associates and co-finances translations to be published in the journals. In 2019, Eurozine has co-financed translations with a total amount of 5.200 EUR.

Research: The European Cultural Journals Study is the first research project to map the landscape of cultural journals in Europe. It was commissioned to the University of Groningen, Netherlands, and was published in Eurozine in October 2018. The leading project researcher Prof. Tamara Witschge presented the study during the European Meeting of Cultural Journals in Vienna in 2018.

⇒ [European Cultural Journals Study](#)

Funding: The Eurozine Funding Opportunities Outlook was launched in March 2018 and continued throughout 2019. Eurozine monitors upcoming international funding such as grants for mobility or translations or institutional support, and informs the network via the monthly internal partner newsletter. The list of funding opportunities is also publicly available online:

⇒ [Eurozine Funding Opportunities Outlook](#)

Eurozine Online Workshops: Eurozine's Online Workshops were introduced in April 2018 and provide a platform for cultural journalists to share their expertise with each other as well as external experts and thus develop their publishing activities. In 2019, Eurozine has organised three webinars on the topics "Strategies for editorial collaboration", "Podcasts" and "Financing cultural journals with online subscriptions" with external experts.

⇒ [Eurozine Online Workshops](#)

Together with Eurozine's Norwegian partner journal Vagant, and with additional support by the municipality of Bergen, Eurozine was present at Frankfurt book fair in October 2019, the largest professional book fair in the world, with a stand to present Eurozine's publishing and to promote the network of cultural journals. At the stand, Eurozine distributed almost 100 copies of the anthology 'Widening the context' and presented Eurozine as well as the network's Norwegian partner journals to hundreds of publishing professionals. Additionally, Eurozine organised a panel within the prestigious Weltempfang, a series of international debates, with a discussion on how to "break the bad news" of climate crisis, on Thursday, 17 October, on the main stage. The panel discussion was translated into German and attended by more than 50 publishing professionals.

At one of Eurozine’s regular Editorial Board Meetings, at the Literature House in Bergen in September 2019, Eurozine organised a public panel discussion with partner journal editors on the topic of engaged literature, which was also the topic of the focal point “consensus and controversy”. The panel discussion was attended by ca 15 Norwegian participants. Additionally, Eurozine organised in collaboration with Norwegian journal Vagant a workshop for cultural journals with Eurozine’s editor in chief which was attended by 12 editors from Bergen.



Visibility

Since the relaunch of Eurozine's website on 1 February 2017, Eurozine's audience has been growing constantly, with an average of 60,000 readers visiting the website, generating over 90,000 page views per month.

Eurozine's reach via social media has continued to increase in 2019, both in terms of audiences and engagement. In December 2019, over 18.600 users were following Eurozine's Facebook page (2018: 18.000), 6.500 were following the twitter account (2018: 5.500). Instagram and YouTube accounts were added to the portfolio of Eurozine's social media accounts in 2017 and we introduced a Medium handle in 2019.

Eurozine's total *annual* audience including website, social media and newsletters is 4.6 Million (as of April 2020).

- Eurozine has a strong group of regular readers: 65 % new vs. 35 % returning visitors
- Female/male readers balance: 50/50 %
- Visitors from all over Europe, top countries: Germany, UK, Austria, Italy, Sweden, Turkey, France. Strong readership in the U.S. (18 %).
- Many young readers: 62 % age 18–34 (2018: 50 %), and seniors: 9 % are 65+ (2018: 7 %). The share of young has increased both in 2018 and 2019.
- Traffic sources: Organic search (67 %), direct (16 %), links (9 %), social media (7 %). In 2019, the share of organic search continued to increase due to improved SEO (2018: 45 %, 2017: 36%)
- No time for long reads? The opposite can be observed on Eurozine: Web statistics, heatmaps and recordings show that users typically scroll through and spend an above-average length of time on each article.
- The new website design is mobile-friendly, resulting in increasing shares of mobile devices, such as mobile phones and tablets, which made up 47 % of traffic in 2019 (as compared to 44 % in 2018, and 37 % in 2017).

Newsletters

The bi-weekly Eurozine Newsletter presents articles and translations published in Eurozine alongside news from the network which promote the activities of partner journals. In the reporting period, a total of 26 newsletters were sent out, promoting over 200 articles, translations and network news items.

The Eurozine Review consists of original, concise reviews presenting current issues of network partner journals, thus providing a Europe-wide overview of current topics and texts. In 2019, the Eurozine Review was redesigned and reorganised to increase visibility on the website and social media. Reviews of individual issues are now being published separately on the website and social media, alongside custom made visuals of the journals' hard copies.

At the end of 2019, the Eurozine Newsletter and the Eurozine Review were reaching an audience of over 12,000 subscribers.

Additionally, the internal Eurozine Partner Newsletter informs the network about Eurozine's activities such as meetings, calls for collaboration in Focal Points, and internal developments in the organisation.

Network

Four new partner journals and one associate joined the network in 2019. At the end of 2019, Eurozine's network was linking up a total of 81 partner journals and 13 associates publishing in a wide range of languages and operating in 36 countries: Albania; Algeria; Austria; Belarus; Belgium; Bosnia and Herzegovina; Bulgaria; Croatia; Czech Republic; Denmark; Estonia; Finland; France; Germany; Greece; Hungary; Italy; Ireland; Kosovo; Latvia; Lithuania; Macedonia (F.Y.R.O.M.); Norway; Poland; Portugal; Romania; Russian Federation; Serbia; Slovak Republic; Slovenia; Spain; Sweden; Turkey; Ukraine, USA, and the UK.

Partner journals

2000, A2, Akadeemia, Arche, Atlas, Belgrade Journal of Media and Communications, Beton International, Blätter für deutsche und internationale Politik, Cogito, Critique&Humanism, Culture&Démocratie, Czas Kultury, Derive, Dialogi, Dilema Veche, Dziejaslou, Esprit, Fronesis, Genero, Glänta, Host, Il Mulino, Index on Censorship, Intellectum, K24, Kritika&Kontext, Krytyka, Krytyka Polityczna, Kultura Liberalna, Kulturos Barai, La Revue Nouvelle, LaPunkt, Le Monde Diplomatique OSLO, L'Espill, Letras Libres, Leviathan, L'Homme, Merkur, Mittelweg 36, Multitudes, Mute, Neprikosnovennij Zapas (NZ), New Eastern Europe, New Humanist, New Literary Observer (NL0), Nova Istra, Nuroi Voima, Ny Tid (FI), Ny Tid (NO), Ord & Bild, Osteuropa, Partisan, Passage, Poeteka, Polar, Prostory, Positionen, Razpotja, Res Publica Nova, Reset, Revista Crítica, Revolver Revue, Revue Projet, Rigas Laiks, Roots, RozRazil, Samtiden, Sarajevo Notebook, Sens Public, Sodobnost, Soundings, Spilne, Springerin, Symbol, Syn og Segn, Transit, Vagant, Varlik, Vikerkaar, Wespennest

Associates

Arbeitskreis Kulturwissenschaftliche Zeitschriftenforschung, Booksa, Dublin Review of Books, Einstein Forum, Fondazione Di Vagno, Free Speech Debate, Historein, ICORN, Internazionale, Kulturpunkt.hr, NAQD, Public Seminar, openDemocracy

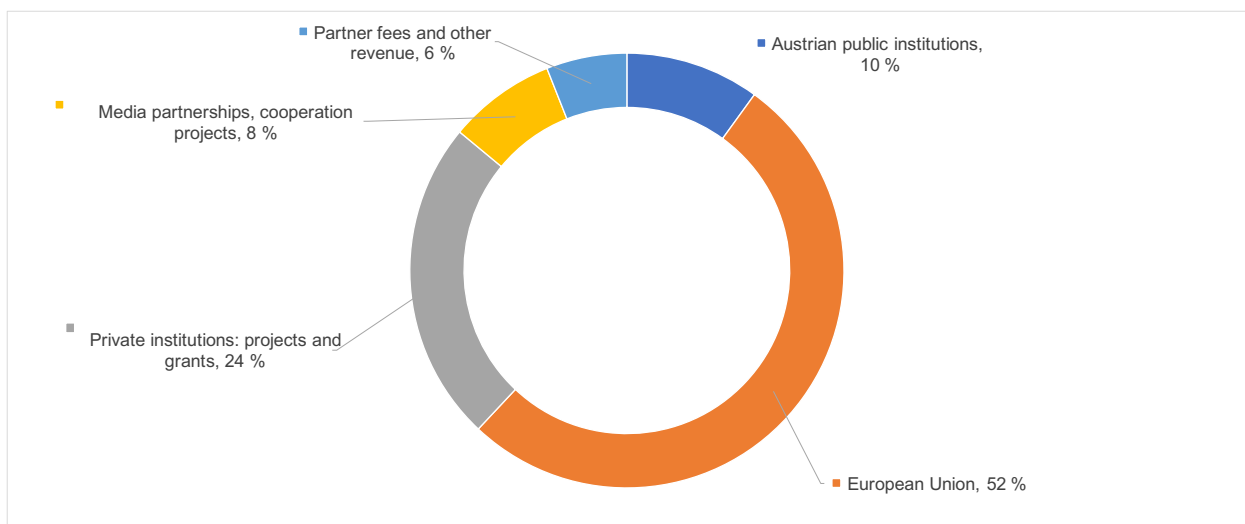


Find the full interactive map [here](#).

Finances

Eurozine had a diverse funding mix in 2019. Since May 2017, Eurozine is being co-financed by the European Union’s “European Networks” strand of Creative Europe with an annual co-financing of 250.00 EUR per year. The second largest share comes from various project grants by private foundations such Open Society Foundations and Fritt Ord. Media cooperations and publishing projects have become an important part of Eurozine’s business model as well. As Eurozine is not-for-profit, all income is used to finance the organisation’s activities in accordance to the statutes.

Eurozine’s total annual budget in 2019 was ca. 450.000 EUR.



Organisation

Eurozine is a not-for-profit institution, with an editorial office based in Vienna. The Editorial Board, composed of the editors of four European cultural journals, and the Advisory Board play an important role in guiding and advising the Eurozine editors.

Staff

At the end of 2019, Eurozine's staff consisted of 7 employees (= 6 FTE), headed by Filip Zieliński and Réka Kinga Papp:

Réka Kinga Papp, Editor-in-chief of Eurozine. Réka Kinga Papp joined Eurozine in November 2018, succeeding James Thomson. Réka is a Hungarian journalist and media researcher specialized in sociology, the representation of marginalized social matters and social science infotainment. Before joining Eurozine she had worked with numerous NGOs reporting on their clientele and fields of expertise; wrote political commentary for the weekly HVG, and has been running a radio show on human sciences at Klubrádió for almost four years.

Filip Zieliński, Managing Director since January 2016. From 2013 to 2016, Public Relations and Project Management Officer at the Polish Institute Vienna, a public diplomacy institution. Prior to this, Filip worked as a research associate at the University of Vienna. He holds an MA in Sociology, History and Slavonic Literature from the University of Heidelberg, Germany and a doctorate in History from the University of Vienna, Austria.

Merve Akyel joined Eurozine as Art and social media editor in 2019, succeeding Marije Kruis. Merve has a background in art direction and social media management and holds a BA with Honours in Visual Communication Design and an MFA in Fine Arts from the Academy of Fine Arts Vienna. Currently a PhD Candidate in Philosophy of Art at the Academy of Fine Arts Vienna.

Tina Deschu, Editorial assistant, joined Eurozine as an intern in 2017. Tina's background is in journalism. She worked with major Austrian newspapers and she holds a degree in Journalism and Media Management from the University of Applied Sciences in Vienna. Tina left Eurozine in 2019 upon completing her studies.

Max Feldman joined Eurozine as editor for the second half of 2019.

Simon Garnett, Editor. Employee at Eurozine 2005–2012 and from 2016ff. He holds degrees in English Literature (University of Cambridge, BA Hons.) and Visual Theories (University of East London, MA). In 2012-2016 he was a member of the Research Group 'Privacy: Forms, Functions, Transformations' at the University of Passau, funded by the German Research Council. He also works as a translator from German to English, and as a freelance copy editor for various publishers and organizations.

Simona Jazbinšek, Project manager at *Eurozine* since January 2018, after working at the University of Ljubljana in project management and research. Previously worked as an external expert and researcher for WHO, Slovenian public health institutions and research institutes. Holds degrees in ethnology and cultural anthropology (MA) and in economics (MA).

Melina Koumides, Communications and Event Manager, joined Eurozine in March 2017. She previously worked as PR and project manager and editor (Radio Afrika TV, Bum Media, IAEA, Vienna). Melina has a BA (Honours) in International Politics & French from Aberystwyth University; she later studied at Sciences Po in Strasbourg, and was awarded an MA in Europe Studies by the University of Vienna.

Marije Kruis, Online Editor and Social Media Manager. Marije joined Eurozine in 2017 after working as a journalist for more than ten international magazines in the fields of music, gaming and street art, and as a full-time international marketing and PR manager at several companies in the Netherlands and Austria. She has degrees in Communications (BA) and in Communication Systems (BA). Marie left Eurozine in 2019.

Editorial Board

Eurozine's Editorial Board comprises four editors of the network, representing it by geography, gender, generation and genre, and serves as an additional interface between the Eurozine office and the network partners.

Members of the Editorial Board in 2019:

- Miljenka Buljević, *Kulturtreger* and *Booksa*, Zagreb, left board in 2019
- Daniel Leisegang, *Blätter für deutsche und internationale Politik*, Berlin, left board in 2019
- Audun Lindholm, *Vagant*, Berlin and Norway, joined in 2018
- Miriam Rasch, Institute of Network Cultures, Amsterdam, joined in 2019
- Agnieszka Rosner, *Res Publica Nowa*, Warsaw, joined in 2018
- Seyda Öztürk, *Cogito*, Istanbul, joined in 2019

Eurozine's Board of Trustees in 2019:

- Miljenka Buljević, *Kulturtreger* and *Booksa*, Zagreb, joined board in 2019
- Göran Dahlberg, editor at *Glänta* and publisher, Gothenburg, joined the board in 2018
- Veronika Leiner (chair), Cultural manager and educator, managing director at Eurozine 2009 to 2016, Vienna
- Daniel Leisegang, *Blätter für deutsche und internationale Politik*, Berlin, joined board in 2019

Board meetings

On 28 February–2 March, Eurozine held a meeting for both the Editorial Board and the Board of Trustees at the premises of the ERSTE foundation in Vienna, in which all board and team members participated. The meeting serves as an opportunity for those members of the Board of trustees who were stepping down (and moving on to the Advisory Board) and who were among the founders of Eurozine in 1998 to hand over to their successors, representing a younger generation of journal editors. The full first day was thus devoted to working on the long-term strategy and identity of Eurozine.

On 27 May, Eurozine held its regular annual General Assembly in Vienna with the Board of Trustees to discuss strategy and finances.

On 28 August, Eurozine held an online meeting with the Editorial Board to decide on applications for partnership and prepare the upcoming meeting in Bergen as well as the conference in Berlin.

On the first day of the Editorial Board meeting in Bergen, Norway, 20–22 September, Eurozine organized a public panel discussion on the notion of engaged literature at the Literature House, in close cooperation with partner journal Vagant. The board meeting was concluded with a city tour to Bergen.

The Advisory Board meeting in Berlin on 31 October 2019, at the day before the start of the annual conference, together with Eurozine's team and members of the other two boards to reflect on Eurozine's work and mission. Additional meetings with the Editorial Board and the Board of Trustees were held during the annual conference.

Contact

Eurozine – Gesellschaft zur Vernetzung von Kulturmedien m.b.H.

Dürergasse 14-16/8

A-1060 Wien

Tel.: +43-1-334 29 80

office@eurozine.com

www.eurozine.com

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