

Activity report

2024

Introduction

Eurozine is a network of European cultural journals, linking up more than 100 partner journals and associated magazines and institutions from 37 European countries. Eurozine is also an online magazine which publishes outstanding articles from its partner journals with additional translations into one of the major European languages.

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

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

History

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

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

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

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

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

Publishing in 2024

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

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

Eurozine published a total of 107 articles and translations in 2024. Of the articles, 24 originated from the network, while 83 were original commissions by Eurozine.

In addition, Eurozine published **26 Eurozine reviews or review items and 4 editorials.**

The idea of ‘decentring Europe’ guides Eurozine’s approach to the question: how to be a European network of cultural journals and platform for European cultural debate without operating a homogenous concept of ‘Europe’?

To ‘decentre Europe’ is to avoid thinking in terms of centre and periphery both in Europe as well as globally. In practical terms, this means systematically juxtaposing perspectives, be they east/west or European/non-European. It means representing the multi-cultural reality of European societies as well as Europe’s global context.

Russia's assault on Ukraine, starting a land war whose scale exceeds many armed conflicts since WWII, has thrown into sharp relief where the borders of Europe and the EU lie. Eurozine has always had strong professional ties in Ukraine, and we have maintained our focus on the country’s public discourse continuously since 2014. See our Ukraine coverage [here](#).

For Eurozine, ‘decentring Europe’ also means extending our coverage to non-European neighbourhoods, above all to non-EU eastern Europe, SWANA, South Caucasus and Central Asia. This requires working with cultural journals, media and other relevant organizations in order to publish content not just about but also from these regions.

Focal points

List of Focal Points that were continued or launched in 2024:

Breaking Bread

Food and water systems under pressure: as the end of abundance becomes an everyday experience in Europe, we are thinking more closely about how our food reaches the table.

- Total of 8 articles published in 2024
- See this page for a full list:
<https://www.eurozine.com/focal-points/breaking-bread/>

Elastic borders

Borders define. Conventionally, they seem demarcated, set. But the political situations in nation states and regional unions often bring the jurisdiction of borders into question. There are states determined to acquire more land. And those pushing to restrict legal entry. Forced migration, caused by environmental crises, war and poverty, has become a particularly keen topic for inhospitable hosts, focusing on both exclusion and expansionist solutions. An interdisciplinary team of researchers at the University of Graz calls this phenomenon ‘Elastic Borders’.

- Total of 5 articles published in 2024
- See this page for a full list:
<https://www.eurozine.com/focal-points/elastic-borders/>

Bottom drawer: let’s respect our foremothers

Traditionally, a young woman used to be presented with a bundle of goods to send her off to adult life. Today’s bottom drawers aren’t necessarily tied to marriages, nor are they strictly material. Yet, the bundle one leaves the house with is as important as ever. In this focal point, we take stock of the notions our foremothers presented us with: women’s ideas and achievements that define our understanding of power, gender and violence, bodies, connection and agency.

- 1 article published in 2024
- <https://www.eurozine.com/focal-points/bottom-drawer-lets-respect-our-foremothers/>

Ukraine in European Dialogue

This focal point, stemming from the project ‘Ukraine in European Dialogue’ of the Institute for Human Sciences (IWM) in Vienna, discusses the challenges facing the young Ukrainian democracy, its place in Europe, and the lessons it might offer for the future of the European project.

- Total of 82 articles published between February 2016 and December 2024, by authors including Nataliya Gumenyuk, Mariana Verbovska, Mykola Riabchuk, Marci Shore, Kateryna Botanova
- 6 articles published within the reporting period
- See this page for a full list:
<https://www.eurozine.com/focal-points/ukraine-in-european-dialogue/>

Knowledgeable youth

"Vom Wissen der Jungen" / "Knowledgeable youth" is a collaboration between Eurozine, RECET and Viennese community radio Radio ORANGE 94.0, funded by the City of Vienna (Stadt Wien Kultur).

- 25 articles published within the reporting period
- 5 articles published in 2024
- 3 podcast episodes
- See this page for a full list: <https://www.eurozine.com/focal-points/youth-project/>

The world in pieces

Inspired by a lecture that Clifford Geertz delivered in 1995 at the Institute for Human Sciences in Vienna, this focal point engages with 'deep diversity', 'a sense of dispersion, of particularity, of complexity and of uncenteredness' rather than unified world order. It follows the launch of a research programme of the same name at the institute in January 2023.

- Total of 5 articles published within reporting period
- See this page for a full list: <https://www.eurozine.com/focal-points/world-in-pieces/>

Mood of the Union 2024

The European Parliament elections on 9 June 2024 are a referendum on EU policy since 2019. Will voters give Europe the green light for further progress, or pull the brakes? A new Eurozine series measures the political atmosphere in the EU and its neighbourhoods at this crucial moment.

- 17 articles
- Full list: <https://www.eurozine.com/focal-points/mood-of-the-union-2024/>

Podcast

In 2020 Eurozine launched its podcast series promoting the journals of the network and their content. During the reporting period, [Gagarin, the Eurozine podcast](#) featured discussions on refusing victimhood in Ukraine with Kateryna Botanova, the fight to be white with Iván Kalmár, the myth of democracies with John Keane, dealing with war and AI with André Wilkens, and democide with Ferenc Laczó. Altogether 7 podcast episodes were published this year.

Most read articles on Eurozine in 2024

1. <https://www.eurozine.com/democracy-but-not-as-we-know-it/> (133.109 views)



2. <http://www.eurozine.com/charred-urban-roots/> (47.161 views)
3. <http://www.eurozine.com/the-eus-illiberal-contagion/> (45.806 views)
4. <http://www.eurozine.com/culture-strikes-back/> (45.088 views)
5. <http://www.eurozine.com/will-generative-ai-undermine-journalism/> (39.625 views)
6. <http://www.eurozine.com/broken-beyond-repair/> (29.053 views)
7. <http://www.eurozine.com/the-sorry-tale-of-the-hungarian-media/> (28.846 views)
8. <http://www.eurozine.com/breaking-at-the-seams/> (25.626 views)
9. <http://www.eurozine.com/running-scared/> (24.604 views)
10. <http://www.eurozine.com/a-map-without-guarantees/> (22.154 views)

Additional network activities and events

Youth project

Eurozine developed a new educational project in collaboration with the Research Center for the history of transformations (RECET, University of Vienna) which received funding from the City of Vienna. This brings new life to the organization as an opportunity to engage in a more open dialogue with our core audience; Eurozine's readership is consistently very young (the majority under 34, with consistently more than 30% of readers under 25), which goes against the popular belief that young people don't choose quality content. However, the editors in Eurozine's network are also traditionally embedded in institutions of education, so this is a natural fit.

In the new project Vom Wissen der Jungen, Eurozine and the researchers at RECET worked with Ukrainian students at the Free Education Hub and School in Vienna, involving them in defining the format of the events they attend. They were also active participants of a creative process where they produce their own media products to address scientific topics at public events. The project started in September 2022 with outreach to youth groups and interested pedagogues, and the forums were held throughout 2023, as well as the media production workshops. The project came to a close in 2024 with the publication of the podcast episodes that the youth groups had created.

Display Europe

Starting in 2023, Eurozine has developed its own talk show on European topics called Standard Time. This is in partnership with the EU-funded project [Display Europe](#), a pan-European media platform publishing and translating content from across Europe into 15 different languages. [Standard Time](#) allowed Eurozine to increase its Youtube followers by 20.000. Eurozine is also involved in publishing content on Display Europe, as well as supporting the translations and technical set-up to ensure a more fluid user experience on the platform.

Come Together

Eurozine is a consortium partner in the [Come Together](#) Creative European Journalism Partnerships project. The project aims at strengthening the resilience of cultural media organisations in an environment of decreased public funding and shifting audiences. As a partner, we are taking part in and hosting professional workshops and study visits to introduce partners to different business and operative

models. As part of this project, Eurozine hosted a webinar on video content production in May 2024, a conference in Warsaw on [Sustaining Journalism](#) in October 2024, and a study visit for all partners in November 2024.

Network Conference

The [32nd European Meeting of Cultural Journals](#) took place in Warsaw on 11-13 October 2024. It focused on sustaining independent cultural journalism in an increasingly difficult public sphere. This was an expanded focus on the main theme of the Come Together project, which at its core deals with shifting business models and funding strategies for community media in Europe. As an industry, the cultural and community media spheres in Europe are affected by shifting public funding models, digitised markets, audience expectations, and political interference. Bringing together Eurozine's network partners, Come Together partners, cultural professionals, as well as local audiences, the conference explored:

- (a) ownership and labour in media;
- (b) public funding models in Europe; and
- (c) politics encroaching on independent cultural journalism.

With 120 guests, we discussed how these shifts in the cultural field are affecting both journalism and audiences in Europe. The conference was primarily in-person, with the first day held at Staszic Palace, and all subsequent days held at Centrum Bankowo Finansowe.

The first day featured a keynote speech by Professor John Keane, a leading voice in the field of media and political sciences. His speech focused on the effects of war reporting through digital journalism, and the recent upsurge in unique journalistic voices via social media. The discussants for his speech were Ivana Dragičević, journalist and executive producer international news at N1, Zagreb and Radosław Markowski, professor of political science and director of the [Centre for the Study of Democracy](#), SWPS University of Social Sciences and Humanities in Warsaw.

The second day began with an introduction from the Come Together project lead Martyna Jałoszyńska on the aims and progress of the Come Together project. The first internal session focused on securing EU funding for cultural media, held in a workshop format. Eurozine editorial board members led the session and provided space for the exchange of experiences as well as current funding applications of conference participants. The second internal session explored the issues of fact-checking currently affecting journalism. This was an issue that was recently discussed in Polish media, so it was of timely concern, and also lended itself well to discussing audience expectations. The workshop was held by Marcin Czajkowski of PISMO magazine, a Polish foundation and community media platform with over 5 million subscribers.

The first panel took place in the afternoon of the second day. The panel focused on political shifts and media freedom of cultural journals. The panel was moderated by Eurozine senior editor Simon Garnett and included the speakers Anne-Lorraine Bujon, managing director at Esprit in Paris, Mustafa Ünlü, director at P24 in Istanbul and Tomáš Hučko, editor-in-chief of Kapitál Noviny in Bratislava. The panel also delved into issues of funding vis-a-vis media freedom. The second panel explored the career paths of young journalists and the issues they encounter, particularly of women and People of Colour. The session was moderated by Luka Lisjak Gabrijelčič, historian, essayist and editor at [Razpotja](#), Ljubljana. The speakers included Paulina Januszewska, journalist at [Krytyka Polityczna](#) in Warsaw, Paula Cardoso, journalist, activist and founder of [Afrolink](#) in Lisbon, and Ivana Dragičević, journalist and executive producer international news at [N1](#) in Zagreb. This panel also covered the generational changes that affect cultural media particularly, a theme that has frequently come up in the Come Together project, for example during the Kulturpunkt online study visit.

The third day began with an internal session on representing Palestinian voices. This was led by Ann Ighe, editor of [Ord&Bild](#) in Göteborg and Miriam Rasch, philosopher and author currently based at the Willem de Kooning Academy in Rotterdam. The workshop explored the issues cultural media in Europe have had in being able to represent Palestinian perspectives. The day ended with a tour and discussion of the funding models of the cultural media scene in Warsaw held by [Bęc Zmiana](#), a foundation and arts focused bookshop in Warsaw.

Our main target group was professionals of cultural magazines and community media organisations. All partners of the Come Together project took part in the conference, including Eurozine. This resulted in 21 participants from Come Together. A total of 93 people from the Eurozine network took part. In addition, there were 30 people from the public and 17 online guests who are not affiliated with Eurozine but who work in cultural journalism.

The conference generally received positive feedback via a survey for participants and a survey for Come Together partners. Participants were particularly interested in the keynote speech and panel on political shifts. Come Together participants were most enthusiastic about the internal session on EU funding.

Some key comments for improvement included more focus on practical examples and space for exchange, rather than panel or keynote formats. We tried to do a mix but a more interactive moment would have been better.

In our own observation, the keynote speech would have been more relevant had it been delivered by a journalist and with a greater focus on the precarity of cultural journalists specifically.

Visibility

The audience of the Eurozine online magazine is steadily increasing, as comparative data of traffic shows below.

The general audience of Eurozine's collaborative publishing and public events is diverse and has been growing since 2020: 43.71% increase in users, 50.58% increase in page views, with a 45% decrease in bounce rate. Our readership is highest in the USA, UK, Germany, Italy and France, and we have recently experienced significant growth in Eastern Europe, SWANA and the Far East, specifically Ukraine, Turkey, Hungary, North Macedonia, Russia and Romania.

The magazine performs best in the 25-34 age group. As a targeted outreach to them, new types of content have been developed: Topicals and Tangents are syllabus-style recommendations on a particular topic or along a particular logic. We are also collaborating with universities.

The same steady increase holds true for social media and public reach. In December 2024, over 20.000 users were following Eurozine's Facebook page (2024: 20.385), 10.877 were following the twitter/X account, 2.655 were following us on Instagram, and 30.300 were following us on Youtube. Social media gains have slowed down somewhat since we shifted focus from these often fickle platforms to more direct means of engagement.

Our priority is gaining new subscriptions push notifications which are the highest growing category since its introduction in 2020. These tools help alleviate dependency on platforms like Facebook which often directly penalise our publishing by flagging our articles as 'political content' and disabling promotion and worsening their visibility - even though our content is often on political topics, but clearly not of a campaigning nature.

Newsletters

The bi-weekly **Eurozine Newsletter** presents articles and translations published in Eurozine alongside news from the network which promote the activities of partner journals. In 2024, a total of 18 newsletters were sent out.

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

At the end of 2024, the Eurozine Newsletter and the Eurozine Review were reaching an audience of over 16,000 subscribers.

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

Network

Partner journals

2000, A2, Akadeemia, Arche, Atlas, Baggrund, Belgrade Journal of Media and Communications, Beton International, Blätter für deutsche und internationale Politik, Cogito, Critique&Humanism, Culture&Démocratie, Czas Kultury, De Nederlandse Boekendigs (The Dutch Review of Books), Derive, Dialogi, Dilema Veche, Dziejaslou, Dwutygodnik, Esprit, Fronesis, Genero, Glänta, Gwara Media, Host, Il Mulino, Index on Censorship, Intellectum, Irish Pages, K24, Kritika&Kontext, Krytyka, Krytyka Polityczna, Kultura Liberalna, Kulturos Barai, La Revue Nouvelle, LaPunkt, Le Monde Diplomatique OSLO, L'Espill, Letras Libres, Leviathan, L'Homme, Merkur, Mittelweg 36, Multitudes, Mute, Neprikosnovennij Zapas, New Eastern Europe, New Humanist, New Literary Observer (NLO), Nova Istra, Nuroi Voima, Ny Tid (FI), Ny Tid (NO), Ord & Bild, Osteuropa, Partisan, Passage, Poeteka, Polar, Prostory, Positionen, Razpotja, Rekto:verso, Res Publica Nova, Reset, Revista Crítica, Revolver Revue, Revue Projet, Rigas Laiks, Roots, RozRazil, Samtiden, Sarajevo Notebook, Scena9, Sens Public, Sodobnost, Soundings, Spilne, Springerin, Symbol, Syn og Segn, Transit, Transitions, Vagant, Varlik, Vikerkaar, Wespennest

Associates

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

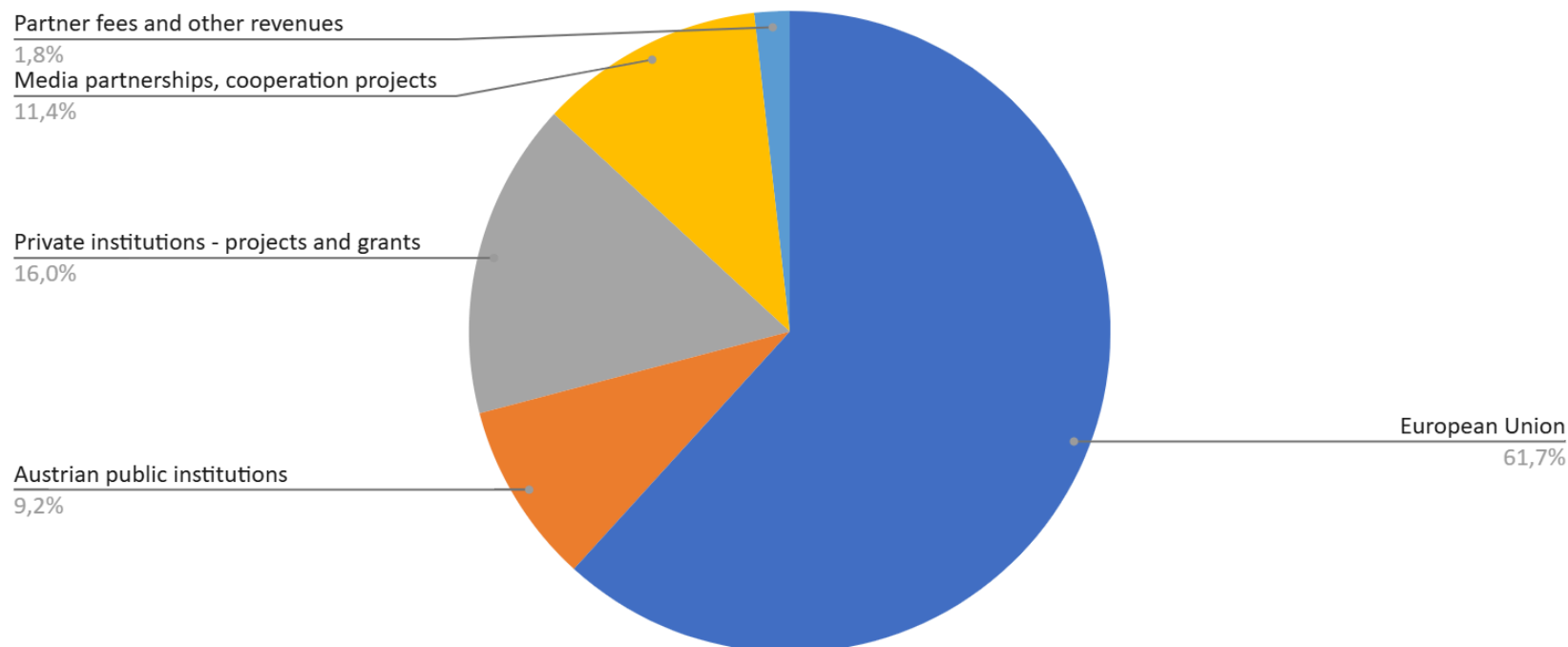


Find the full interactive map [here](#).

Finances

Eurozine had a diverse funding mix in 2024. The largest share comes from various project grants by the European Union and Austrian public institutions along with smaller grants from private foundations. Media cooperations and publishing projects continue to be an important part of Eurozine's business model as well. As Eurozine is not-for-profit, all income is used to finance the organisation's activities in accordance with its statutes.

Eurozine's total annual budget in 2024 was ca. 730.000 EUR.



Organisation

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

Staff

At the end of 2024, Eurozine's staff consisted of 11 employees, headed by the Board of Trustees and Réka Kinga Papp:

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

Judit Csikós has been with Eurozine since 2021 as project and financial manager. She holds an MA in International Relations and has over 10 years of experience in NGO project and financial management in Hungary, Austria and Germany.

Merve Akyel joined Eurozine as art and social media director in 2019. Merve has a background in art direction and social media management and holds a BA with Honours in Visual Communication Design and an MFA in Fine Arts from the Academy of Fine Arts Vienna. She is currently a PhD Candidate in Philosophy of Art at the Academy of Fine Arts Vienna.

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

Sarah Waring, senior editor. Sarah previously worked with clients such as the European Commission on its social enterprise mapping project and ForAlps on the academic book *Alpine Refugees: Immigration at the core of Europe*. Author of *Farming for the Landless* and its Italian translation. She joined the team in March 2020.

Märta Bonde, reviews editor.

Csilla Nagyné Kardos, office manager. Csilla previously worked at the Hungarian national parliament and, in Vienna, with an association organising school book dissemination across Austria.

Priyanka Hutschenreiter, project manager. Priyanka holds a BA in social sciences (Durham University, BA Hons), a MSc in social anthropology (Oxford University, MSc Hons) and a PhD in anthropology (SOAS University of London, DPhil). Priyanka previously worked in marketing, cultural communications as well as with a Vienna based funding body. They are active as a curator and have published in numerous journals in anthropology, gender studies and architecture.

Daniela Univazo Marquina, talk show writer. Daniela is a filmmaker and screenwriter. She studied in Copenhagen and Barcelona. She is also director of the Cine Latino Film Festival in Vienna.

Julia Sobota, subtitles manager.

Zsafia Papp, digital producer (talk show).

Editorial Board

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

Members of the Editorial Board in 2024:

- Miriam Rasch, Willem de Kooning Academy, Rotterdam
- Ann Ighe, *Ord&Bild*, Gothenburg, joined in 2022
- Luka Lisjak Gabrijelčič, *Razpotja*, Nova Gorica, joined in 2022
- Adam Reichardt, *New Eastern Europe*, Kraków, joined in 2022

Board of Trustees

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

Contact

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