

LA DIPLOMÀCIA CULTURAL

Seminari
internacional

Barcelona
del 2 al 4 de desembre

REFLEXIONS
I PROPOSTES
DES DE
CATALUNYA

ORGANITZA

Generalitat
de Catalunya

659

Inter
arts

CCCB

ANELLA
CULTURAL

Final Report

Background

The international Seminar 'Cultural Diplomacy: a Perspective from Catalonia' was held in Barcelona from 2 to 4 December 2009. The event, an initiative of the Ministry of Culture and the Media and of the Department of Foreign Affairs and Cooperation of the Government of Catalonia, was organized in cooperation with the Interarts Foundation. Other partners included the Centre de Cultura Contemporània de Barcelona (CCCB), where the Seminar was held, and the Anella Cultural, which provided the online streaming of the event.

Through a description and analysis of the recent developments in models of both cultural diplomacy and international cultural relations, the Seminar aimed to make a contribution to the enrichment of the public policies implemented in these fields, in Catalonia. The idea for such a Seminar was shaped in the context of the progressive development of a foreign policy for the Government of Catalonia; which is illustrated by the setting up of the Department of Foreign Affairs and Cooperation and the preparation of a Foreign Action Plan, due to be presented in 2010. Both these initiatives should be placed in the broader framework of the emergence of a so-called 'paradiplomacy', that is, the development of sub-state authorities' diplomatic policies and actions.

Also, the notion of 'cultural diplomacy', understood as a strand of 'public diplomacy', has been the subject of increasing attention in many international debates. In this sense, cultural diplomacy has come to include a complex set of relations involving a variety of agents, who consider that cultural values and resources are a central tool to promote their identities, exert influence in the international sphere or build spaces of understanding and dialogue with other individuals and peoples. Cultural diplomacy can therefore be distinguished from traditional diplomacy on the basis of the agents involved, the subjects addressed, the publics targeted (often a broad audience, as opposed to public institutions only) and the resources used.

The Seminar's programme included an initial section aimed at introducing general concepts and international experiences, in order to assess the current context and identify approaches relevant for the Catalan context. The second part facilitated a dialogue between public and private agents in Catalonia, in order to present existing policies and programmes and identify priorities for the future¹.

More than 170 participants attended the Seminar, which over three days involved several presentations and discussions. The audience included civil servants and staff from public authorities (particularly from the fields of culture, external relations and education), artists, cultural managers and other professionals from the field of culture and the arts, as well as students with an interest in cultural management and international relations².

The event was positively assessed by both the organizers and the participants. As a result, the closing remarks stressed that the Seminar should become the first step in a longer term process.

This document presents a summary of the main ideas collected in the course of the Seminar, following the programme of the event.

¹ The programme of Seminar is attached in Annex 1. Annex 2 contains the biographies of speakers and moderators.

² The list of participants can be found in Annex 3.

Wednesday 2 December

Opening of the Seminar

The opening session included speeches by **Mr. Valentí Sallas i Campmany**, International Relations Officer at the Ministry of Culture and the Media of the Government of Catalonia; the **Hon. Mr. Joan Manuel Tresserras i Gaju**, Minister of Culture and the Media of the Government of Catalonia; and the **M. Honorable Mr. Ernest Benach i Pascual**, President of the Parliament of Catalonia.

Valentí Sallas opened the proceedings by highlighting the interest which the Seminar had raised, as expressed by the high number of registered participants. He also encouraged attendees to actively take part in the discussions and to express their views about the Seminar. Interest in cultural diplomacy could also be seen in the fact that two universities in Catalonia (UAB and UPF) were considering the development of research activities in this field. Finally, he thanked the collaboration of all the organisations and institutions involved in the event.

Speaking next, **Joan Manuel Tresserras** thanked the CCCB for hosting of the event and the organizers for their active involvement. He referred to the recent doctoral thesis by Dr. Martí Petit Bozzo, which stresses the need for Catalonia to develop its own international policy. **Nation-building requires that allies in other countries recognise Catalonia; the Seminar aimed to discuss what should be the role of culture in this process.** State-less nations face a risk of hypertrophy if they try to raise their voices loud and develop scarcely-sustainable models. Cultural diplomacy is fundamental to ensure diverse, fair and solidarity-oriented societies in a space of freedom. Nation-building cannot succeed without a cultural diplomacy which renders it sustainable in the eyes of others. Catalonia is nowadays becoming a laboratory of social engineering, the experiment of a global nation.

Finally, **Ernest Benach** underlined the increasing relevance, in the context of globalisation, of 'soft power' and the ability to weave alliances. The importance of public diplomacy grows and cultural diplomacy finds a central space in this context. **Culture has always been fundamental in international relations and this is probably even truer today – even if the importance of investing resources in the international dissemination of culture is not always recognised.** More awareness of culture as a fundamental element of Catalonia and a stronger vision of Catalonia, also including its cultural dimension, is needed. Only local stories can become universal.

"Public Diplomacy and Cultural Action in Times of Globalisation"

The first round table of the Seminar aimed to introduce a series of fundamental concepts concerning the role of culture in diplomatic relations and to analyse its implications in the current context. The notion of "public diplomacy", which refers to the actions undertaken in external relations in order to reach the general public, rather than governmental authorities as in the case of traditional diplomacy, has been recognised for several years. Public diplomacy includes initiatives covering areas such as education, information, communication and culture.

These issues were addressed first by **Manuel Manonelles**, Director of the Barcelona Office of the Culture of Peace Foundation; and after by **John Holden**, Visiting Professor at City University (London) and co-author of *Cultural Diplomacy* (Demos, 2007). The session was moderated by **Mercedes Giovinazzo**, Director of the Interarts Foundation.

Manuel Manonelles gave a historical review of how culture and the arts have been, since the Middle Ages, a means for countries to gain prestige. More recently, as shown in the example of the Persian Gulf, **states have discovered that cultural infrastructure is a means to exert influence and become centres of international attraction and dissemination. Non-state actors are also developing cultural diplomacy strategies, which leads to an increasing complexity** as shown in

sub-state national identities (such as the Armenian, Jewish or Tibetan diasporas in several periods throughout History, but also Catalonia's international strategy) and in other non-state dimensions (such as the Isma'ilite community). **Cultural diplomacy is also important for intercultural dialogue:** initiatives such as the Alliance of Civilisations have highlighted the importance of several dimensions of 'soft power' (education, youth, media, migration), even if they emerge from 'hard' institutional frameworks such as the UN. **Barcelona and Catalonia may have a huge potential role to play in this context, through Barcelona's hosting of the secretariat of the Union for the Mediterranean,** which could enable to develop leadership on the basis of soft power.

On the other hand, **John Holden** analysed the meaning of cultural diplomacy nowadays, in a context which increasingly pays attention to this concept. In the past, 'cultural diplomacy' was seen as a part of the broader field of 'public diplomacy', and politics were believed to generate the necessary space for cultural exchange. Yet things are different today: **it is culture which can generate the operating conditions for politics;** in addition, culture is no longer a tool for the exercise of power and should be interpreted in terms of mutuality and respect; finally, it should be accepted that governments have very limited control over what happens in the cultural world nowadays. Because of this, cultural diplomacy should be seen as part of the broader field of 'cultural relations'. The cultural landscape is changing and is marked by a deep interrelation of three areas which used to be separated: publicly-funded culture, commercial culture and home-made culture.

This culture gains an increasing value in several areas: economics, the definition of identities (which are no longer determined by jobs or geography, but rather by patterns of cultural consumption and production) and international relations. **Moreover, today's culture is characterised by mass peer-to-peer contact, which increases the importance of culture as an element of how nations relate to each other, at all levels.** Nevertheless, it is difficult to reconcile culture's endeavour towards autonomy with the political will for control; a potential way out of this dilemma is to **take the stress away from politicians and artists and place it on citizens instead, given everyone's right regarding the international dimension of culture. In this way, cultural diplomacy is no longer the concern of elites, but involves everyone.**

The following issues were raised in the subsequent discussion:

- ▶ **Double meaning of new technologies and their cultural implications:** on the one hand, the new technologies embody the potential for emancipation and personal autonomy, which can lead to civilisation; on the other hand, it is necessary to recognise that access to the Internet is often managed by oligopolies emerged from former state companies, which can be interpreted as a strategy of power to dominate values.
- ▶ **What could Catalonia learn from other countries' efforts in renegotiating their identities and their nation-building experiences?** It is necessary to be careful in this respect, because one country's external image is very difficult to transform completely. One might however aim to generate the right conditions to facilitate an emotional connection with another identity – yet this is still a very complex process.
- ▶ **Cultural diplomacies at odds.** For some, Catalonia has been the victim of the state's cultural diplomacy, as in the case of Agustí Centelles' photographic archive. Reference to Kwame Anthony Appiah's dilemma was mentioned: culture as a local factor, rooted in geography, as opposed to culture as a universal value, which can be abstracted from one specific territory. The symbolic dimension of heritage leads to very strong emotional reactions.

Thursday 3 December

"The Role of Culture in State International Strategies"

This round table aimed to address issues such as the objectives and purposes of state's strategies for cultural diplomacy, the existing coordination or transversal mechanisms involving the different governmental departments affected as well as the existing models in this field.

To this end, the session included presentations by **Kimmo Aulake**, Special Adviser to the Government of Finland and Deputy Head of the Cultural Export Division at the Ministry of Education and Culture of Finland; and **Hiroyuki Ueno**, Acting Director of the Japan Foundation in Madrid. It was chaired by **Antoni Lladó Gomà-Camps**, Director of the Catalan Institute of the Cultural Industries, who in his introduction highlighted the fact that both experiences came from strongly export-oriented countries.

Kimmo Aulake structured his presentation around the analysis of the relation between cultural and other public policies. The intersection of two axes ('external to cultural policy vs. internal to cultural policy' and 'offensive interests vs. defensive interests') leads to four areas of concern:

- ▶ **culture and trade**, which takes place in contexts such as UNESCO and the WTO and is nowadays the most advanced and ambitious multilateral policy sector, with a broad scope of application;
- ▶ **development policy**, the importance of which increases in a context where traditional approaches to development cooperation are re-considered and the potential relevance of the creative industries is taken into account; whereas culture used to be perceived as a 'negative priority' in development policy, an increasing attention is being paid to it today;
- ▶ **foreign policy**, where nation-branding strategies are developed and cultural expressions are integrated in programmes and projects;
- ▶ **policy for international cultural diversity**: whilst the protection and promotion of cultural diversity had been a traditional objective of domestic cultural policy, the current context – as proven by the UNESCO Convention on the Diversity of Cultural Expressions – requires that such policies also take place in the international scene and be increasingly aware of inter-sections with other policy fields.

Speaking next, **Hiroyuki Ueno** presented the Japan Foundation (JF), set up in 1972 by the government of Japan and transformed in 2003 into an independent administrative institution. Its objectives include contributing to the improvement of the international environment, international cultural exchanges and harmonious international relations with other countries. JF has branches in approximately 20 countries and also collaborates with the Japan's overseas diplomatic offices: each office submits an annual programme of activities, which JF screens on the basis of diplomatic needs, with resources being distributed consequently.

Among several fields of activity, **some activities are aimed at peace-building and mutual understanding through culture**: co-productions, cultural cooperation programmes, community-reconciliation projects (in the Balkans, for instance), projects to restore the pride of local residents (Afghanistan) and the healing of the psychological wounds inflicted by conflict (Aceh, Indonesia). JF has recently established a new office in Madrid, which provides language courses and cultural information services, and it will also aim to build partnerships with cultural institutions and organisations.

The following issues were raised in the subsequent discussion:

- ▶ **The relation between culture and trade – isn't it both a 'defensive' and an 'offensive' interest?** Everything appears to be interrelated in practice, as shown by the Cultural Cooperation

Protocol signed by the EU and the Cariforum, which integrates international development and market liberalisation elements. Trade policies often clash with cultural policies aimed at sustainable development, but certain measures in the trade sphere can also be an effective mechanism to achieve the implementation of the UNESCO Convention on the Diversity of Cultural Expressions.

- ▶ **How can one talk of cultural cooperation and diversity, on the one hand, and carry out nation-branding policies, on the other?** Isn't that incoherent? And, how is a country's internal diversity visualised when its brand is exported? These policies often involve a range of interests stemming from different governmental departments, which can be contradictory among them.
- ▶ **What place is given to minority groups, such as the Sami, in external relations?** When actions which affect them are implemented, it is important to count on their participation, analyse what benefit they can obtain from them and identify potential negative impacts.
- ▶ **What are the relations between the JF and Catalonia?** JF has collaborated with the Manga Fair, among others.

"Cultural Paradiplomacy: the Role of Sub-state Governments"

The decentralisation of powers in many policy areas as well as various processes associated with globalisation have led to an increasing importance in the role of local and regional authorities in the international arena and the development of strategies in 'paradiplomacy'. Given the pivotal role that cultural aspects hold in the definition of the identity of Catalonia and the experience gained through the years in promoting culture abroad, some authors have suggested that this should become one of the areas of specialisation ("niche diplomacy") of Catalonia's paradiplomacy. In this context, this session involved the presentation of two international experiences and provided for the discussion of the concept of "cultural paradiplomacy" and the feasibility of a Catalan strategy in this field.

This session included an initial presentation by **Martí Petit Bozzo**, a member of the international *think tank* U40 – Capacity Building Programme, who chaired the session as well. He was followed by **Colin Hicks**, Director of Cultural Services at the Québec Government Office in London; and **Yves Wantens**, Representative of the Flemish Government to Spain.

In his opening presentation, **Martí Petit Bozzo** provided a definition of the **concept of 'paradiplomacy', as a response by sub-state governments to position themselves in the global scene**, as explained by authors including Stefan Wolff and Michael Keating. Although nation-states have not disappeared as political entities or as agents in the world scene, they find themselves co-existing with international organisations and NGOs, as well as with sub-state institutions. The increasing complexity of the age of globalisation leads traditionally strong countries to feel insecure in terms of identity – meanwhile, **the traditional experience of fragility in countries such as Catalonia may place them in a good position in this new context**. Another relevant concept is that of a 'niche diplomacy': small or peripheral diplomatic powers may need to focus their efforts and resources in some sectors if they aim to achieve tangible political results. In this perspective, **Catalonia could focus its efforts on cultural paradiplomacy**.

Colin Hicks, who dedicated his presentation to the memory of Eduard Delgado ("*a remarkable Catalan, a great European and a light for many of us in the cultural field across the continent*"), started by placing the work of the Office of the Government of Québec in London in the broader context of Québec's international policy, which involves several governmental departments. Since 2004 the London Office is implementing a strategy called "Culture is Business", which aims to explore the economic relevance of Québec's cultural production. **The supply of cultural products from Québec takes advantage of the strategy aimed at releasing the national imagination and creativity which have characterised Québec's society for over half a century**. The London Office needs only to increase the level of demand and make Québec the inevitable choice.

In order to do so, aware of the limited resources and possibilities which are available, **the emphasis is placed on the relations with key policy providers, mediators and operators who can make the decisions in terms of programming, rather than with the general public**. Québec has

preferred not to open a national cultural centre in London, nor to organise specific shows or showcases; the Office prefers to move relevant audiences to good-quality events, in spaces designed for their optimum presentation. In the context of the UK, Québec's culture aims to distinguish itself on the basis of four 'signatures': the 'idea' (Québec as a conviction, a vision and a value); the 'experience' (a cultural supply which leads to intense, personal experiences: Cirque du Soleil, Les Grands Ballets Canadiens, Yann Martel, Robert Lepage, etc.); the 'knowledge' (beyond the product, stress the talents, skills and competences which sustain Québec's cultural products); and the 'author' (innovation, future-oriented brands, flexibility, dynamism).

Yet, while culture is a business for creators, for those who work in the public service, culture is politics. In this respect, Québec is fortunate that its cultural policy is cross-party, thus reducing confrontation and ensuring continued support for Québec's language and culture, through two state agencies of support. This, alongside the **simultaneous, joined-up involvement of several ministries and agencies**, contributes to the progressive strengthening of Québec's profile and reputation abroad.

On the other hand, **Yves Wantens** presented the work of the Office of the Government of Flanders in Spain, established in March 2009. The Flemish Government holds international competences for those policies, such as culture, which have been devolved to Belgium's federated entities. This allows it to sign agreements with multilateral organisations and to have its own National Commission for UNESCO. Until 1999, the Foreign Affairs Department held the responsibility for all international relations; in the cultural field, it supported a group of companies and artists who operated as 'cultural ambassadors'. Since then, each governmental department has international competences in its respective field, whereas Foreign Affairs provides a general coordinating role.

In the course of the last decade, more attention has been paid to the creative industries and the economic potential of culture. This has also had an impact on cultural diplomacy strategies, which, through special events or publications, enable Flanders to be better known. An outstanding challenge relates to improving the coherence among departments and to identify clear objectives and priorities (is it identity?, is it trade?). **Another key issue is to determine whether artists should be presented under the Flanders 'label' or they are better placed when not linked to an explicit national identity.**

Likewise, it is important to **complement outward investment with an effort made to stimulate artists, agencies and organisations to visit Flanders** – this is done in other sectors but not so much in culture. The Flemish Government is currently considering the design of a common reference framework for all activities related to cultural diplomacy and also contemplates the possibility of appointing cultural attaches to its offices abroad.

The following issues were raised in the subsequent discussion:

- ▶ **Problems and solutions in cross-departmental coordination.** In the case of Québec, almost 50 years of experience have allowed to achieve a certain degree of internal coherence and improve procedures: international competences have been entrusted to each sectorial ministry, the Ministry of Foreign Affairs undertakes a coordinating role, many cross-ministerial agreements have been signed, bilateral and multilateral working groups exist, etc. The fact that culture is one of the pillars of Québec's identity and that all political parties have reached a consensus in this field helps. Despite this, some difficulties remain. In the case of Flanders, efforts are currently being made to improve coordination and coherence between Foreign Affairs and Culture, through the exchange of information and a better management of resources.
- ▶ **The tension between economic resources**, which allow richer countries to afford a place in the international scene, **and the need for artistic and cultural credibility in the age of the Internet**, which involves autonomy and independence in creative processes. Globalisation radically modifies existing models in cultural production and consumption and also changes policy-making processes.
- ▶ **The notion of 'multi-level governance'**. Paradiplomacy should not amount only to the right for stateless nations to behave in the international sphere as if they were states. Local authorities also experience an increasing need to intervene at international level in the age of globalisation, as

proven by the Agenda 21 for culture. Beyond the coordination among departments or ministries, the integration of several tiers of government into a shared project is another fundamental issue.

"The Place of Catalan Culture in the World: Views from Within and Without"

In the current context of cultural diplomacy, aspects such as the cultural experiences of tourists visiting Catalonia, the stories told by local or visiting bloggers, or the international tours of Catalan sport teams can be as important as the actions taken by governmental representations abroad and their international visits. This is, indeed, a phenomenon common to all countries: as explained by Rod Fisher, *"the fact that many other actors are involved in international engagement can represent a challenge for any government foreign ministry that wishes to maintain a reasonably coherent national story or global image"*.

Over several sessions, the Seminar examined the images that Catalan culture distributes abroad.

The first session, consisted, through the perspective of individuals who combine views both from inside and outside of Catalonia and who, beyond their experience in the cultural sector, could contribute a more institutional and political point of view, of a series of reflections on the place of Catalan culture in the world were presented. It included contributions by **Manuel Montobbio**, Ambassador of Spain in Albania; **Dragan Klaić**, a cultural analyst based in the Netherlands, who carried out a study visit in Catalonia in the autumn of 2009; and **Meritxell Mateu i Pi**, former Minister of Foreign Affairs of Andorra and former Ambassador of Andorra at UNESCO.

The discussion was moderated by **Josep Bargalló**, Director of the Institut Ramon Llull, who referred to the session as a bridge between the first part of the Seminar, which focused on the presentation of international concepts and experiences, and the second part, which aimed at facilitating a specific analysis of developments in Catalonia in order to derive conclusions for policies in the field of cultural diplomacy. He stressed that, **in cultural diplomacy what matters are both the tools for policy-making as the aims with which the policies are made** (and, as a result, individuals operating in other institutional contexts can also share their views on cultural diplomacy and make them relevant to Catalonia) and highlighted that cultural diplomacy is based on the geographic scope of one culture, rather than the scope of one state. Cultural diplomacy activities are fundamental in the current international context, and the **aim to achieve a global presence is what distinguishes great cultures nowadays**.

In his presentation, **Manuel Montobbio** depicted a new era in the international scene, which calls for new tools for global governance, capable of combining individual and global interests, and a new diplomacy which gets over the distinction between internal and external interests. In this context, **prestige will be obtained by those more capable of providing global reflections and proposals**, and culture can contribute to creating an attractive image for others. In the traditional view of diplomats as 'translators' or 'catalysers', **cultural diplomacy can be useful in making one's culture known and in building a common "us" with others, this being linked to the notion of global governance**.

As regards the implications of these ideas for Catalonia's policies, it is worth recalling that this territory has historically placed emphasis on the defence of its identity and its culture, but it has also been able to give birth to universal figures. It is important to recognise that Catalonia is part of a State which possesses resources for an international presence, payed for by the population as a whole, and to consider what advantage can be taken of such resources. In this context, **a paradigm shift arises, which moves from 'dichotomies' to 'added values': being Catalan means promoting any given culture. But in order to build a 'soft power', promoting a culture is not enough – the way in which this is done is also important**. Finally, Montobbio referred to the role of culture in peace-building and highlighted the potential of Barcelona as a cultural capital and as the capital of the Mediterranean in this respect, by helping to build 'Mediterraneanism'.

Afterwards, **Dragan Klaić** started by recalling the important role of 'cultural diplomacy' during the Cold War and referred to the renewed centrality of this notion in the context of the challenges posed by globalisation. Several countries in Central and Eastern Europe have felt the need to disseminate their image abroad, in order to become stronger and gain credibility. They have done so by both building cultural centres and organising cultural events abroad - activities indeed proper of former times – whilst they devoted very limited resources to cultural development and cultural policies in their own countries.

According to **Klaić**, artists and cultural operators are interested in international cultural cooperation but they are not concerned with cultural diplomacy and do not want to feel used. On some occasions, they may take advantage of existing resources, out of opportunism, but this can also cause a certain friction. **Cultural diplomacy makes little sense within Europe nowadays**, and not even national cultural institutes manage to work together too easily within their EUNIC network. On the other hand, allocating resources to other regions may be meaningful, through the integration of a cultural dimension in the new European foreign policy and the setting-up of Houses of European Cultures in other countries, understood as spaces promoting cultural debate and international cooperation, managed by professionals with good intercultural skills.

Catalonia is an inspiring example for the cultural sector in Europe for a variety of reasons, from the build-up of an extensive cultural infrastructure in the democratic reconstruction period, to the ability to attract young people, through the restitution of the Catalan language in communication and cultural production and its culture-led urban regeneration. Further respect among cultural circles across Europe could be gained by making cultural infrastructure more autonomous and less dependent on politics, making the participation of Catalan cultural operators in European cultural networks easier, developing hospitality schemes for European and non-European cultural professionals to take part in co-production processes and operating as a bridge between Europe and Latin America, in activities aimed at sustaining development through culture. **The key words to inspire this work should be hospitality, mobility, solidarity and multilateral cooperation.**

Finally, **Meritxell Mateu i Pi** referred first to cultural diplomacy as 'the spiderweb of connections among states and nations and their symbolic representation in the international public space', which has accelerated in the context of globalisation, marked by the emergence of new actors. In this context, a new right of peoples could be said to exist – the people's right to the freedom of its identity, the freedom of its imaginary and the freedom of its creativity. It could also be argued that **the work of Catalonia, both through its institutions and its civil society and business community, over the last 30 years, has moved in this direction, promoting the notion of cultural diversity and pluralism**, showing respect for others and their ideas. This can also be linked to the notion of *soft power* as defined by Joseph Nye.

Soft power has also gained centrality since the bombings of September 2001 and the initiatives aimed at building bridges among civilisations. Contacts among all types of agents should be enhanced. The continued, positive cultural engagement of Catalonia through the years (as shown by Pau Casals, Ferran Adrià, sport clubs, fashion brands, researchers, etc.) follows this direction, by contributing to build bridges for dialogue, to promote cultural diversity and to reinforce the attractiveness of Catalonia. **These people-to-people exchanges should also take advantage of existing diplomatic networks and official representations** (including the representations of the governments of Catalonia and Andorra abroad, TV3's correspondents, etc.). In this way, Catalonia's cultural diplomacy can contribute, through the affirmation of its own identity, to improving the knowledge of other cultures, comparing behavioural patterns across the world, getting over differences and seeing the light where traditional diplomacy cannot provide answers.

The following issues were raised in the subsequent discussion:

- ▶ **The increase in the diversity of agents participating in cultural diplomacy** (businesses, artists, etc.). How should the relevant mechanism and tools be adapted, since they remain mostly linked to public administration?
- ▶ **The identity of Catalonia also involves being different from others, doing what other cultures would not do.** For instance, the content of Catalonia's pavilion in the Venice Biennale

was decided by an international jury, in order to address global topics. The role of public authorities should often be to establish the channels to access international markets – in the case of Catalonia, for instance, by enabling international publishers to decide what Catalan books they want to translate.

- ▶ **Cultural diplomacy is fundamental today, for all cultures.** One culture exists on the basis of its elements, but it also requires the recognition of others. It is also important to place one's own culture in relation and in dialogue with others. Cultural diplomacy is particularly fundamental for those cultures which do not possess other diplomatic tools.

"The Place of Catalan Culture in the World: Professionals' Experiences"

Another series of perspectives on the place of Catalan culture in the world was provided by cultural professionals who, given their extensive international presence, have become its cultural "ambassadors". The experience gained abroad has, in fact, placed them in a position to assess the existing mechanisms for the dissemination and promotion of Catalan culture and to compare it with the situation in other countries.

The session was structured as an open discussion, facilitated by **Nicolás Valle**, international affairs reporter at TV3. Other participants included **Ignasi Aballí**, artist and Vicepresident of the Association of Visual Artists of Catalonia (AAVC); **Calixto Bieito**, theatre and opera director and Artistic Director of Teatre Romea in Barcelona; **Enric-Palau**, Co-director of the Sónar Festival; and **Simona Škrabec**, writer and translator.

The main topics addressed in the course of the discussion were the following:

- ▶ **The dimension of Catalonia's cultural industry and its relevance for international dissemination**

Some of the participants in the panel argued that, even though the general conditions of the cultural industry and sector in Catalonia have improved, it still lags behind other countries; a stronger leadership and a clearer definition of a cultural model are needed. More effort is being put in promoting sun, football and *tapas* than culture and the arts. The challenge is to generate the conditions for artists and creativity to emerge.

However, other participants argued that there are artistic disciplines that are less dependent on a strong industry than others – yet even those which need it less, such as the visual arts, would require a certain supporting infrastructure.

A fundamental aspect in this context are the new technologies and digital media: in fields such as music, they allow to disseminate new works and to emerge from the grassroots, even for those with limited economic resources. One important factor in this respect is to be able to present stories and ideas which other societies can relate to; the existence of international offices of Catalan agencies such as ICIC and IRL makes this easier.

- ▶ **Topics which define a given culture**

Each culture has its own clichés, and to a certain extent this makes external recognition easier. Artists who travel abroad with public support should be aware that, to a certain extent, they represent their country, even if this takes place in a different manner than the 'conscious diplomacy' of political representation.

Because of this, it is important to take account of the cultural elements which one country disseminates, since this shall determine its external image. At the same time, it should be borne in mind that culture cannot single-handedly embody a nation, as this would lead to its instrumentalisation and would deprive it from its potential for criticism. It is also worth recalling

that, in art forms such as literature, none of the most translated Catalan books from the 20th century are particularly flattering towards Catalonia or its internal problems.

► **The relation between art and power, in the perspective of Catalonia's cultural diplomacy**

In countries where structures are not too solid and everyone needs to look after oneself individually, it is good that some 'spearheads' or outstanding figures emerge. In this respect, being used by the institutions may have some advantages by the cultural sector, since it allows others to realise that making a living in culture is feasible.

Culture is one of the few instruments which are available to Catalonia to make its situation visible. Institutions have realised this and are taking advantage of it. **Cultural diplomacy cannot create new figures, but it can help to reinforce what has already shown its strength.** It is also essential to strengthen the structures which can give dynamism to the cultural sectors, in areas such as artistic education, industry support or sponsorship legislation.

► **Import and export flows**

Under normal circumstances, performing or presenting one's work internationally should be seen as the consequence of success at home. Yet, possibly, some conditions are missing here, including the lack of a sufficient audience.

However, it is also true that some recent initiatives, such as Sónar, emerged with an international ambition from the beginning. **In fact, Catalonia sometimes may need more of a 'think big' attitude, an international mindset.**

The city of Barcelona is a good hook to catch the attention towards Catalan culture.

In fields such as literary translation, recent years have witnessed an emphasis exclusively on the exportation of Catalan books abroad, whereas the translation of books from other languages into Catalan has decreased.

Friday 4 December

"The Dissemination of Catalan Culture by Public Institutions"

The presentation of the diverse range of agents contributing to the international dissemination of Catalan culture today closed with the presentation of several public institutions. This session aimed to bring together existing strategies and encourage a transversal dialogue on the strategies of cultural diplomacy.

The session included presentations by **Neus Fornells**, Deputy Director of the Institut Ramon Llull; **Jordi Martí**, Councillor for Culture of the City of Barcelona; and **Joan Carles Vilalta**, General Director of Tourism of the Government of Catalonia.

The General Secretary of the Ministry of Culture and the Media of the Government of Catalonia, **Lluís Noguera**, moderated the round table. In his introduction, he stressed that the cultural dimension of international relations has gained attention in recent years, in documents such as the European Agenda for Culture and the Statute of Autonomy of Catalonia, which establishes a new set of

competences and ambitions. **Soft power is an essential resource for countries like Catalonia, given it has no other.**

Neus Fornells started her presentation with a reference to the three Catalan volunteers who had been kidnapped in Mauritania a few days earlier, wishing they would soon be able to return home safely. She went on to address the notion of 'cultural diplomacy', wondering whether it did not amount to a new name for an old topic, since all governments have always taken advantage of culture and have used it as their friendly face. Cultural diplomacy ultimately results from the interrelationship among several policies (education, economy, trade, culture, foreign affairs), which provide a basis for economic development, trade expansion and international political influence, and which in turn reinforce the cultural industry, which is essential in every nation's global strategies today.

Since the territory, language and state of a given cultural do not always coincide, national cultural institutes often take a non-governmental status and adopt a name which makes them acceptable at supranational level (e.g. Cervantes, Goethe, British Council). Likewise, the Catalan cultural export is not exactly the same as the international dissemination of Catalan language and culture. **Whereas industrial export can be done from each single territory, because each government has its own trade and industry policy and legislation, the promotion of a language and a culture require a one single body.** Achieving visibility in relevant international events is also essential (as in the cases of Frankfurt 2007 and Expolangues 2010).

Another key issue refers to the contents with which cultural diplomacy is performed: **the dissemination of one's identity can be based on tradition, but also on creativity and the ability to address global concepts**, as proven by the Catalan representation at the Venice Biennale in 2009 (a Catalan perspective on Maurice Blanchot's *The Unavowable Community*). Catalonia needs cultural diplomacy because it has not always been able to present itself in the right conditions; it has not managed to make itself understood in clear, prejudice-free terms.

To start his presentation, **Jordi Martí** stressed the new set of reflections which cultural diplomacy suggests nowadays and related them to the two traditional aims of diplomacy: building a more harmonious world and influencing others. When seeking cultural influence across the world, two strategies can be identified. Firstly, the classic approach of states, which involves promoting one's culture through the deployment of heavy structures, including embassies and national cultural institutes, a model which appears to have lost its meaning today; there is however a risk of aiming to do the same without having the same level of resources. Secondly, **another model emerges, better suited to the current context, which, on the basis of lighter structures, should take advantage of the cultural assets in one's own country and the international connectedness developed by cultural organisations**, which has increased exponentially over the last few years.

To go in this direction, all cultures should take advantage of **their cities, which gain relevance as cultural points of reference, catalysing spaces and cultural spotlights, as opposed to states** (e.g. Berlin, as opposed to Germany). Catalonia has its place in the world because it has a city with a strong projection and it should take advantage of this – no other cultural community the size of Catalonia holds such a relevant capital city. This potential is still underused.

The actions carried out by the City of Barcelona in this respect include supporting the internationalisation of cultural companies and organisations, the integration of cultural aspects in international development strategies and conflict resolution (with an impact on Barcelona itself, by addressing migration and the invitation of guest cities in cultural festivals) and the promotion of the Agenda 21 for culture. Barcelona should therefore be seen as the most powerful cultural tool which Catalonia can use for its international dissemination.

Speaking next, **Joan Carles Vilalta** first stressed that tourism, which initially emerged as a social right (paid vacation), had become an industry, with a strong economic weight, which currently amounts to 12% of Catalonia's GDP and provides 140,000 jobs. **Just as cultural diplomacy is needed outwards, an inward strategy is necessary, so as to welcome the 20 million visitors which Catalonia receives each year**, who provide a remarkable opportunity for the country to make itself understood.

Tourism needs to guarantee three levels of sustainability – environmental, social and cultural sustainability. The relation between tourism and culture can be based on identity and singularity, by stressing our specific traits and which helps us to present our story. According to a branding study focusing on the image of Catalonia among foreign tourists which Turisme de Catalunya commissioned in 2007, **culture, in broad terms (including heritage, language, food, landscape), is what tourists most appreciate in Catalonia.** Because of this, cultural tourism should be strengthened by highlighting what makes Catalonia singular, including **both its tangible and its intangible assets and looking for the interrelation among these dimensions** (as in the connection between the castles and Catharism).

In this context, the Government of Catalonia is currently preparing the setting-up of tourist welcoming and interpretation centres, the design of national routes and the publication of food guides, believing that, even if tourism is not culture, it can be the entry point to access culture. Complementing tangible heritage with intangible assets and narratives (as in the case of the 'Pyrenean Counties' route) is a useful tool, just as taking advantage of the potential of cities and presenting Barcelona as the capital of Catalonia can be. **The Mediterranean dimension should also be explored, by analysing whether Catalonia could become a model for other countries and hence contribute to bringing the peoples of the Mediterranean basin closer.**

The following issues were raised in the subsequent discussion:

- ▶ **Cooperation among institutions.** A small country should not waste its assets – collaboration among authorities and institutions is needed, but this is often overshadowed by strong rivalries or diverging working patterns, as well as the lack of time for institutions to identify synergies and share their thoughts.
- ▶ **The integration of tourism and diplomacy.** For some, tourism takes what exists and sells it as a product, whereas diplomacy aims to influence the design of narratives and reference points, thus trying to help one's own cultural assets to become part of the broader narrative. They are different aims, even if diplomatic success can help to attract tourism. Others argued that, since most tourists in Catalonia are unaware of the context which they are visiting and it is necessary to explain it, this is indeed part of cultural diplomacy.
- ▶ **The icons of Catalan culture.** A new series of symbolic references of Catalan culture, in the broad sense, is currently being designed: crafts, food, architecture, urbanism, etc. Adopting a broad, constructive view of tradition is important, whilst giving more visibility to what makes Catalonia singular and has often been concealed.
- ▶ **"Pre-diplomacy" vs "para-diplomacy".** One aim of stateless nations is to obtain a place in the international sphere, in the context of the search for a higher level of self-government, aiming to get closer to the model of states; in this respect, you may define Catalonia's strategy as the development of 'pre-diplomacy'. On the other hand, efforts are done to disseminate one's image and seduce people with means different from those of traditional diplomacy – this amounts to 'para-diplomacy'.
- ▶ **The relation between Barcelona and Catalonia.** City and country strategies can add to one another – efforts need to be made to prevent contradiction or competition between them. For some, the tension between Barcelona and Catalonia is a thing of the past, because the natural relation between them has now become accepted.
- ▶ **The relation with Spain's cultural diplomacy.** Cases such as that of Agustí Centelles' photographic archive prove the prevailing antagonism. The feeling that the Spanish state has not integrated Catalan culture as its own often arises. However, some good examples where the Cervantes Institute has helped to promote Catalan and Basque artists should be noted.
- ▶ **The design of Catalonia's cultural diplomacy.** Among other aspects, the diversity of target publics which should be seduced, the quality of products, the stability of support mechanisms and initiatives and the enhancement of international collaborations among Catalonia's most relevant institutions should be taken into account.

"The Governance of Cultural Diplomacy: Priorities for Catalonia"

The co-existence of various actors in the dissemination of culture abroad is translated also in the institutional sector. At the time when Catalonia is elaborating a new Foreign Action Plan (Pla d'Acció Exterior) which aims to foster transversality and coordination and which acknowledges the role played by both public institutions and civil society, it seems appropriate to introduce the concept of "governance" and seek a new space for interaction and definition of priorities. This last session was meant to identify a series of approaches for the future development of Catalonia in this field.

The session included a speech by the **Honourable Sr. Josep-Lluís Carod-Rovira**, the Vice-President of the Government of Catalonia. He was introduced by the **Honourable Sr. Joan Manuel Tresserras i Gaju**, the Minister of Culture and the Media, who stressed Carod-Rovira's intellectual contribution, which had helped to turn what used to be a marginal set of ideas into a central element of the current discourse on Catalanism. He also underlined that, as a politician, he had been bold enough to develop a foreign policy for Catalonia, which brings together political, economic and cultural aspects.

Josep-Lluís Carod-Rovira opened his speech by referring to the diversity of notions on 'cultural diplomacy' – some argue that this is a tool of states to impose their views; others see it as an instrument which enables discreet exchanges where politics or military action are not valid; it can also be seen as a way to retain influence over countries with which old ties used to exist; or, to put it more simply, 'soft power' amounts to the ability to exert influence.

However, none of these perspectives completely suits the Catalan situation and what Catalonia aims to achieve: **cultural diplomacy involves the aim of promoting our cultural values, that which Catalan society cherishes, without instrumentalising them.** Just as in the case of the participation in the Venice Biennale in 2009, which focused on **creativity, the fight against uniformity and for diversity, the willingness to defend and share diversity, cultural dialogue, the respect for the autonomy of the cultural world**, etc. Catalan culture already embodies these values and, therefore, to export it does not involve modifying it. **Being the way we are we already position ourselves in the world in a positive manner, as a culture which anyone can join if they wish to do so.**

This approach also has relevant economic effects: the participation in the Frankfurt Book Fair in 2007 has helped to sell Catalan books, and the quality of authors and the strength of the publishing industry need to be supported.

The visualisation of the demographic power of the Catalan language and culture and Catalonia's support for international initiatives related to diversity (Convention on the Diversity of Cultural Expressions, support to Amerindian languages, Linguamón) **also contribute to the international recognition of Catalonia and enhance its place in other forums, such as UNESCO.**

These revolutions can only be sustained if they set up a range of institutions to consolidate them: in Catalonia, such institutions include the Ramon Llull Foundation, the Patronat Catalunya-Món, IEMed, Casa Àsia, Casa Amèrica Catalunya, etc. Likewise, many specific policies are being implemented: supporting the translation of Catalan books into other languages, teaching of Catalan in foreign universities, use of the new technologies in the learning of Catalan, support to multilingualism in Catalonia's international development and peace-building policies, etc. The role of Catalonia in international development cooperation has been recognised at international level, which also makes participation in multilateral organisations easier: in fact, Catalonia has become the main sub-state government intervening in this field.

Joint projects with other cultural institutes should continue to be promoted, whereas measures should also be taken to facilitate the establishment of international institutes in Catalonia, strengthen Catalonia's participation in multilateral organisations such as UNESCO and foster the collaboration among the sectorial networks of Catalan representations abroad. **Culture need not be used, because by only exposing it, it does already generate positive effects.** There are few places in

the world which can combine linguistic diversity, co-existence, respect for freedom of religion and thought, etc. so well. Places like this are worth living in.

Conclusions

On the basis of the presentations and discussions which had taken place over the previous two days, in this session **Eduard Miralles**, President of the Interarts Foundation, put forward a set of personal concluding remarks, to include both the strong points and lacks of the Seminar, as follows:

1. **In the age of globalisation, external relations are inherent to action, to existence.** All institutions need to act locally and globally and the distinction between internal and external policy vanishes.

2. **Beyond the lack of correspondence between nations and states, cultures will seldom be national in the way they traditionally used to be:** everything is permeated by diversity. Cultural mosaics are increasingly internal, rather than external.

3. **Cultural diplomacy is as old as diplomacy, but its subject matter has changed.** Whereas in the past the arts were a companion of the empire, nowadays everything is much more complex; cultural diplomacy thus requires three elements: an external dissemination, through bilateral and multilateral channels (involvement in networks and agencies; building of a common "us" alongside others); the inclusion of culture in international development cooperation strategies (both as a resource for economic or social development as well as a specific cultural pillar of development); and the processing of memories linked to diverse migration flows.

4. **Cultural diplomacy also experiences a change as regards its agents,** as expressed through the emergence of sub-state institutions, the cultural industry, artists, NGOs, and an organised civil society, etc. This leads to several new concepts: 'paradiplomacy', 'prediplomacy', 'multi-level governance', etc. Because of this, governments need **new, more sophisticated and complex governance frameworks**, as well as new mechanisms for relational leadership, including cooperative skills.

5. *Soft power* is not only the power of those who lack *hard power*. **as culture holds an increasing geo-strategic power, soft power becomes, indeed, harder than what could have been thought of at first.** Culture can, for instance, provide a space to move, negotiate and resolve disagreements and conflicts.

6. **In a global context, territories cooperate but they also compete with one another,** not only in seeking notoriety, but also in attracting talent, investment or tourism. This is made evident by notions such as *city marketing* or *branding*. An important challenge in this respect is to balance *nation branding* (the promotion of a country) with diversity. Likewise, as the discourse on 'niche diplomacy' indicates, globalisation also provides opportunities for specialisation, also in areas such as culture, diversity or cultural cooperation.

7. Finally, **old and new tools for old and new policies can be identified:** the Convention on the Diversity of Cultural Expressions, the Agenda 21 for culture, the European Agenda for Culture, the Ibero-American Cultural Charter, etc., which present new spaces for collaboration. This should also involve a transition from country-based cultural centres to diversified centres, agencies, laboratories, observatories or initiatives such as the Houses of European Cultures. New funds and new resources need to be set up, alongside the same path which the International Fund for Cultural Diversity and the Culture and Development 'Window' in the UNDP Fund for the Millennium Development Goals are already following.

Before closing, he referred to a few other relevant issues which had been raised in the course of the Seminar, such as the importance of cities, the development of a European cultural cooperation

strategy, the potential role of Catalonia as a bridge between Europe and Latin America, etc. The diversity of topics which had been addressed reasserted the importance of holding events like the Seminar. Finally, he thanked the involvement of the institutions and professionals who had contributed to the organisation of the Seminar.

Closing session

The final words and the closing of the Seminar were entrusted to the **Honorable Sr. Joan Manuel Tresserras i Gaju**, the Minister of Culture and the Media of the Government of Catalonia, who opened his speech by thanking the persons and organisations which had taken part in the event.

Tresserras highlighted that many of the proposals raised in the course of the Seminar would allow Catalonia to take steps ahead, but it was also worth remembering that **in this field, a very well-established distribution of forces already exists**. UNESCO should accept Catalonia if its aim were to represent cultures, regardless of their political weight: to value cultures on the basis of politics is a big mistake; it is policy-making which should unfold on the basis of culture.

The decision to set up the Secretariat of the Union for the Mediterranean in Catalonia provides a relevant opportunity because, **just as with the Mediterranean, Catalonia is culturally relevant but politically unstable: Catalonia is not unavoidable, but it holds potential**. This is yet to be done. **The Mediterranean is, in fact, a historical space to be re-thought**, which can be done in different terms, by taking account of the cultural diversity which it contains.

Another challenge is to **learn to become part of a subject which is Humanity as a whole**. From a Catalan perspective, everything ought to be re-thought from scratch, because the current governance model does not benefit Catalonia. Its weakness and irrelevance can benefit Catalonia if they become opportunities; in this respect, **culture is the best starting point**. There is a potential for people from several origins to become part of a common future project, without necessarily renouncing their roots.



Annex 1

Seminar programme

Programme

Wednesday 2nd of December

4:30pm **Registration**

5:00pm **Opening of the Seminar. Speeches by:**

- ▶ M. Hble. Sr. Ernest Benach i Pascual, President of the Parliament of Catalonia
- ▶ Hble. Sr. Joan Manuel Tresserras i Gaju, Minister of Culture and the Media of the Government of Catalonia
- ▶ Mr. Valentí Sallas i Campmany, International Relations Officer, Ministry of Culture and the Media of the Government of Catalonia

5:30pm **“Public diplomacy and cultural action in times of globalisation”**

The first session of the Seminar will introduce a series of fundamental concepts concerning the role of culture in diplomatic relations and will analyse its implications in the current context. The notion of “public diplomacy”, which refers to the actions undertaken in external relations in order to reach the general public, rather than governmental authorities as in the case of traditional diplomacy, has been the object of analysis in recent years. Public diplomacy includes initiatives covering areas such as education, information, communication and culture.

In this respect, the distinction between these forms of diplomacy was directly related to the one between “hard power” and “soft power”; today, however, this distinction is being questioned. As challenges related both to security and diplomacy broaden and diversify (immigration, climate change, terrorism, etc.), human and social aspects of international relations gain relevance. Likewise, it becomes more and more difficult to introduce rigid distinctions between the internal and external dimensions of public policies and international processes.

Speakers:

- ▶ Manuel Manonelles, Director, Foundation Culture of Peace, Barcelona
- ▶ John Holden, Visiting Professor, City University; co-author of *Cultural Diplomacy* (Demos, 2007), London, United Kingdom

Moderated by:

- ▶ Mercedes Giovinazzo, Director, Interarts Foundation

6:45pm **Debate**

7:15pm **End of working sessions**

Thursday 3rd of December

10:00am **“The role of culture in the international strategies of states”**

Just as internal policies, external policies can also respond to very different purposes: beyond the support to creativity, access to culture and the protection and promotion of cultural heritage, economic and social justifications are common. Given this but also that different governmental as well public and private bodies (ministries of culture and foreign affairs, arts councils, national cultural institutes abroad, tourism promotion consortia or trusts, as well as cultural organisations with their own international connections) operate simultaneously in the international cultural field, there are quite often appeals for coordination and transversality, although not always successful.

This session will present experiences from several countries, in order to observe different models by which the cultural dimension is integrated in foreign policy strategies.

Speakers:

- ▶ Kimmo Aulake, Special Government Adviser and Deputy Head of the Cultural Exports Division, Arts Unit, Ministry of Education and Culture, Finland
- ▶ Hiroyuki Ueno, Executive Director, The Japan Foundation Madrid

Moderated by:

- ▶ Antoni Lladó Gomà-Camps, Director, Catalan Institute of Creative Industries

11:15am **Discussion**

11:45am **Break**

12:15pm **“Cultural Paradiplomacy: the Role of Subnational Governments”**

The decentralization of powers in many policy areas as well as various processes associated with globalization have led to an increasing importance in the role of local and regional authorities in the international arena. The so-called “paradiplomacy” is, as explained by Martí Petit following Wolff, *“international action independent from the “metropolitan state” self-conducted by subnational or non-central governments, to achieve their specific international interests”*.

Given the pivotal role that cultural aspects hold in the definition of the identity of Catalonia and the experience gained through the years in promoting culture abroad, some authors have suggested that this should become one of the areas of specialization (“niche diplomacy”) of Catalonia’s paradiplomacy. This session will present the concept of “cultural paradiplomacy” and will enable a debate on the feasibility of a Catalan strategy in this field. To this end, the session will also include the presentation of two international experiences.

Moderator and speaker:

- ▶ Martí Petit Bozzo, member of the international *think tank* U40 - Capacity Building Programme, launched by the German Commission for UNESCO

Presentation of experiences:

- ▶ Colin Hicks, Director of Cultural Services, Québec Government Office in London
- ▶ Yves Wantens, Representative of the Flemish Government to Spain, Madrid

1:30pm **Discussion**

2:00pm **Lunch break**

4:00pm **“The Place of Catalan Culture in the World: sights from within and from outside”**

In the current context of cultural diplomacy, aspects such as the cultural experience of tourists visiting Catalonia, the stories told by local or visiting bloggers, or the international tours of Catalan sport teams can be as important as the actions taken by governmental representations abroad or international visits. This is, indeed, a phenomenon common to all countries: as explained by Rod Fisher, *“the fact that many other actors are involved in international engagement can represent a challenge for any government foreign ministry that wishes to maintain a reasonably coherent national story or global image”*.

On the other hand, the diversity of voices that operate in this environment matches the changes experienced by Catalan culture due to factors resulting from immigration or from globalisation.

Over several sessions, the seminar will examine the images that Catalan culture distributes abroad. Firstly, a series of reflections on the place of Catalan culture in the world will be presented, through the perspective of individuals who combine views both from within and from outside Catalonia and who, beyond their experience in the cultural sector, can contribute with a more institutional and political point of view.

Speakers:

- ▶ Manuel Montobbio, Ambassador of Spain in Albania
- ▶ Dragan Klaic, cultural analyst; undertakes a study visit to Catalonia in the autumn of 2009
- ▶ Meritxell Mateu i Pi, former Minister of Foreign Affairs of Andorra and former Ambassador of Andorra at UNESCO

Moderated by:

- ▶ Josep Bargalló, Director, Institut Ramon Llull

5:15pm **Discussion**

5:30pm **Break**

6:00pm **Round table: “The place of Catalan culture in the world: experiences of professionals”**

Another series of perspectives on the place of Catalan culture in the world will be provided by some cultural professionals who, given their extensive international presence, have become sort of “ambassadors” of its culture. This experience acquired abroad in fact puts them in a position to assess the existing mechanisms for the dissemination and promotion of Catalan culture and to compare it with the situation in other countries.

This debate will also lead to the last day of the seminar, which will focus more strictly on the definition of proposals on the issue of cultural diplomacy.

Speakers:

- ▶ Ignasi Aballí, artist and Vicepresident of the Association of Visual Artist of Catalonia (AAVC)
- ▶ Calixto Bieito, theatre and opera director and Artistic Director of Teatre Romea, Barcelona
- ▶ Enric Palau, Co-Director, Sónar Festival
- ▶ Simona Škrabec, writer and translator

Moderated by:

- ▶ Nicolás Valle, international affairs reporter, TV3

7:00pm **Discussion**

7:30pm **End of working sessions**

Friday 4th of December

10:00am **“The dissemination of Catalan culture by public institutions”**

The presentation of the diverse range of agents contributing to the international dissemination of Catalan culture today will close with the presentation of several public institutions. This session will help bring together existing strategies and encourage a transversal dialogue on the strategies of cultural diplomacy.

Speakers:

- ▶ Neus Fornells, Deputy Director, Institut Ramon Llull
- ▶ Jordi Martí, Delegate of Culture, Barcelona City Council
- ▶ Joan Carles Vilalta, General Director of Tourism, Government of Catalonia

Moderated by:

- ▶ Lluís Noguera, General Secretary of Ministry of Culture and the Media, Government of Catalonia

11:30am **Discussion**

12:00am **Break**

12:30pm **“The governance of cultural diplomacy: priorities for Catalonia”**

The co-existence of various actors in the dissemination of culture abroad is translated also in the institutional sector. At the time when Catalonia is elaborating a new Foreign Policy Strategy (Pla d'Acció Exterior) which aims to foster transversality and coordination and which acknowledges the role played by both public institutions and civil society, it seems appropriate to introduce the concept of “governance” and seek a new space for interaction and definition of priorities. This last session is meant to identify a series of approaches for the future development of Catalonia in this field.

Speaker:

- ▶ Hble. Sr. Josep-Lluís Carod-Rovira, Vice-President of the Government of Catalonia

**LA DIPLOMÀCIA CULTURAL:
REFLEXIONS I PROPOSTES DES DE CATALUNYA**

Seminari internacional

Barcelona, 2-4 de desembre de 2009

1:15pm **Debate**

1:45pm **Conclusions**

Summary by Eduard Miralles, President of the Interarts Foundation

2:00pm **Closing**

Intervention by:

- ▶ Hble. Sr. Joan Manuel Tresserras i Gaju, Minister of Culture and the Media, Government of Catalonia



Annex 2

Speakers' biographies

List of speakers and moderators (in alphabetical order)

IGNASI ABALLÍ

Artist and Vicepresident of the Association of Visual Artists of Catalonia (AAVC)

He has a degree in Fine Art from the University of Barcelona. He has been the subject of several individual exhibitions in Catalonia, Spain and other countries (UK, Germany, Portugal, France, etc.) and has also taken part in many collective exhibitions. He is currently the vicepresident of the Association of Visual Artists of Catalonia (AAVC), which he had chaired between 2005 and 2008. His work often derives from a methodology based on the collection, storage and classification of diverse materials, in order to present a reflection on the process of creativity, the integration of everyday materials in creativity, etc.

KIMMO AULAKE

Special Government Adviser, Deputy Head of Division, Cultural Export Division, Arts Unit, Ministry of Education and Culture

Kimmo Aulake is currently in charge of the Arts Unit and Deputy Head of the Cultural Export Division of the Finnish Ministry of Education and Culture. Among other duties, he chairs the Working Group on the WTO at the Finnish Ministry of Education and Culture; he is the Secretary General of the Ministerial Steering Group for Cultural Exports; and chair of the Task Force on CultureWatchEurope of the Culture Committee of the Council of Europe. Previous positions include Special Adviser, Ministry of Education, International Affairs; Policy Adviser, Council of Europe, Cultural Policy and Action Division; and Special Adviser, European Commission, DG X. He is graduate of Master of Arts in Political Science, University of Helsinki.

JOSEP BARGALLÓ

Director, Institut Ramon Llull

Since December 2006 he is the director of the Institut Ramon Llull, an international body for the promotion of Catalan language and culture. He had previously been, among other posts, the Minister of Education of the Government of Catalonia (2003-2004) and the First Minister and head of the Presidential Department (2004-06). He has also been a member of the Parliament of Catalonia (1992-2003 and 2006) and a councillor of the town of Torredembarra (1995-2003). He has a degree in Catalan Language and Literature and is a senior secondary-education teacher. He has worked in the field of publishing and contributed to several printed and audiovisual media.

M. Hble. Sr. ERNEST BENACH i PASCUAL

President of the Parliament of Catalonia

He is the President of the Parliament of Catalonia since 2003. Previously he had been second secretary to the Parliament (1999-2003). Councillor of the City of Reus (1987-2001), where he held the post of first deputy mayor and councillor for Culture, Sports and Youth (1987-1991), fifth deputy mayor (1991-1995), councillor for Linguistic Policy (1995-1999) and first deputy mayor and councillor for the Information Society (1999-2001). He is a civil servant of the Catalan Government. He has published, alongside other authors, the books *República catalana* and *Educar en política*. He has collaborated in a number of newspapers and media and has been involved in a wide range of non-profit organisations and associations.

CALIXTO BIEITO

Theatre and opera director and Artistic Director of Teatre Romea, Barcelona

Born in Miranda de Ebro, he lives in Barcelona since he was 15. Since 1999 he is the artistic director of Teatre Romea, while directing opera, theatre and zarzuela productions across the world. He also teaches theatre direction and performance in Europe. He started working in professional theatre at the Teatre Principal in Vilanova i la Geltrú, and later in Barcelona. In 1992 he moved to Paris, to work at L'Odéon alongside Lluís Pasqual, and he later toured South America. In 1995 Focus started producing his theatre productions, one of which –*La verbena de la Paloma*– enabled him to take part in the Edinburgh Festival in 1997. This production, alongside *La vida es sueño*, proved a turning point in his career.

Hble. Sr. JOSEP-LLUÍS CAROD-ROVIRA

Vice-President of the Government of Catalonia

He holds the post of Vice-President of the Government of Catalonia since 2006. He had previously been First Minister of the Government of Catalonia (2003-04). He is a member of the Parliament of Catalonia, on behalf of ERC, since 1988. He has a degree in Catalan Philology from the University of Barcelona. He was a professor at the University School of Tarragona (1976-82), a senior officer in Linguistic Planning at the Government of Catalonia (1981-88), professor and vice-president of the Catalan Summer University (1986-95) and the head of the Cultural Territorial Services of the Government of Catalonia in Tarragona (1982-84). He has been actively involved in many non-profit organisations and associations in the cultural field.

NEUS FORNELLS

Deputy Director, Institut Ramon Llull

Since December 2006 she is the Deputy Director of Institut Ramon Llull. Prior to this she had been the head of the cabinet of the First Minister and the Head of the Presidential Department of the Government of Catalonia (2004-06), the Coordinator of Communications and Civic Relations of the Town Hall of Vilanova i la Geltrú (1999-2004) and an advisor to the Parliamentary Group of ERC in the Parliament of Catalonia (1989-99). She studied Journalism at the Faculty of Information Sciences of the Autonomous University of Barcelona (UAB).

MERCEDES GIOVINAZZO

Director, Interarts Foundation, Barcelona

She is the director of the Interarts Foundation since 2005. Since June 2008 she is president of the "Access to culture" Platform set up by the Directorate-General for Education and Culture of the European Commission in the framework of the 'structured dialogue' with civil society foreseen by the "European Agenda for Culture". Since October 2008, she is also the Chair of the Executive Committee of Culture Action Europe, the European network of cultural organisations. Previously, she had been Director of Services and Deputy Director of Customer Services at the Universal Forum of Cultures – Barcelona 2004; and Administrator at the Division of Culture and Cultural and Natural Heritage of the Council of Europe. She holds a degree (Laurea) in Archaeology from the Università degli Studi "La Sapienza", Rome, Italy and a Master's Degree in Arts Management from the École Supérieure de Commerce de Dijon, France.

COLIN HICKS

Director of Cultural Services, Québec Government Office in London

Since 1992 he is the Director of Cultural Services of the Québec Government Office in London. The Office exists to develop strong local partnership projects in order to, among others, promote the contemporary image of Québec in the UK, Ireland and the Nordic Countries through its cultural products, personalities and skills; and seize market share for Québec cultural products and skills in all the fields of the arts, heritage and the creative industries. Prior to this, he had served as Deputy Director of the South East Arts Board in SE England and had taken part in several initiatives of political theatre, community theatre and theatre-in-education, as well as setting up a new training course in political theatre at the Rose Bruford College in London and being the artistic director of the Albany Empire in Deptford, a multicultural project in the urban heartlands of London. He also spent five years in South West France, working on cultural training projects with disadvantaged populations.

JOHN HOLDEN

Visiting Professor, City University; co-author of Cultural Diplomacy (Demos, 2007), London, UK

John Holden was previously Head of Culture at Demos and is a Visiting Professor at City University. He has Masters Degrees in law and art history and his main professional interest is in the development of people and organisations in the cultural sector. He has been involved in numerous major projects across the sector, from libraries to music to heritage, and has worked with many organisations both large and small. He was a principal organiser of the influential *Valuing Culture* conference in June 2003, and has developed a theme of work around the topic of cultural value. He has spoken at many conferences in the UK, and also in Finland, the U.S., Australia and New Zealand.

DRAGAN KLAIC

Cultural analyst; he undertakes a study visit in Catalonia in the autumn of 2009

A theatre scholar and cultural analyst, Dragan Klaic serves as a Permanent Fellow of the Felix Meritis Foundation in Amsterdam and lectures Arts and Cultural Policy at the University of Leiden (Netherlands) and the Central European University (Budapest). He is lecturing widely at the universities, speaking at conferences and symposia and serving as advisor, editor, columnist, researcher and trainer in a range of fields including contemporary performing arts, European cultural policies, strategies of cultural development and international cultural cooperation, interculturalism and cultural memory. Among several posts, he has led the Theater Instituut Nederland and been the President of the European Forum for the Arts and Heritage. In the autumn of 2009, he carries out a research and study visit at the Interarts Foundation, with the support of the Ministry of Culture and the Media of the Government of Catalonia. He was educated in Dramaturgy in Belgrade and obtained a doctorate in Theatre History and Dramatic Criticism from Yale University.

ANTONI LLADÓ GOMÀ-CAMPS

Director, Catalan Institute of the Cultural Industries

He is the director of the Catalan Institute of the Cultural Industries since 2007. He holds degrees in Law and in Economics, for which he obtained the Extraordinary Award of the Degree. After spending a few years as a lecturer at the Department of Business Economics of the Autonomous University of Barcelona, he moved to independent consultancy on behalf of a range of public and private organisations, covering issues in general and applied economics. He is the author and co-author of several publications in the field of economics and territorial development. The core of his activity as a consultant has focused in the area of industrial economy, both by carrying out diagnoses and by developing sectorial action plans in a diverse range of areas.

MANUEL MANONELLES

Director, Office of Barcelona, Culture of Peace Foundation

Since June 2005 he is Director of the Office of Barcelona of the Culture of Peace Foundation. He is also co-responsible for coordinating the programme and the publication of the *Global Report on the Culture of Peace*, as well as other programmes and activities at international and local level, including "The Culture of Peace in the United Nations" and "Intercultural and Interreligious Dialogue and the Alliance of Civilizations". From July 2005 to December 2006 was Special Adviser to the co-President of the UN High Level Group (HLG) for the Alliance of Civilizations. From September 1999 to July 2007, he was Deputy Coordinator of the Secretariat of the World Forum of Civil Society Networks and oversaw the area of political affairs, relations with intergovernmental organizations and NGOs, as well as the strategic development of the Global Campaign to Reform the International Institutions. He was also a member of the International Council of the World Social Forum (2003-2007).

JORDI MARTÍ

Delegate of Culture, Barcelona City Council

Jordi Martí is the Councillor for Culture of the City of Barcelona and the Chair of the Committee on Culture of United Cities and Local Governments (Agenda 21 for culture) since June 2007. He had previously held the post of Deputy Director – General Manager of CCCB (2004-2006) and Director – General Manager of the Institute of Culture of the City of Barcelona (1999-2003 and 2005-2006). He has lectured at the University Pompeu Fabra, the University of Barcelona (UB), the University Ramon Llull and the University of Salamanca and has also made presentations at international seminars and congresses on cultural policy and management in Spain, Brazil, Panama, Costa Rica, Argentina and Uruguay. He holds a degree in Educational Sciences (UB) and further education degrees in cultural management from UB and ESADE.

MERITXELL MATEU I PI

Former minister of Foreign Affairs of Andorra and former Ambassador of Andorra at UNESCO

Between 2007 and 2009 she was the Minister of Foreign Affairs of Andorra. She had previously been Minister of Housing, Youth, Higher Education and Research (2005-06) and Minister of Housing, Higher Education and Research and spokesperson of the Government (2006-07). She has also been Ambassador of Andorra in France, Belgium, the Netherlands, Luxembourg, Germany, Denmark and Slovenia, as well as the Ambassador at the EU, the Council of Europe and UNESCO. She holds degrees in Human Sciences (History) from the University Paul Valéry in Montpellier and in International Relations from the Institute for the Study of International Relations in Paris and a Certificate of Completion in External Relations of the EU from the Free University of Brussels and Michigan State University.

EDUARD MIRALLES

President of the Interarts Foundation

Since 2008 he chairs the Board of the Interarts Foundation. He also works as an advisor for cultural relations at the Department of International Relations of the Diputació de Barcelona. Among his previous duties, he was involved in the setting-up of the network of cultural and community centres in the City of Barcelona and held several posts at the Centre of Cultural Studies and Resources (CERC) of the Diputació de Barcelona (Provincial Council), which he directed between 1996 and 2004. He directed four editions (1996-2002) of the Diputació de Barcelona's biennial *Interacció* conference, covering cultural policies, local development and intercultural relations, among other topics. He has a degree in Romanic Languages (University of Barcelona).

MANUEL MONTOBBIO

Ambassador of Spain in Albania

A Diplomat since 1987, he is currently the Ambassador of Spain in Albania. Prior to this he had held, among other positions at the Ministry of Foreign Affairs and Cooperation of Spain, Ambassador Ad Large, responsible of the Action Plan for the promotion of Spanish presence in International Organisations as well as for the Universal Forum of Cultures Barcelona 2004; Director of the Cabinet of the Secretary of State for Foreign Affairs; and Director of the Planning and Evaluation Office of the Secretary of State for Cooperation. He has also been posted to several Embassies. He holds degrees in Law and Economics (University of Barcelona) and a PhD in Political Science (Autonomous University of Barcelona) and has authored several publications on peace processes, international and intercultural relations, political transitions and comparative politics.

LLUÍS NOGUERA

General Secretary, Ministry of Culture and the Media, Government of Catalonia

He is the General Secretary of Culture and the Media of the Government of Catalonia since November 2006. Prior to this he had been a councillor of the Town Hall of La Garriga (1991-95), the Head of the Area of Culture and Youth at the City Hall of Granollers (1999-2004), Deputy Director of Artistic Cooperation within the Directorate-General for Cultural Cooperation of the Ministry of Culture of Catalonia (2004) and the coordinator of the Factory of Arts project in Granollers (2004-06). He has also been the secretary of the Association of Cultural Managers of Catalonia. He has a degree in Philosophy from the Autonomous University of Barcelona (UAB), a Master's Degree in Cultural Management and a Postgraduate Diploma in Management and Administration of the Educational System.

ENRIC PALAU

Co-Director, Sónar Festival

Co-Director and founder of Advanced Music, the company behind Sónar, he is also in charge of the programming of the festival. A musician closely involved in technology and experimentation. Alongside Sergio Caballero, one of his business partners, he has worked in studio and onstage with other Catalan artists. He has also been a member of music bands Hidraulics and Jumo. Along with Sergio Caballero and Ricard Robles, he set up Sónar in 1994. The festival has become a world-renowned event in the field of electronic music and new media, which attracts over 75,000 people every year. The Sónar label has crossed borders and, since 2002, has visited London, Frankfurt, Sao Paulo, Tokyo, Buenos Aires, New York and Seoul, among others, in a variety of formats.

MARTÍ PETIT BOZZO

Member of the international think tank U40 – Capacity Building Programme

He is a member of the U40 expert group on cultural diversity, an international initiative launched by the German Commission for UNESCO. In 2008 he obtained a PhD at the Ramon Llull University, with a thesis which examines the potential of 'cultural paradiplomacy' in Catalonia in the context of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions and the policies for the promotion of cultural diversity. He has lectured at the Faculty of Communication Sciences of UAB. In the professional sphere, since late 2001 he works at the Audiovisual Council of Catalonia (CAC), where he has been in charge of several duties in research and international relations, as well as being in charge of the academic journal *Quaderns del CAC*.

SIMONA ŠKRABEC

Writer and translator

She obtained a degree in Comparative Literature and German Language from the University of Ljubljana in 2004 and a PhD from UAB in 2002, with a thesis on the frameworks of identity in Central Europe. She lives in Barcelona since 1992. Her research focuses on the European literature of the 20th century and considers the relation of literary works with the building of identity and the memory of the past. She is the author of a number of books, including *L'estirp de la solitud* (2002, Josep Carner Award, Theory of Literature), which analyses how the tragic meaning of Greek tragedies has influenced history up to fiction literature in the 20th century, and *L'atzar de la lluita* (2005), which focuses on the concept of Central Europe. Alongside Arnau Pons she has coordinated an extensive research project on the relations between German and Catalan cultures, which has been published, entitled *Carrers de frontera* (2007-2008). She has translated the works of several Catalan authors into Slovenian and works from Slovenian and Serbian authors into Catalan. She is in charge of the Catalan PEN's website focusing on literary translation.

Hble. Sr. JOAN MANUEL TRESSERRAS i GAJU

Minister of Culture and the Media of the Government of Catalonia

Since 2006 he is the Minister of Culture and the Media of the Government of Catalonia. He holds a PhD in Information Sciences. He has lectured at the Department of Journalism and Communication Sciences of the Autonomous University of Barcelona (UAB), specialising in the history of communication, analysis of the Information Society, the study of cultural industries and mass culture. He was the director of the Department of Journalism and Communication Sciences of the UAB (1991-1993) and coordinator of the degree in Journalism at the UAB (1997-1999). He has also been a member of the Governing Board of the Catalan Broadcasting Corporation (2000) and an executive member of the Catalan Audiovisual Council, in charge of research, studies and publications (2000-2006).

HIROYUKI UENO

Acting Director, The Japan Foundation, Madrid

Since 2009 he is Acting Director of the Madrid branch of the Japan foundation. This organisation has a mandate of the Japanese government to promote international cultural exchange. He had previously been Deputy Director in the Division of Overseas Offices of the Japan Foundation and held several other positions within this organisation. He has also been the first secretary to the Embassy of Japan in Russia (2005-08) and director of the Centre of Japanese Language at the Japan Foundation in Sao Paulo (1994-98). He graduated in Western History at the University of Aoyama-Gakuin, Japan.

NICOLÁS VALLE

International affairs reporter, TV3

He has a degree in Journalism from UAB and has worked as an international affairs correspondent at TV3 since 1990. He had previously worked in the same area at the newspaper *Avui*. He has covered several armed conflicts, including the Algerian civil war (1994), the Balcanic crises (1994-99), the war in Afghanistan (2001), the Israeli attack of Lebanon (2006) and the Russian attack in Georgia (2008). For over 10 years he has travelled across Africa, an experience which he recalled in his book *Ubuntu, estimada terra africana* (2008). He combines his job with academic duties, lecturing on War Journalism at the Autonomous University of Barcelona and Pompeu Fabra University.

JOAN CARLES VILALTA

General Director of Tourism, Government of Catalonia

He holds the post of General Director of Tourism within the Ministry of Innovation, Universities and Business of the Government of Catalonia since 2007. He had previously been the head of the Area of Tourism Planning within the General Directorate for Tourism, a role in which he took part in the drawing of Catalonia's Tourism Strategy 2005-10. Among other duties, he has also been in charge of the Administrative Management of Monuments at the Directorate General for Cultural Heritage of the Ministry of Culture and has actively taken part in business projects in the field of cultural tourism. He has a degree in History from the University of Barcelona and has also studied Law.

YVES WANTENS

Representative of the Flemish Government to Spain, Madrid

Since 2008 he holds the post of representative of the Government of Flanders in Spain. In the context of his diplomatic career, he had previously been the representative of the Government of Flanders in Southern Africa (South Africa, Malawi, Mozambique, Botswana, 1999-2008). He has also worked as coordinator of development projects in several African countries: South Africa (1994-99) and Zaire, South Africa and Somalia (1991-94). He studied Economics at the University of Leuven.



Annex 3

List of Participants

**LA DIPLOMÀCIA CULTURAL:
REFLEXIONS I PROPOSTES DES DE CATALUNYA**

Seminari internacional

Barcelona, 2-4 de desembre de 2009

Nº	Name	Surname	Organisation	Position
1	Ignasi	Aballí	Associació d'Artistes Visuals de Catalunya	Vicepresident
2	Joan	Abellà Barril	MACBA	Gerent
3	Tania	Adam	CEA-Intermón Oxfam	Coordinadora de projectes
4	David	Agustí Belart	DCmC	Responsable àrea de Suport Tècnic
5	Paloma	Alba Urtasun		
6	Nadine	Alber	Reactable Systems S.L.	Sales Dept.- Museus
7	Susana	Alonso Argul	Re-Crea Accions Culturals S.L.	Directora
8	Eduard	Arderiu	Associació Terrossos	Gerent
9	Sandija	Auermane	Society Integration Fund of Latvia	Project manager
10	Kimmo	Aulake	Ministeri d'Educació i Cultura de Finlàndia	Assessor especial i subdirector Divisió d'Exportació Cultural
11	Jordi	Baltà	Fundació Interarts	Coordinador de projectes
12	Paulina	Ballbé i Carles		
13	Josep Manuel	Barberà	Patronat Catalunya Món	Director
14	Josep	Bargalló	Institut Ramon Llull	Director
15	Laura	Batllori Rodrigo	Màster Gestió Cultural UOC	Estudiant
16	Ernest	Benach i Pascual	Parlament de Catalunya	President
17	Francesc	Benlliure		
18	Calixto	Bieito	Teatre Romea de Barcelona	Director artístic
19	Teresa	Blanch Bofill	Museu-Arxiu Tomàs Balvey de Cardedeu	Directora
20	Lourdes	Borrell Moreno	Ajuntament de Sant Feliu de Llobregat	Segona Tinent d'Alcalde i Regidora de Cultura
21	Imma	Bové Aymami		Autònom
22	Jusèp	Boya i Busquet	DCmC-Direcció General del Patrimoni Cultural	Responsable de projecte
23	Tania	Brenlle	Serveis de l'Espectacle Focus S.A.	Cap de l'Àrea de Teatres
24	Maria - Jesus	Bronchal	Ministère des Relations internationales	Attachée aux Affair. Instit. et cult./Off.de Q.
25	Yrene	Bueno i López	Museu Nacional d'Art de Catalunya	Departament de Comunicació
26	Oriol	Caba Asensio	El Tigre de Sibèria	Director
27	Rafael	Caballeria	Afers Exteriors i Coop. - Comunitats Catalanes a l'Exterior	Responsable

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Nº	Name	Surname	Organisation	Position
28	Beatriu	Cajal Blasco	DCmC	
29	Erika	Canalejo del Olmo	Afers Exteriors i Coop. - DG Relacions Internacionals	Secretària direcció
30	Josep-Lluís	Carod-Rovira	Generalitat de Catalunya	Vicepresident del Govern
31	Montserrat	Casnovas Olivares		
32	Carlota	Castello Molia		
33	Xavier	Cester Vidal	ICIC - Àrea Promoció Internacional	Tècnic de l'Àrea de Promoció
34	Mireia	Cirera Hidalgo	Federació d'Entitats Llatinoamericanes de Cat.	Coordinadora de Cultura i Cooperació
35	Anna	Corominas	DCmC	Àrea de Relacions Internacionals
36	Àngel	Cortadelles	Afers Exteriors i Coop. - DG Relacions Internacionals	Director general
37	Maria	Cortés Jordana		Gestió musical
38	Amélie	Côté	Universitat de Barcelona	Estudiant (gestió cultural, relacions internacionals)
39	Miguel	Cruz	Unió de Músics de Catalunya	Secretari
40	Marina	Cuní	IBEI	Estudiant
41	Maite	Cusó Colorado	Diputació Barcelona - Centre Estudis i Recursos Culturals	Col·laboradora CERC
42	Danielle-Claude	Chartré	MCCCF/Québec	Sous-ministre adjointe à l'action territoriale
43	Elena	de Alós	Fundació Interarts	Assistent de projectes
44	Aline	de Castro	Fundació Interarts	Assistent de projectes
45	Maria	de Marías	LIVEMEDIA	Directora
46	Cristina	Domingo i Cristina	Delegació del Govern a França	Responsable de relacions institucionals
47	Pepa	Domingo Puig	Fundació Catalana de l'Esplai	Patrona
48	Laura	Domínguez Cando	UB-Gestió cultural	Estudiant
49	Ignasi	Doñate	Afers Exteriors i Coop - DG Projectió Intl Orgs Catalanes	Director general
50	Eduardo	Duarte Yañez		
51	Nella	Escala	Associació Cultural Tresesferas	Presidenta
52	Patricia	Estévez Jimenez	UAB	Estudiant doctorat
53	Anna	Falguera	DCmC - DG Cooperació Cultural	Directora general
54	Montserrat	Faura i Salvador	Aula de Música Popular i Tradicional	Direcció
55	Roser	Ferrer Castillo	Servei d'Arqueologia	Administrativa

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Nº	Name	Surname	Organisation	Position
56	Claude	Fleury	Ministère des relations Internationales Quebec	Director Bureau de Québec à Barcelone
57	Josep	Font Sentias	DCmC	Anella Cultural
58	Neus	Fornells	Institut Ramon Llull	Directora adjunta
59	Victor	Fraile	UB-Gestió cultural	Estudiant
60	Montse	Galí	Consultoria Galí-Muñoz	Socio-fundadora
61	Agnés	Gallifa	Fundació Antoni Tàpies	Relacions Externes i Comunicació
62	Carme	Gassó Ramiro	DCmC - DG del Patrimoni Cultural	Coord. Informatiu Museus i Gestió del Fons d'Arts
63	Gemma	Gil		
64	Lidia	Gimenez	Serveis de l'Espectacle Focus S.A.	Relacions Internacionals
65	Mercedes	Giovinazzo	Fundació Interarts	Directora
66	Josep	Giralt i Balagueró	Institut Europeu de la Mediterrània (IEMed)	Director de Activitats Culturals
67	Antoni Lladó	Gomà-Camps	Institut Català de les Indústries Culturals	Director
68	Laura	Gómez Bustos	Universitat de Barcelona	Professora associada
69	Sabela	Guevara		
70	Elisabet	Guillemat	Afers Exteriors i Coop - DG Relacions Internacionals	Responsable Organismes Multilaterals
71	Santiago	Guillen	FUSIC	President
72	Gigi	Guizzo	ITD	Coordinadora de projecte
73	Marion	Haase	Goethe-Institut Barcelona	Directora
74	Norma	Hernández	Fomento Cultural Banamex	Líder de projecte
75	Evelyn	Herrera		
76	Colin	Hicks	Representació Quebec a Londres	Director Serveis Culturals
77	John	Holden	City University	Professor
78	Teresa	Iglesias Casals	Autònoma	Gestora cultural
79	Dragan	Klaic	Felix Meritis Foundation	Permanent Fellow
80	Ramona	Laczko	Fundació Interarts	Assistent de projectes
81	Michel	Lafleur	MCCCCF/Québec	Director
82	Sharon	Lomanno		freelancer
83	Carina	Lopes	Fundació Interarts	Assistent de projectes

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Nº	Name	Surname	Organisation	Position
84	Josefina	López Vera	Ajuntament de Sitges	Responsable Gestió Cultural
85	Carolina	Luna	Istituto Europeo di Design	Coordinadora Arts Visuals
86	Xavier	Llovera Massana	Entitat Autònoma Museus d'Arqueologia	Director
87	Montserrat	Macià i Gou	Museu de Lleida: diocesà i comarcal	Directora
88	Rut	Macias Pascuet	DCmC - Servei Patrimoni Arquitectònic	
89	Graciela	Magán Gutiérrez	Asociació de Codesenvolupament WINAY	Presidenta
90	Manuel	Manonelles	Fundació Cultura de Paz	Director Oficina Barcelona
91	Alejandro	Manzano	Universitat de Barcelona	Investigador i consultor
92	María	Margotán		
93	Costa	Maria	Vila de Perpinyà	Cap de cultura
94	Linda	Marie	Ministère des relations Internationales Quebec	Stagiaire aux affaires culturelles
95	Jordi	Martí	Institut de Cultura de Barcelona (ICUB)	Delegat Cultura Ajuntament de Barcelona
96	Maria Fernanda	Martinez	Conservatori del Liceu	
97	Raul	Matalí Arteta		
98	Meritxell	Mateu i Pi		
99	Sarah	Mecredy	Universitat Internacional Catalunya / Anella Cultural	Estudiant en pràctiques (gestió cultural)
100	Boris	Meggiorin	DCmC	Àrea de Relacions Internacionals
101	Francesca	Minguella	pARTnerS España	Presidenta
102	Eduard	Miralles	Fundació Interarts	President
103	Enric	Miró Barreda	Itinere - Serveis Educatius sl	Cap de projectes
104	Josep	Missé Ferran	DCmC	Cap del Gabinet Tècnic
105	Isa	Moll	ESADE	Investigadora senior càtedra gest. del diseño
106	Jordi	Montaña	ESADE	director càtedra esade de gestión del diseño
107	Ares	Montardit	Afers Exteriors i Coop. - DG Relacions Internacionals	Tècnica Europa
108	Konstanze	Müller		Producció Events Culturals
109	Gemma	Nadal Pros	Palau de la Música Catalana	Departament Internacional
110	Rosa	Navarro	Patronat Catalunya Món	Tècnica
111	Lluís	Noguera	DCmC	Secretari general

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Nº	Name	Surname	Organisation	Position
112	Jordi	Nogués Rovira	DCmC - Servei Museus i Protecció Béns Mobles	Responsable Servei Atenció Museus Girona
113	Maria del Mar	Novell Puig	Secretaria de Política Lingüística	Tècnica
114	Vera	Novoss	Museu dels Gats	
115	Mar	Padilla	CCCB	Directora de Comunicació
116	Enric	Palau	Festival Sónar	Codirector
117	Marta	Palos	Afers Exteriors i Coop. DG Projectió Intl Orgs. Catalanes	Tècnica
118	Mónica	Parera Biosca	mpb · coordinació cultural	Directora
119	Jordi	Pascual i Ruiz	Institut de Cultura de Barcelona (ICUB)	Relacions internacionals
120	Marta Maria	Peinador Aguado		
121	Ma. Teresa	Pérez Testor	CCCB	Relacions Públiques
122	Martí	Petit Bozzo		U-40 Fellow
123	Isabella	Petith	British Council Barcelona	Creativity and Society Projects Manager
124	Marta	Plans Civill		
125	Joan Pere	Plaza i Font	UAB	Grup Recerca sobre Governança Multinivell a la UE
126	Anna	Poderoso Martin		
127	Hanna	Podolska	Consolat General de Polònia a Barcelona	Agregada de promoció i cultura
128	Litharenia	Polychronopoulou	Museu de la Ciència i de la Tècnica de Catalunya	Freelance/l'Àrea de Conservació i Restaur.
129	Àngels	Ponsa i Roca	Ajuntament de Sant Quirze del Vallès	Tinent d'Alcalde de Cultura i Economia
130	Max	Porta	FAD	Coordinador Terminal B
131	Iztok	Potokar	Afers Exteriors i Coop. - DG Relacions Internacionals	Becari
132	Amelia	Poveda Irles		Llicenciada Publicitat i RRPP, estudiant sup. dansa clàssica
133	Mari Àngels	Prats	Patronat Catalunya Món	Cap de l'Àrea de Prospectiva
134	Toni	Ramon	Ateneu Santcugatenc	Relacions Institucionals
135	Núria	Riambau Virgili	Universitat de Barcelona	Estudiant M.Gestió Cultural
136	Maria Elena	Rodríguez Sánchez	Taller de cultura,folklore y arte TAKILLAQTA	Presidenta
137	Elna	Roig Madorran	Afers Exteriors i Coop. - DG Relacions Internacionals	Tècnica Coop Transfronterera i Europa
138	Aina	Roig Madorran	Diputació Bcn - Centre d'Estudis i Recursos Culturals (CERC)	Tècnica de cultura
139	Aurora	Rosales Navarro	Centro Dramático Nacional	Directora adjunta

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Nº	Name	Surname	Organisation	Position
140	Magdalena	Rosell	Ajuntament Lleida - Institut Mpal. Acció Cultural (IMAC)	Cap de Servei Cultura
141	Claudia	Rosignoli	Fundació Interarts	Assistent de projectes
142	Sònia	Roura Valls		Gestora cultural independent
143	Montse	Sabartés	DCmC	Àrea de Relacions Internacionals
144	Francesc	Sala i Pascual	DCmC	Cap de l'Oficina de Planificació Estratègica
145	Mireia	Salvador i Branera	A Portada	Cap de gestió Cultural
146	Valentí	Sallas i Campmany	DCmC	Responsable de Relacions Internacionals
147	Elisabet	Samarra Gallego	Secretaria Política Lingüística	Responsable Àrea Coordinació i Afers Parlamentaris
148	Asela	Sánchez López	FEDELATINA	Coordinació de Projectes
149	Elvira	Sánchez Mateos	Casa Àsia	Coordinadora General Tècnica
150	Cristina	Sanchis	DCmC	Tècnica de Relacions Internacionals
151	Jose M ^a	Sanchis Perales	Orquestra Simfònica de Barcelona/UIB	Admin. artística- Professor de producció
152	Gerard	Segú	Patronat Catalunya Món	Tècnic
153	Ignasi	Seguí Arnau		
154	Onno	Seroo	UNESCOCAT	Coordinador de programes
155	Simona	Skrabec		Escriptora i traductora
156	Katarzyna	Smigielska	Serveis de l'Espectacle Focus S.A.	Assistent Relacions Internacionals
157	Daniel	Solé i Lladós	DCmC	Subdirector General de Museus
158	Meritxell	Soler González	Travelling Films	Direcció
159	Jordi	Soler i Martí	Creable	
160	Elisa	Speranza	Unió internacional d'artistes de carrer, pintors de La Rambla	Secretària
161	Max	Sunyer	Unió de Músics de Catalunya	Vicepresident
162	Albert	Tarragó Royo	Unió Intl Artistes Plàstics de Carrer – Pintors de la Rambla	President
163	Anita	Töppen		Estudiant
164	Sergi	Torres	Museu Nacional d'Art de Catalunya	Cap de Comunicació
165	Amàlia	Torres Llorens	IBEI	Estudiant
166	Joan Manuel	Tresserras i Gaju	Generalitat de Catalunya	Conseller de Cultura i Mitjans de Comunicació
167	Jordi	Tresserras Juan	Universitat de Barcelona	Coordinació Postgrau en Cooperació Cultural Internacional

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Nº	Name	Surname	Organisation	Position
168	María Cecilia	Trujillo Maza	FAPCI	Àrea de projectes socioculturals
169	Hiroyuki	Ueno	Japan Foundation Madrid	Director General
170	Pilar	Uriarte	Centre Mun. de Cultura Popular de St. Andreu	Direcció
171	Nicolás	Valle	Televisió de Catalunya	Periodista
172	Joan Carles	Vilalta	Dept. Innovació, Universitats i Empresa - DG Turisme	Director General de Turisme
173	Íngrid	Viñals i Vilarnau	Oficina Cant Coral de la Mediterrània – Moviment Coral Català	Gerent
174	Clara	Viñas i Bardolet		Investigadora
175	Marta	Vives i Jornet		
176	Yves	Wantens	Representació Govern de Flandes a Espanya	Delegat
177	Alicia	Xicota Viñé	Consorti Patrimoni de Sitges	Becària Servei pedagògic i d'activitats culturals
178	Sara	Zamana	arthOle	Productora
179	Mariano Martin	Zamorano	UB-Gestió cultural	

**CULTURAL DIPLOMACY:
A PERSPECTIVE FROM CATALONIA**

International Seminar

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