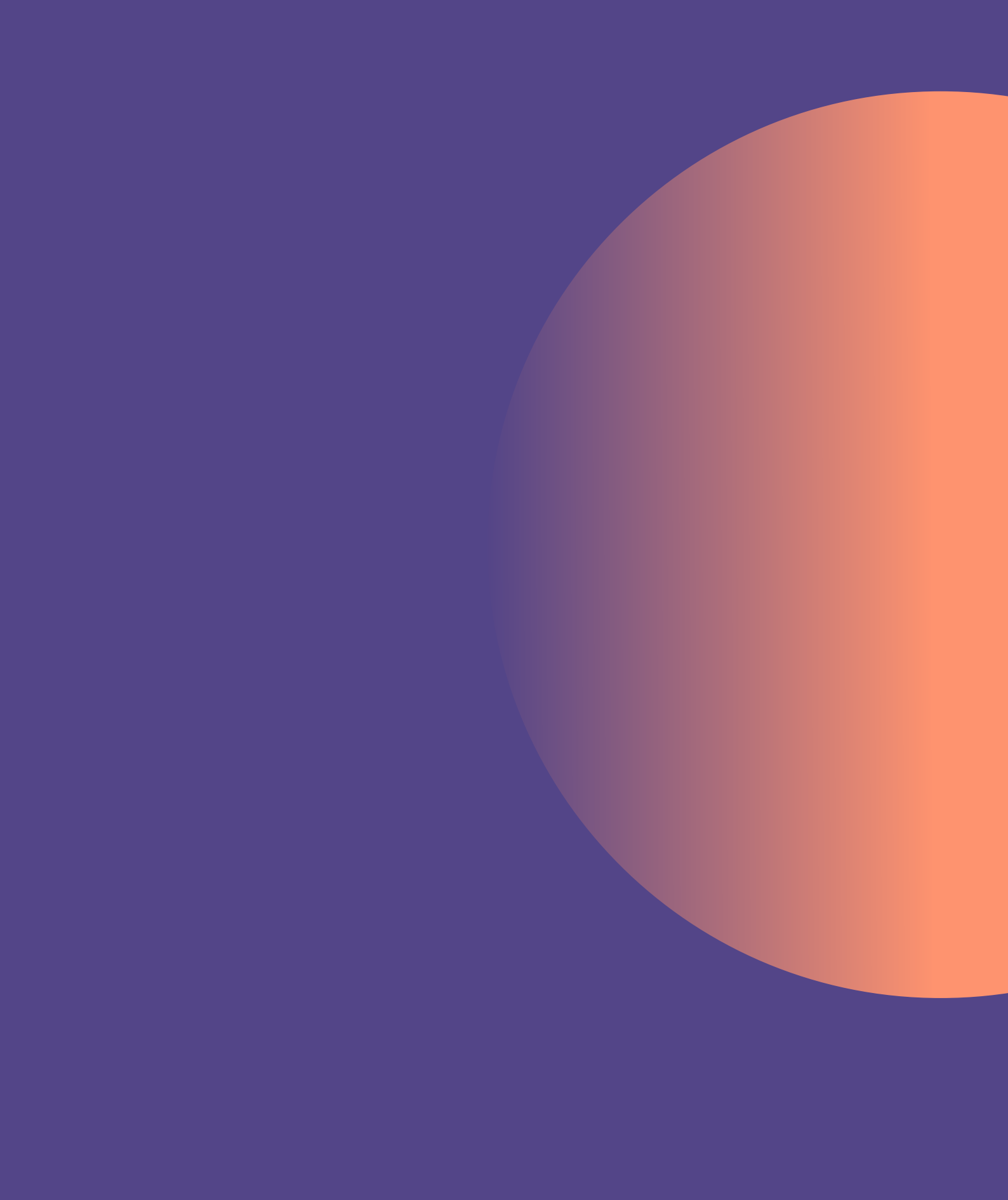
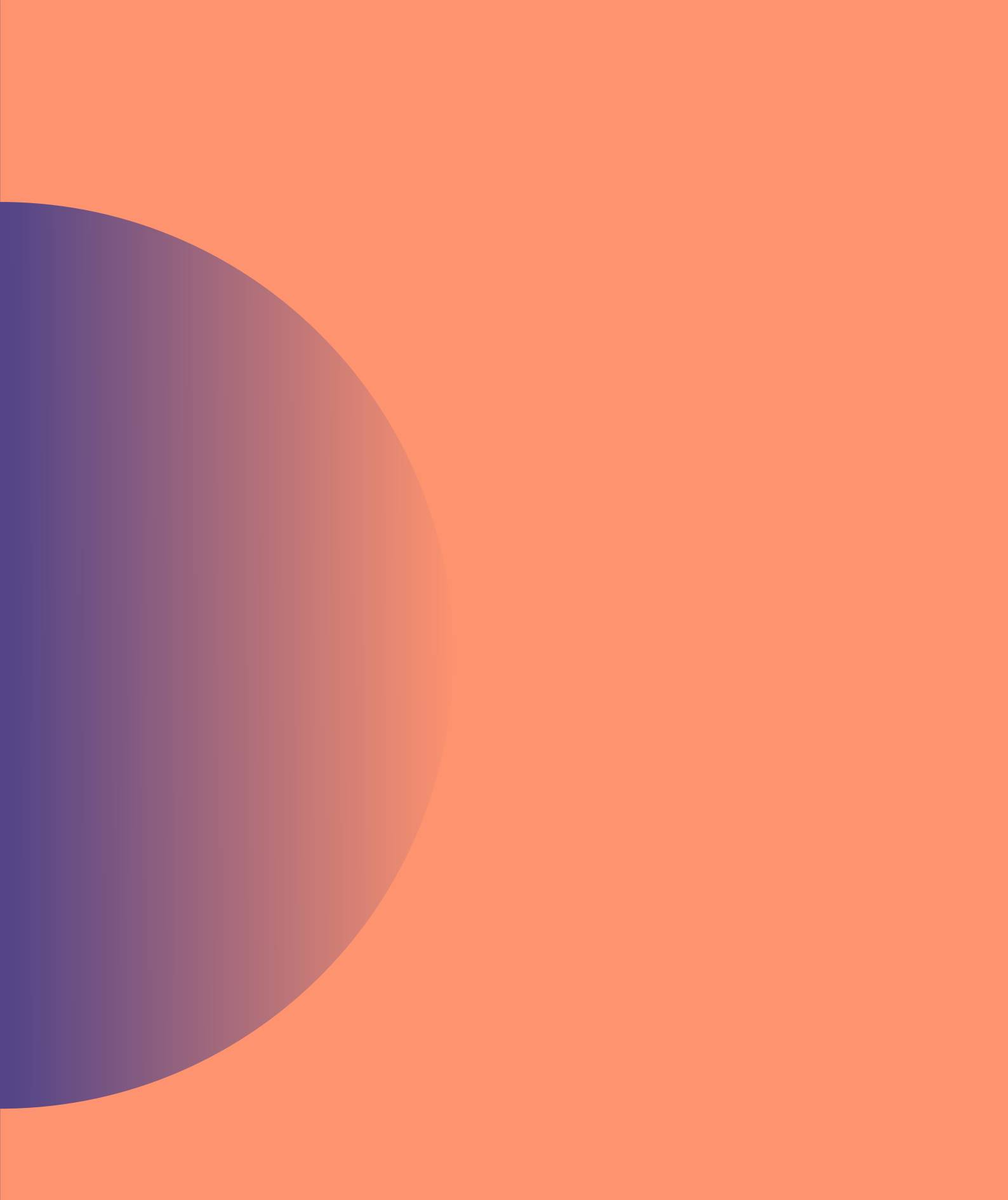


LIBER MEMORIALIS

RE—IMAG
INING
THE
TOWER
OF
BABEL





LIBER MEMORIALIS

RE-
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OF
BABEL

FRANÇOIS CARBON

Liber Memorialis Transatlantic Dialogue 2008 - ... Re-imagining the Tower of Babel

... is a most appropriate theme for this *Liber memorialis*, and one that seems to me to be particularly timely.

In today's world we are seeing the resurgence of extreme nationalism and populism, which so often seek to undermine minority rights, intercultural dialogue and multilateral cooperation.

Nationalism and populism are underpinned by intolerant ideologies that seek to divide humanity on the basis of spurious interpretations of religious, cultural and social values. Unjustifiable action taken on these grounds has culminated in targeted killings of innocent people from different faiths, thereby perpetuating stereotypes, xenophobia, racism and discrimination.

It is incumbent on all of us to counter these trends by upholding the truth and standing up for our belief in a peaceful future in which dialogue serves as a foundation for cooperation, dignity and mutually assured progress.

Our world is in transition, and this year is one of opportunities and challenges. Our most pressing goal is to improve the tools of opportunity for each and every individual, while determining the most effective responses to increasingly difficult challenges such as migration, cultural and religious tensions, and of course the ruthless waves of radicalization and violent extremism that are challenging the very nature of humanity.

No one can deny the damaging short- and long- term impact of these factors of instability, particularly on international peace and security but also on development. However, we can help curb extremist ideologies within our societies by adopting strong and effective visions for our partnerships and institutions and by fostering intercultural and interreligious dialogue.

The current and future generations need to be equipped with knowledge and techniques to promote intercultural harmony and constructive debate within their respective communities.

Learning about intercultural communication does not mean merely acquiring a finite set of skills, terms and theories. It means learning to think about cultural realities in multiple ways.

In concentrating our efforts on the need for liberal education and diplomacy, we are making a long-term socio-cultural investment for the cohesion of the global community.

In conclusion, I firmly believe that we need to promote an intercultural dialogue based on the true humanistic meaning of religious and liberal philosophical concepts. By focusing on the unifying characteristics of world religions, on freedom of expression, trust and human dignity, we can tackle the very real challenges facing us while creating new opportunities as part of an ongoing process that is inherently relational, intrinsically heterogeneous, often contested and constantly evolving.

Let us unite our thoughts and efforts in this critical period shaped by unprecedented human progress.

There will be times in our lives when, often through no choice of our own, the source of motivation to change must come from within. This quest should become a habit that leads to authentic revelations.

Let us embrace this responsibility, not for any reward or recognition but because we have a duty to provide compassionate and mindful leadership that serves as a source of nourishment for the human society in which we live.

May 26, 2021
François Carbon

P.S.: My deepest gratitude to my wonderful colleagues and friends around the globe for sharing their compassion, contributing to the promotion of intercultural collaboration and bringing their skills, expertise and experience to the table as we have engaged in fruitful, constructive, creative and open discussions over the past 15 years.



Dipl. Ped. François Carbon
Strategic Advisor for Cultural Affairs
to the Rector at the University of
Luxembourg
Esch-sur-Alzette, Luxembourg

Transatlantic Dialogue (TAD) Chair,
Connecting human nature and mind

My inspiring motivation and 'leitmotif'
has always been Thomas Carlyle's
quote "Culture is the process by which
a person becomes all that they were
created capable of being."
[www.britannica.com/biography/
Thomas-Carlyle](http://www.britannica.com/biography/Thomas-Carlyle)

STÉPHANE PALLAGE

Préface / Foreword

La culture a été l'une des principales victimes collatérales de la pandémie de la COVID-19 qui touche l'ensemble de nos pays. Le *Transatlantic Dialogue* ne fait malheureusement pas exception à cela. Le présent ouvrage ne peut remplacer le plaisir d'une rencontre physique, mais permet de célébrer dignement la 5^e édition du *Transatlantic Dialogue* en dépit des circonstances.

Les mesures de restrictions ainsi que la fermeture des institutions culturelles qui en a découlé ont permis de montrer à quel point les arts et la culture sont un besoin essentiel de l'âme humaine. Je pense que c'est précisément l'art et la culture qui nous rendent humains, qui nous rassemblent tous. Quant au dialogue, je le vois comme la base de toute paix et de toute collaboration. Il implique une écoute, un effort de compréhension de l'autre, une franchise aussi, une absence de non-dit.

Le partage culturel et le dialogue sont deux grands objectifs du *Transatlantic Dialogue* qui, depuis sa première édition en 2008, n'a cessé de gagner en notoriété et de générer l'émulation entre l'Europe et les États-Unis d'Amérique. L'Université du Luxembourg accorde une grande importance au dialogue interculturel. Il s'agit d'une démarche que nous considérons comme essentielle compte tenu de l'identité multilingue et internationale de notre communauté. Nous sommes heureux de compter plus de cent vingt-neuf nationalités au sein de notre institution.

Culture has been one of the main collateral victims of the COVID-19 pandemic, which has affected all of our countries. And unfortunately, the *Transatlantic Dialogue* is no exception. The present book cannot replace the enjoyment of a physical meeting. But it allows us nevertheless to celebrate the *Transatlantic Dialogue's* 5th edition despite current circumstances.

COVID restrictions and the resulting shut-down of cultural institutions have shown the extent to which culture and the arts are essential for the human spirit. I think it is precisely art and culture that make us human, and bring us all together. As for dialogue, I see it as the basis for peace and collaboration. It implies listening, an effort to understand others, as well as frankness and not leaving things unsaid.

Dialogue and cultural exchange are two main objectives of the *Transatlantic Dialogue* which, since its first edition in 2008, has continued to gain attention and to stimulate emulation between Europe and the United States of America. Intercultural dialogue is of great importance to the University of Luxembourg. It is something we consider essential given the multilingual and international identity of our community. We are pleased that within our institution are over one hundred and twenty-nine nationalities.



Stéphane Pallage
Recteur | Rector
University of Luxembourg

Le présent *Liber memorialis* est l'occasion pour moi de participer pour la première fois en tant que recteur à cet événement. Il suscite particulièrement mon intérêt dans la mesure où une partie de ma vie réside en Amérique du Nord, aux États-Unis d'abord, au Canada ensuite. Je suis un être transatlantique. J'ai choisi de planter mes racines sur les deux rives de cet océan. Ma vie jusqu'ici a été partagée entre ces deux espaces, ces deux cultures.

De plus, j'ai le plaisir d'être le recteur d'une Université qui participera pour la deuxième fois aux manifestations de la Capitale européenne de la Culture. Après la Ville de Luxembourg en 2007, c'est la ville d'Esch-sur-Alzette qui accueillera cet événement d'envergure en 2022. Notre Campus de Belval en sera un des pôles majeurs et proposera une multitude d'activités culturelles. Vous y êtes d'ores et déjà les bienvenus et nous nous ferons une joie de vous y retrouver.

Je profite de ces quelques lignes pour rendre un chaleureux hommage à François Carbon qui prendra sa retraite prochainement. Sans le travail qu'il a accompli au sein de l'Université durant toutes ces années, le *Transatlantic Dialogue* ne serait pas ce qu'il est aujourd'hui. Mille mercis, François.

Bon dialogue transatlantique à toutes et tous !

The current *Liber memorialis* is my first opportunity as Rector to participate in this event. It is of particular interest to me because part of my life has been spent in North America, first in the United States, then in Canada. My nature is transatlantic. I chose to put down roots on both sides of this ocean. My life until now has been shared between these two places, these two cultures.

I also have the pleasure of being the Rector of a University which for the second time will participate in the celebrations of the European Capital of Culture. After Luxembourg City in 2007, the town of Esch-sur-Alzette will host this major event in 2022. Our Belval Campus will be one of the major sites and will offer a multitude of cultural activities. You are already welcome and it would give us great pleasure to see you there.

I would like to take advantage of this short message to pay a heartfelt tribute to François Carbon who will shortly be retiring. Without his work and accomplishments at the University throughout the years, the *Transatlantic Dialogue* would not be what it is today. My sincere thanks, François!

I wish you all an excellent transatlantic dialogue!

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Ashley Brown,
François Carbon,
Bill Chambers,
Michael Coomes,
Wim Coudenys,
Judy Rogers,
Dany Weyer,
Maureen Wilson



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TAD'20 Logo



Created by
Jean-Louis Carbon
BA Communication
Design (2017–2020) and
MA InterMedia Design
(2021–...) at the Univer-
sity of Applied Sciences
Trier, Germany

www.carbonjeanlouis.com

The logo is a reference to Atlas, the Greek god, who carried the earth on his shoulders. Here it's peace which is carried by a person representing humanity and illustrating the importance of maintaining peace in our world. The peace sign itself is colored in green and blue. Blue is the color which symbolizes trust, loyalty, wisdom, confidence, intelligence, faith, truth and heaven and green symbolizes life, renewal, nature and energy. Behind the sun represents life itself and warmth. All of these associations which connect well to the meaning of the Transatlantic Dialogue 2020.



Timeline 2006 - ...

June 2006

First meeting SAHE (Student Affairs Higher Education) program Miami University, Ohio

Aim: Focus on our responsibility as professionals, acting in Universities and working with upcoming generations, to consider these aspects and try to support our students and staff members keeping in mind the importance of this lifelong learning process.

May 2008

1st TAD 'Putting Students at the Center'

80 participants

The aim of the conference was to focus on the dialogue between EU and US in analyzing and illustrating similarities and differences of student services, in order to increase the attractiveness of the Higher Education institutions on both sides of the Atlantic and to explore new cooperation issues.

March 2012

TAD presentation ACPA (American College Personnel Association) Conference Louisville, Kentucky, USA

May 2011

2nd TAD 'Living Culture in the University' – Developing Citizens of the World

185 participants

Arts and culture are defined by the creativeness of our society. If the level of culture, education and intellectual life increases, citizens will understand and evaluate their problems more easily and face life with greater confidence and understanding, respectively show greater tolerance for the thinking and acting of other people. Music, drama poetry, dance, fine arts & of course ... science are expressions of culture.

May 2014

3rd TAD 'Connecting through Culture' – A vision for Global Citizenship

320 participants

The focus of this conference is to examine the critical role of culture / broad education for developing students who think broadly, who recognize and respect cultural diversity and heritage, and whose engagement in the arts serves as a conduit to personal authenticity and innovation. This dialogue on the significance of culture for fostering global citizenship comes in the context of wavering support for the value of a liberal education in both the US and Europe.

March 2015

TAD presentations CODA (College Orchestra Directors Association) Conference, Cincinnati & NASPA (Student Affairs Administrators in Higher Education) Conference, New Orleans, USA

Collaboration:

Academy of Arts Krakow – Poland, American College Personnel Association (ACPA), American University Cairo, Amis de l'Université – Luxembourg, Bowling Green State University – Ohio, City of Esch-sur-Alzette, City of Luxembourg, Clark University – Massachusetts, College of Europe – Bruges / Belgium, European Commission DG Education & Culture, Conscious and Cultural Student Association, Deutsch-Amerikanisches Institut Saarland – Germany, Esch'22 – European Capital of Culture, European Council for Student Affairs (ECStA), European Cultural Parliament (ECP), Embassy of Japan, Luxembourg, Embassy of the United States, Luxembourg, FH Trier, University of Applied Sciences – Germany, Fulbright Commission Brussels, Georgia State University – Atlanta, GrAFiTi – Student Theater Association of the Greater Region, htw saar – University of Applied Sciences – Saarbrücken / Germany, Institute for Cultural Diplomacy – Berlin (ICD), International Association of Student Affairs & Services, Institute for Transnational Education and Research (INTRARE) – Trier / Germany, KritzelFABRIK, Miami University – Ohio, Miami University Dolibois European Center (MUDEC) – Luxembourg, Ministry of Culture, Luxembourg, movingLAB – European Interdisciplinary Laboratory of Culture and Education, Network of Universities from the Capitals of Europe (UNICA), Old Dominion University – Virginia, ThinkTank Oxford XXI – UK, Sophia University Tokyo – Japan, Schengen Peace Foundation – Luxembourg, Student Affairs Professionals in Higher Education (NASPA), UNESCO – National United Nations, Educational, Scientific and Cultural Organization Commission – Luxembourg, University at Albany – New York, University of Cordoba – Spain, University of Dayton – Ohio, University of Malta – Malta, University of Stellenbosch – South Africa, University College Virginia at Wise – Virginia, University of Luxembourg, University Network of the European Capitals of Culture (UNeECC), Willamette University – Oregon, World Peace Forum.

T

Diana Alves

The Transatlantic Dialogue (TAD) 2011 was enriching in many aspects. Taking part as assistants allowed us to get a glimpse of all parts of the process: the logistics of it, the effort it takes to present such an event and, most importantly, meeting people. Having had the possibility of studying in a multicultural institution – the University of Luxembourg – the Transatlantic Dialogue 2011 was the embodiment of that multiculturalism. It brought together people from several countries, mainly European countries and the United States, allowing us to share experiences and ideas. Reflecting on it now, as I work as a journalist the conference was an important moment on my academic journey.

Diana Alves

Journalist at Radio Latina; Luxembourg, Luxembourg

I work as a journalist in the newsroom. My role is to write and broadcast about national politics and other subjects related to Luxembourg.



I worked as an assistant at the second edition of TAD, in 2011. My role was to help organize the conference – from preparing name tags or lists of participants to welcoming the guests and being master of ceremony.

An event like TAD involves so much preparation, dedication and real work. From carrying chairs around to preparing name tags, checking lists or simply sitting down with a group of students from Ohio and talking about our experiences. Those three days of conference were truly intense and I remember learning so much along the way and feeling fulfilled at the end. The weeks leading to it were of no less importance. Our team was composed of three assistants and we learned to work together and get things done, sometimes under pressure, which was a very good exercise vis-à-vis my current job: working as a journalist in a newsroom. I think that no matter whether you were going to become a teacher – like Lucas did –, a journalist or a researcher, the TAD seemed to bring something useful for the future of each one of us.

The cultural part was one of the aspects of the conference that left a big impression on me. Artists of all domains performed during those three days allowing us to discover new arts and learning about different cultures. And, to this day, I still believe that is an amazing way of making young students “seeing the world”.

Ten years have passed, the TAD has grown, and such events are particularly important because they bring people together. A global pandemic, a debate on racism and environmental challenges mark our time and these are issues that require us to think and to fight together because we are all citizens of the same world. The Transatlantic Dialogue 2011 aimed precisely at ‘developing citizens of the world’ by putting us in touch with other cultures and getting to know them. I think in this day and age that is more meaningful than ever.

T

Haythem Kamel Badawy

Joining the organizing team of the TAD 2014 was the best organizing experience I ever had. I learned a lot from Mr. Carbon, the passion, attention to detail, listening with interest and smiling in every situation. Thank you very much for this opportunity.

Haythem Kamel Badawy
PhD candidate at the University of Luxembourg, Director of Formation et Sensibilisation de Luxembourg asbl; Esch-sur-Alzette, Luxembourg

TAD 2014 Student assistant



T

Maria Bezmelnitsina Collé

How do people usually view other nations? Definitely, through the lenses of politics, that all the governments apply. For me personally, the main value of the TAD 2014 conference was the possibility to learn about other nations and identities out of its political context. We had a chance to discuss who we are, to share our experiences of culture and understand its role in education.



Maria Bezmelnitsina Collé
Psychologist in private practice;
Audun-le-Tiche, France & Orenbourg, Russia

**Student participant
TAD 2014**



MARC BICHLER

Human Rights in Times of COVID-19 and Climate Change

Early on in 2021, the following headline in the New York Times caught my eye: “COVID-19 Took a Bite From U.S. Greenhouse Gas Emissions in 2020.” (Plumer, 2021) What, in this headline, may be interpreted by a less informed public as an apparent benefit of the corona crisis, i.e. the reduction of greenhouse gas emissions, is of course in reality quite the opposite. Indeed, it expresses the stark recognition by a highly reputable news outlet that humanity is currently and simultaneously facing two challenges of global proportions. Both the pandemic and climate change are threatening lives, freedom, equality and livelihoods.

The disastrous impact they exert on the perspectives of sustainable development and on the respect of human rights can hardly be overstated. The two sides of this double challenge must not be ignored, and have to be taken on simultaneously! For to choose between cholera and the plague is no effective working premise. It never has been, it is not today, and it will not be tomorrow.

The present article intends to shed some light on the effects of COVID-19 and climate change on human rights, on how both crises are linked and what can tentatively be concluded from the remedies and responses that have so far been put in place.

COVID-19 and Human Rights

COVID-19 affects human rights both directly and indirectly.

The potentially lethal nature of the virus threatens the right to life itself. This frightening perspective calls for swift action. Therefore, the response that governments, as human rights duty-bearers, are legally bound to provide in order to protect their citizens, as the rights-holders, may temporarily infringe on human rights for the purpose of a higher collective good, i.e. for the sake of saving lives and of public health in general. However, this exceptional scenario should only unfold within the exact limits imposed by international law. In that context, it is important to remember that the right to life, the protection against torture and other cruel, inhuman or degrading treatment or punishment and slavery, are absolute human rights, and as such do not suffer any tampering, even during a limited period of time.

The Office of the United Nations High Commissioner for Human Rights (OHCHR), sees COVID-19 as “a test of societies, of governments, of communities and of individuals”. It calls for “solidarity and cooperation to tackle the virus, and to mitigate the effects, often unintended, of measures designed to halt the spread of COVID-19”. For the High Commissioner, “respect for human rights across the spectrum, including economic, social, cultural, and civil and political rights, will be fundamental to the success of the public health response and recovery from the pandemic”. The list of human rights potentially at danger is long; it comprises access to health and health care, non-discrimination on the basis of gender, age, level of vulnerability, protection against stigmatization, racism and xenophobia, as well as the right to privacy, free movement, free speech and association (COVID-19 Guidance, 2020).

The OHCHR reminds governments that “international law allows emergency measures in response to significant threats. But measures that restrict human rights should be proportionate to the evaluated risk, necessary and applied in a non-discriminatory way.

This means having a specific focus and duration, and taking the least intrusive approach possible to protect public health”. If and when governments deem it necessary to resort to emergency powers to quell the spread of COVID-19, such powers “must only be used for legitimate public health goals, not used as a basis to quash dissent, silence the work of human rights defenders or journalists, deny other human rights or take any other steps that are not strictly necessary to address the health situation”.

While being in full compliance with international and constitutional rules, emergency measures can go quite far. Under certain conditions, the normal functioning of the democratic institutions of a country can be suspended for a limited time. In Luxembourg, for example, article 32.4 of the Constitution provides the legal basis for such exceptional emergency measures. In case of an international crisis, genuine threats against the vital interests of the whole or part of the population or imminent danger resulting from serious public safety concerns, the executive branch of government, duly noting an emergency prohibiting parliament from legislating in due time, may decide new rules by decree, on all matters necessary. Such measures may override existing legislation. They need to be necessary, adequate and proportionate, as well as in line with international law and the Constitution. They are valid for a limited period of ten days, unless prolonged by a law adopted, in Parliament, by a qualified majority and for a maximum duration of three months. As a safeguard, the Constitution prohibits the dissolution of parliament during that period.

On March 18th, 2020, the Government, in full compliance with the above-mentioned rules, declared a state of emergency, arguing the need for urgent and immediate measures to protect the population and uphold its vital interests. The law of March 24th, 2020 prolonged the state of emergency for three months. Since then, Parliament has recov-

ered its full constitutional role and power. COVID-related legal rules are now adopted and adapted, as needed, by a majority of members of Parliament. But even after this return to legislative normalcy, quarantine, confinement, limited right of assembly, social distancing, home-office routine etc. have become the new structuring references of our daily life. Their infringement on human rights is undeniable, and can only be accepted and tolerated for the sake of a greater good, i.e. the general public health and the avoidance of COVID-related casualties. Clearly, not everyone feels this burden the same way as their neighbors or even their loved ones do. Needless to say that the level of acceptance of these new rules does no longer meet unanimity, neither in parliament, nor in the public opinion. Worldwide, anti-vaccination groups hold similar negative views on the response of governments to the pandemic as climate change deniers do in the face of scientific evidence. To overcome such skepticism, genuine far-sighted political leadership for an effective fight against the pandemic, as well as against climate change, is of the essence.

As early as April 23rd, 2020, the UN Secretary General Antonio Guterres, presented a farsighted analysis of the threat posed by the virus: “The COVID-19 pandemic is a public health emergency – but it is far more. It is an economic crisis. A social crisis. And a human crisis that is fast becoming a human rights crisis.” (Guterres, 2020a)

Climate change and Human Rights

With regard to climate change and its negative impact on human rights, Michelle Bachelet, UN High Commissioner for Human Rights, could have hardly put it in clearer terms than during her 9 September 2019, Opening Statement to the 42nd session of the Human Rights Council:

“Climate change is a reality that now affects every region of the world. The human implications of currently projected levels of global heating are catastrophic. Storms are rising and tides could submerge entire island nations and coastal cities. Fires rage through our forests, and the ice is melting. We are burning up our future – literally.” (Bachelet, 2019)

Indeed, climate change is a clear and present danger for human rights, including the rights to life itself, to water and sanitation, food, health, housing, self-determination, culture and development.

Back in 2015, the international community, represented at the level of heads of state and government, adopted Agenda 2030 with the Sustainable Development Goals and the Paris Agreement on the international fight against climate change. These two landmark documents provide a solid basis for new indispensable action at the international level to effectively counter the global threats of the corona virus and climate change. Also, the requirement to respect human rights is adequately cross-referenced in both texts.

In that regard, the call to “Build back better” by Antonio Guterres (2020b) echoes the need for higher levels of resilience in the face of global threats and challenges. At the third edition of the Paris Peace Forum, in November 2020, the UNSG pleaded for fully integrating climate and environmental action into stimulus packages to rebuild sustainable and inclusive economies and societies. He proposed three “lines of action” to put the world on a trajectory towards limiting the global average temperature rise to 1.5°C above preindustrial levels:

- mobilize a “global coalition for carbon neutrality” in 2021 to “leap forward towards carbon neutrality,” while taking into account “the common but differentiated responsibilities of one and all”;
- increase preventive action, including through channeling more finance to adaptation;
- enhancing private and public financing for climate action. (Guterres, 2020c)

This daring proposal to use public funding meant to kick-start national economies that are harshly hit by the pandemic, in a way to simultaneously serve the actions required to fight climate change is indeed holding the promise of an intelligent reaction at a time of change that needs to be managed at the global level.

With that perspective in mind, and speaking about the need for leadership, it is heartening to see an important player like the United States returning to the multilateral scene, after the regrettable decisions of the previous administration to withdraw both from the Paris Agreement and the Human Rights Council. Washington’s recent recommitment to an effective fight against climate change and for human rights conveys the right messages at a time when the world is in dire need of signs of hope and proof of resilience. US leaders can trust that they will find cooperative partners in the European Union and likeminded members states for a reinforced transatlantic dialogue and partnership on such worthwhile endeavors.

Conclusion: The need for strong partnerships and individual stamina

It has been said time and again, but it is worthwhile repeating: in the face of global challenges, like life-threatening climate change and the COVID-19 pandemic, entailing an accelerating erosion of human rights, one country alone cannot make the difference, no matter how big and how powerful. The nature of these challenges is such that, if not addressed at a planetary level, they cannot be reined in. Neither can they be controlled if governments, civil society and the private sector do not work hand in hand.

This is of course no easy feat, but the multilateral fora exist, where useful negotiations can be held, where compromises can be found, provided the minimum level of mutual trust and goodwill exists on all sides. The 2015

Paris Agreement on the international fight against climate change is a good example of what can be achieved, at the highest political level, when these conditions are met. So are the UN Agenda 2030 and the Sustainable Development Goals.

At the same time, bold political action needs to be deeply rooted in the fabric of our societies. The personal motivation and understanding of individual members of a given society to see the right measures taken and to see change for the better happen, provide the fertile ground for such action. In that vein, the French anthropologist Marc Augé (2017) argues that “we are living today, not without clashes and contradictions, an unprecedented change of dimensions, the transition to the planetary era. This passage requires more than ever the attention to the consciousness of the self, of the individual self, which alone can give it a meaning.”

Even before COVID-19 hit, the English scientist, environmentalist and futurist James Lovelock (2019, p. 58) pointed out that “our personal resilience depends on our state of health.” More than ever, our collective and our individual strengths are in demand to deal with the challenges and change that we are facing as humans. In that regard, a quote from Stephen Hawking (2018, p. 159) provides a glimpse of hope. The renowned physicist and cosmologist wrote: “Intelligence is characterized as the ability to adapt to change. ... We must not fear change. We need to make it work to our advantage.”

So, the question is: Just how strong and how smart are we? The respect of our rights as human beings depends on the right answer.



Marc Bichler

Ambassador-at-Large for Human Rights at the Ministry of Foreign and European Affairs; Luxembourg, Luxembourg

The Luxembourg Ambassador-at-Large coordinates, at an inter-ministerial level, the efforts deployed by the government to promote and protect human rights in Luxembourg and abroad. In doing so, the Ambassador-at-Large for Human Rights also engages in constant dialogue with representatives from civil society, the private sector, national human rights institutions, academia, as well as regional and international organizations.

Invited to be part of the Plenary Keynote roundtable at the TAD 2020.



ASHLEY L. BROWN

Reflections on Living in a Pandemic

There were many milestones I anticipated having to navigate in my lifetime, but surviving a pandemic was not one of them. And yet, about a year ago, our world as we knew it changed dramatically. It was turned upside down and inside out. Busy streets that had been filled with cars and bustling people were empty. Groceries stores were abandoned. Hospitals experienced shortages and were overrun with sick patients with limited capabilities to heal them. Universities struggled to redefine their purpose amidst new demands. Politicians politicked, turning a widespread, devastating pandemic into a political grab for power and

money. And we the people, saw the best and worst parts of life. We witnessed unsurmountable loss. As we tried to navigate a new normal, family, friends, and colleagues passed away and funerals were unattended due to fear of spreading the disease. Further, the impact to the economy and people's livelihood was severe and is still ongoing for many people. Moreover, people experienced an increase in mental health concerns related to anxiety, depression, stress, and isolation.

However, as previously stated, I also saw moments of beauty. Seeing environmental features such as rivers and canals cleared of pollution was beautiful. Although we could not connect in-person, many of us found new ways to build community. I watched a beautiful video of a younger man who lived next to an older man who played the piano every day as a way to remember his spouse who passed away from COVID-19. The neighbors spent months playing the piano together from their respective apartments and built a relationship and experienced mutual healing through music. It wasn't until much later that they finally met in person just before the older man moved. When witnessing these moments, both the sad and beautiful ones, I often reflected on the Transatlantic Dialogue. In this conference, we spent a lot of time trying to understand the connection between art, culture, and humanity. I remember attending conference sessions that discussed traumatic events in history (or in the present) and still found it challenging to relate to as it was very different from my own lived experience in the United States. Yet, this pandemic was experienced across the world and was a shared experience that allowed us to connect in ways very few other moments in history have allowed.

I also noticed how while we were in isolation, we weren't able to busy ourselves with our usual distractions. Instead, our lives slowed down, and we were able to connect more deeply with our community members. I spoke to family and friends who live in different countries more frequently because we had time. I wrote letters to friends across the world as a way to stay connected and to uplift one another. Again, the willingness to slow down and connect more deeply was valuable and certainly was something I learned was necessary for us during some of the creative sessions I attended at the Transatlantic Dialogue. During the conference, I would often debate how challenging it was when we were all so busy; yet this pandemic created the perfect circumstances. Additionally, I noticed how heavily we relied on the arts during this time. Soon

after stay home orders were issued, we were entertained by the artists in our lives and in the community through free virtual concerts, Instagram DJs, painting, movies, and even reading more stories.

Although we were unable to meet formally for the Transatlantic Dialogue, I believe that the last year and a half was a living example of why this conference is so magical. It brings together a group of people from very different cultures and provides a chance for us to connect through the arts. While this practice is uncommon in most conferences in the United States, I have depended on many of those practices not only for entertainment but for healing, connection, and deeper learning. Moreover, I hope that when we are able to safely reconnect in-person we do not forget the importance of the arts and culture in helping us deeply connect to others far and wide in order to build cultural humility and competence. If there is anything I believe more deeply after the last year is that we will not be able to truly build a just and equitable world in isolation.

Dr. Ashley L. Brown

Director of the Student Center for Social Justice & Identity at Vanderbilt University; Nashville, TN, USA

In the role of Director, Dr. Brown oversees the education, training, and programming of social justice, cultural competency, and identity-centered education for undergraduate and graduate students at Vanderbilt University. Further, her office advises 23 student organizations centered on social justice.

Dr. Brown is a member of the TAD Steering Committee and the Editorial Team.





Culture and Education in the Lifelong Learning Process as a Basic Pillar of Society

Cross-Border Network and Transatlantic Dialogue

The Cross-Border Network of History and Arts and the Transatlantic Dialogue conference series have collaborated closely since their beginnings in 2008. Since then their international work has given many positive insights into the field of creative and intercultural education.

From 2011 to 2017, the Cross-Border Network of History and Arts participated actively and regularly in each Transatlantic Dialogue conference with international teachers and students. During the conferences, our task was to support the younger generation, both individually and holistically. We held workshops for body language and started a joint creative process, often without words, transforming the person into a living sculpture. The experience of appreciation and acceptance in the team helped strengthen the personality of the participants and left the identity of the individual as something valuable in the memory.

Today, we are witnessing radical changes in educational programs year after year causing a worldwide crisis in education and culture – despite the fact that education and culture are pillars of society, social processes that reflect the structures of society. In primary and secondary education as well as in higher education, there is a global tendency to remove subjects related to humanities and arts/culture from the curriculum. This is because education policy-makers consider them superfluous in the era of competitiveness in the global economic market. The TAD conferences on education and culture have shown many people how important such activities are for the individual and for society.

As we live in an uncertain world, applying creativity and intuition to our lives is increasingly important as a way of protecting us against risks.

What is the Cross-Border Network of History and Arts?

Between 2008 and 2018, the Cross-Border Network of History and Arts served as a cooperation platform for European and non-European universities. As a “travelling university” the network initiated a thought process about European and especially human values while working in creative and intercultural study projects and workshops. The main objective of the network was to communicate the values, history and diversity of the European Union through contextualizing the creative work in the context of history, sociology and political freedom.

Over the course of ten years, approximately 700 students, 80 school pupils, 120 educators, artists, actors and people from other social groups from 12 nations and 16 universities worked together on seven study projects in different European cities. In addition, seven publications and a number of films were produced and many panel discussions were held. In an inter-, trans- and multidisciplinary dialogue, different cultures met to explore historical backgrounds and develop a creative thematic debate. Each project was an intensive joint work with innovative mediation methods and a broad interdisciplinarity. Since participants from different countries, social backgrounds, levels of experience and fields of studies worked together, heterogeneity was experienced. Despite the many cultural and linguistic differences, an vivid exchange emerged that encompassed more than just workshops and lectures. The focus was on intercultural training, which promoted social and regional sustainability and an understanding of cultural differences.

As a “travelling university” each project was held in a different location. A key feature of all the locations selected for the projects was their unusual and sometimes raw nature. The participants organized all that was needed on site. Not only did they give new life to empty military bases, but also created workspaces in former prison cells and set up media labs in castles and dining rooms, libraries and lecture halls in former factory buildings. At the end of each project, an exhibition was held, generating economic benefits for the region, promoting the exchange of experience, fostering a sense of community and charting the way forward for follow-up projects.

Transatlantic Dialogue and Moving.Lab – A European Interdisciplinary Laboratory of Culture and Education

In 2017, the members of the Cross-Border Network of History and Arts met during the fourth TAD conference in Esch-sur-Alzette and decided to embark on a new stage of international and interdisciplinary work. A new organization, the “Moving.Lab – A European Interdisciplinary Laboratory of Culture and Education” was founded to continue and develop their educational efforts. The Moving.Lab has emerged from the combined experience of the Cross-Border Network of History and Arts and insights gained from the Transatlantic Dialogue conferences.

The establishment of Moving.Lab is a declaration of war against the destruction of cultural consciousness worldwide. Through their projects, highly motivated scientists and artists offer young students from all over the world the opportunity to deal with the problems of our time in an interdisciplinary manner – and right now, during the sudden paralysis caused by the pandemic, it is becoming clear how important this conflict is for the future of our world and the next generations.

– Heide Princess of Hohenzollern, Honorary Chairperson of the Board of Directors

The aim of the Moving.Lab is primarily to continue the decade-long work of the Cross-Border Network of History and Arts (the “nomadic university”), embracing Humboldt’s idea of education and the transdisciplinary approach taught in the Bauhaus. The international team of scientists, artists and creatives continues to work together and conduct research in the field of creative, holistic pedagogy. The differences between European educational systems are respected and perceived as a positive, enriching effect on the teaching.

Moving.Lab aims to promote culture as well as interdisciplinary and international education in an innovative form of an educational space, as a platform that animates the European higher education landscape for active international exchanges. It fosters intensive cooperation, proximity and collaboration in the area of learning and by expanding social, cultural and professional core skills. It also helps to broaden professional prospects for graduates by offering continuing education programs.

It aims not only to use the network effect of a European alliance, bringing together educators and scholars from the East and West of the community, but more importantly it

uses the universal language of art to tackle scientific problems. Arts-based science and research can inform research results in an interesting synergistic effect that goes beyond traditional approaches to (social) science and communicating science. Moving.Lab has been established to experiment with ideas and forms. Thanks to this combination its educational offering is always relevant and alluring.

- Dr. hab. Michal Wanke, Member of the Scientific Advisory Board

Since its foundation, Moving.Lab has organized several international Master's conferences in cooperation with the INTRARE Institute (Trier University of Applied Sciences) and with the Interdisciplinary Laboratory for Social Space and Art/University of Opole and has carried out a number of projects (<https://moving-lab.eu>).



Prof. Anna Bulanda-Pantalacci
Head of the INTRARE institute, senior professor at the University of Applied Sciences Trier and president of Moving.Lab, University of Luxembourg; Trier, Germany

Organization and implementation of lifelong learning, international projects/ international Master's conferences, summer schools/cooperation with various institutions

At the TAD conferences, I offered body language workshops for all participants. In addition, I boosted the cultural program with activities such as performances transforming the human being into a living sculpture for the duration of the conferences. The main aim of the activities was to strengthen the intuition of the participants, to make us think differently and help us adapt to a rapidly changing world.



Princess Heide von Hohenzollern
Culture Manager/ Housemistress of Burg Namedy Castle as an art/education/cultural centre; Andernach/ Namedy, Germany

Responsible for diffusion of culture and access to culture for all people, organising music festivals, theatre performances, music concerts, artist plenaries, working with academics and art/design in the form of on-site projects.



Dr. hab. Michal Wanke
Senior lecturer at University of Opole, Department of Cultural Studies; Opole, Poland

2017 Luxembourg Discovery tour
Schengen - Piece Berlin wall





2017 Cultural Closing Dinner



2017 Cultural Closing Dinner

2017 Plenary roundtable: 'How can universities harness the potential of cultural diplomacy to transform societies?'





2008 Official reception by the mayor of the city of Luxembourg

2017 Part of US speakers



2017 Luxembourg Discovery tour Echternach



2014 A multilingual journey exploring the cultural heritage of Europe's Heart Author's reading by Regiofactum

2017 Founding members of moving.lab





2011 Welcome in Luxembourg

2019 Conference planning team 2020



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Michael Butler

The overriding principles, mission – and dare I say spirit – of the Transatlantic Dialogue are strikingly congruent with the vision of Mr. and Mrs. Leir and of the Leir Luxembourg Program-Clark University (LLP-CU). Moreover, they are near and dear to me personally as Director of the Program, scholar of international relations, and citizen of the planet. As such it was a distinct pleasure to finally realize a vision for Clark to participate in the TAD 2020 – and, sadly, an equally distinct disappointment for all those involved (students, staff, faculty, and the humble Program Director) to learn that doing so would be prevented by the horrific pandemic which has upended all of our lives.

Yet, like all of those who have been a part of the TAD in big and small ways, I am borne up by the realization that while the pandemic may have prevented us from coming together physically, it cannot dampen or defeat the spirit that so thoroughly permeated every aspect of the Dialogue. Indeed, the TAD was ultimately a vessel for the celebration of the spirit and of things beyond the material realm: cosmopolitanism, peace, culture, solidarity. In this, I am reminded of Yeats: “the world is full of magic things, patiently waiting for our senses to grow sharper.” Thank you to all of those – and especially to dear François – who made this wonderful opportunity to sharpen our senses to these magical things possible. May the spirit of the TAD live on in all of us.



Prof. Dr. Michael Butler
Director of Leir-Luxembourg Program
and Associate Professor of Political
Science, both at Clark University;
Worcester, Massachusetts, USA

Primarily responsible for advancing
the vision of Henry J. and Erna D. Leir
through delivery and supervision of all
Clark University programming in Luxem-
bourg, with the generous support of the
Leir Foundation.

Planned participant and leader of Clark’s
inaugural delegation to the TAD 2020.



FLORA CARRIJN

TAD - The Phoenix of Babel

The NEED for DIALOGUE

On the threshold of the third decade of the 21st century we are being confronted with the worst global challenge for our society and the human race since the second world war, the COVID-19 pandemic. This attack on our health, sanity and economic well-being has aggravated the discord over a number of other 'issues' which were already bubbling up as urgent challenges for our society, such as climate-change, energy supply, migration, cultural identity and diversification, etc. Furthermore, by being politically exploited from different radical or even fundamentalist viewpoints, they might endanger our critical capacities and erode our democratic values. Solidarity and responsibility on an individual and community level should form the antidotes to tackle the present and future crises and preserve our civilization and humanity.

One crucial tool in this healing process is dialogue, i.e. the constant effort to explain and interpret reality, to try and understand each other and to work towards broad-based decisions for the well-being of all citizens and society as a whole. Dialogue implies the respectful open-minded encounter of different participants, who may come from different regions, speak different languages or belong to different cultures. Dialogue relies on our ability to express and explain our views and emotions to others, and capture and interpret the views and emotions of others. As such, the foundation for dialogue is our capacity to communicate with each other, the basic tool of which is language.

The POWER of LANGUAGE: SHAPER OF THE WORLD and MIRROR OF THE MIND

“Speech is the only benefit man hath to express his excellence of mind above other creatures. It is the instrument of society” (Jonson, 1640/1936, p. 49).

“Oratio imago animi – Language most shows a man: Speak that I may see thee. It springs out of the most retired and in most parts of us, and is the image of the parent of it, the mind” (Jonson 1640/1936, p. 53).

As the 17th C playwright Ben Jonson here expressed, on a micro-level, language is a medium for intra-individual communication as it “enables human beings to build a mental picture of reality, to make sense of their experience of what goes on around them and inside them” (Halliday, 1983, p. 156). But it is not only a product of our intellect and at the same time shaper of our conceptual system, it is also a means for establishing and reflecting social relations and hierarchies. On a societal or macro level, language is a medium for inter-individual communication, it is a means for establishing and reflecting social relations and hierarchies. As such, it plays a crucial part in managing community relations and maintaining equilibrium.

The human being as we know him today, is either defined as ‘homo sapiens sapiens’, the being who has knowledge, or as ‘homo loquens’, the being who speaks. These two definitions point at those characteristics which are typically human, which separate man from all other life forms, i.e. the faculty of thought and the faculty of speech and language. “L’émergence de Homo dans la série animale ... est due avant tout à sa faculté de représentation symbolique, source commune de la pensée, du langage et de la société” (Benveniste, 1963/1966, p. 27)

As De Saussure (1916/1974, p. 155) observe, “Prise en elle-même, la pensée est comme une nébuleuse où rien n’est nécessairement délimité. Il n’y a pas d’idées préétablies, et rien n’est distinct avant l’apparition de la langue.”

Hence, we need language to think. Human beings are the only living creatures which can contemplate abstract as well as concrete subjects, and can, moreover, communicate these thoughts and reflections to their fellow human beings. As such, they can accumulate and convey knowledge from one generation to another in an evolving society. “Erzählen ist soziales Handeln. Erzählen ist der Ausdruck eines erinnerten Geschehens, dokumentiert also einem Informationsverarbeitungsprozess. Erzählen ist das Vermitteln und Tradieren von Erfahrungen.“ (Quasthoff, 1980, p. 12)

Man knows language and uses language. Language clearly fulfils a historical and social role in human society, hence, its importance for social reality. As Blakar (1977–1979, p. 109) points out, “almost irrespective of which aspect of man is interested in, one sooner or later finds oneself probing into problems connected with ‘language and communication.’”

Language and thought are undoubtedly closely interrelated, as two sides of the same coin. Our language is determined by the way in which we perceive the world. “If a language has a word, there must be some category of thought, identified by an associated cognitive schema current in the speech community, which this word activates.” (Fillmore, 1976, p. 26). However, our perception of reality and our way of thinking can be shaped by language as well. Hence, “... language is not merely a reproducing instrument for voicing ideas but rather is itself shaper of ideas.” (Whorf, 1964, p. 293–4). Language can create, order, and manipulate society. As such, it is a means of social power. It then follows that man can not only use language, but also misuse or even abuse language. That our language can – if we allow it to do so – manipulate or even corrupt our perception and subsequently our thinking, is sometimes blatantly illustrated by e.g. political discourse and advertising.

Yet, although “natural language is the most important means of human communication, and communication is the primary objective of language use” (Bierwisch, 1980, p. 2), speech is normally also accompanied by non-verbal indications of the communicative value and/or meaning of an utterance. This non-verbal behavior, of which the most important and most frequently used are gestures and facial expressions, can complement, repeat, stress or even contradict the verbal expression. Since the bodily movements are normally considered to be more unconscious or instinctive, it is not surprising that “when people make statements to us that are ambiguous, we search their faces and bodies for meta-communicational indications of their hidden meanings” (Schefflen, 1972, p. 74). That is why eloquence in both verbal and non-verbal ‘language’ is so very important.

There is, moreover, another form of language, a highly creative one, which is often forgotten, and that is art. Art, like other languages, not only reproduces reality but it can question, order, shape and manipulate society. As such, art is a means of social power as well. Through art we can express emotions and ideas and by contemplating art we can stimulate consciousness and intellectual growth.

Art is a means for interpreting our complex world. The artist can be inspired by reality but through his creative mind he translates his personal perception of the world in the work of art. As such, he paves the way for reflection in the beholder, hence stimulates his individual intellectual activity. Art can appeal to a combination of our senses and mind, ignite emotions and stimulate consciousness and solidarity recognition. As such, it lays the foundation for cognitive resilience and pro-active rigor to seek justice and liberation. Hence art, as an integral part of culture and civilization, is an emancipatory drive to help safeguard our values of democracy, equal opportunities for all and social responsibility and solidarity.

The POWER of COMMUNICATION: CREATOR of BONDS and PEACEMAKER

“Once upon a time all the world spoke a single language and used the same words. As men journeyed in the east, they came upon a plain... ‘Come,’ they said, ‘let us build ourselves a city and a tower with its top in the heavens, and make a name for ourselves; or we shall be dispersed all over the earth.’ Then the Lord came down to see the city which mortal men had built, and He said, ‘Here they are, one people with a single language, and now they have started to do this; henceforward nothing they have a mind to do will be beyond their reach. Come, let us go down there and confuse their speech, so that they will not understand what they say to one another.’ So the Lord dispersed them from there all over the earth, and they left off building the city. That is why it is called Babel, because the Lord there made a babble of the language of all the world...” (*New English Bible*, 1970, Gen. 11: 1–9)

The common language in this story of the Tower of Babel is in fact a metaphor for understanding and cooperation among the people and the strength of a common ambition. To those who work together in harmony, the sky is the limit. However, this powerful creational dynamism supersedes man’s role in the universe, as it is God’s privilege as creator of all things – “*In the beginning was the word, and the word was with God, and the word was God...*”. Hence God’s intervention to punish this impertinence and tell man ‘know thy place’. Detached from its theological setting, however, this story clearly illustrates the power of communication as a creator of bonds and provider of peace and prosperity.

In the previous part, we stated that thinking contributes to language for shaping reflections and observations and that language itself is influenced by our perception of reality. As such, thinking can be guided by the language we speak and be differentiated according to the tongue we use. Hence, we can

only communicate about and reflect upon things which fall within the experience of our linguistic and cultural framework. As a result, the broader our communicative, cultural, and consequently, our conceptual framework, the richer our personal intellectual world will be.

Furthermore, this will in its turn allow for a broader dialogue with, and understanding of, 'the others'. As Eco (1987, p. 710) points out, "Artificial Intelligence researchers have convincingly demonstrated that there are certain standard frames, scripts and goals that can be recorded as a part of the average competence of a social group". "Stereotypes are part of the cognitive mechanism we use in categorization. The question is not whether people will use stereotypes, but which ones they will use" (Lakoff, 1982, p. 2). As such, the understanding and interchange of these socially or culturally formed 'cognitive clouds' is paramount in the encounter with other language and cultural communities. On top of that, the quest for shared concepts and experiences may enhance improved commu-

Dialogue relies on our ability to express and explain our views and emotions to others, and capture and interpret the views and emotions of others. As such, the foundation for dialogue is our capacity to communicate with each other, the basic tool of which is language.

nication and more easily allow for a peaceful cohabitation of different and differentiated groups in society.

The ambition to strive for a peaceful society in which a common vision and shared cultural values are the foundations of the community, was clearly expressed by the traditional motto of the United States of America, i.e. 'e pluribus unum', before they turned to 'in God we trust' in 1956. In this sense, the original US motto was much closer to the European motto 'in varietate concordia'. They both recognize that out of many cultures, it is important to find a harmonious common core that connects all people, individuals and the community, past and present, in order to build a society that combines different sub-cultures, tradition and innovation, local and beyond, ratio and emotion, art and science, for the sustainable well-being of all citizens.

The POWER of TAD: THE TOWER OF BABEL PHOENIX

It is through dialogue that we encounter each other's culture and identity, learn to respect each other and learn from each other. Hence, cultural dialogue has an emancipatory and integrative power that transcends the superficial differences and helps us find the core of our humanity and civilization.

Bringing together people from different nationalities, linguistic communities and cultures, with different talents and interests, different intellectual and professional backgrounds, to understand, appreciate and learn from each other, in a unique and dynamic cultural setting is the absolute merit of the TAD-initiative and the organizing universities. This Transatlantic Dialogue shows culture is a strong driving force for a sustainable society for future generations. By exchanging ideas and sharing creative experiences, TAD participants build up the power to confront the challenges of our world. They accept each other's diverse backgrounds but find empowerment in their common aspiration for a sustainable future and hence turn their cooperation into a new power to re-erect the tower of Babel.

In short, TAD stands for To Advocate Discussion, To Abolish Discrimination, To Accept Diversity, To Advance Democracy, To Awaken Dynamism, To Avert Demagogy, To Aspire Development, To Assert Deference.

Hence, TAD is a Temple for Assertive Debate, a Testimonial of Affordable Divergence, a Taste of Appreciative Discourse, a Trigger for Academic Diversification, a Tableau of Artistic Development, a Talisman for Anthropological Decency, a Tribute to Articulate Diplomacy, a Template for Aspirational Dynamism, a Triumph of Amiable Diligence.

For all the above characteristics, UNeECC – the University Network of the European Capitals of Culture, has supported the TAD initiative from the beginning. TAD fully meets the ambitions and goals of the UNeECC network as it focuses on international and cultural exchange and the role of culture at university and in society as a whole.



Prof. Dr. Flora Carrijn
President of UNeECC (University Network of the European Capitals of Culture), Provost KU Leuven (University of Leuven), Managing Director of Flanders Business School; Leuven and Antwerp, Belgium

UNeECC , has supported the TAD initiative from the beginning, since it fully meets the goals of our university network focused on international academic and cultural exchange and the role of culture at university and in or for society as a whole.

As President of UNeECC I have had the pleasure and honour to speak at the opening in 2011 and participate in a plenary debate both in 2014 and 2017. Several other (board) members of UNeECC have participated in the different editions of TAD over the years as well.

T

Francesco Cascio

My involvement with TAD started in September 2019, when Mr. Carbon presented me with the possibility of getting on board as a student assistant for the editorial team. Even though, sadly, the conference did not take place the year after, the preparation of it has been an incredibly exciting and enriching process. Contacting and coordinating potential student reporters has been an exciting challenge and a good hands-on example of how an editorial team works.

After getting into it, I started to be amazed by the little universe that gravitates around TAD, made of inspiring personalities, prestigious institutions and powerful ideas. It allowed me to explore and get involved, both personally and professionally, into the fields in which I would like to develop my career. I believe that the themes that were meant to be discussed during the 5th edition, in particular those concerning peace, to be of the utmost importance, and I am grateful for the possibility of contributing to their fostering.



Francesco Cascio

**TAD 2020 Student
assistant**



WILLIAM JOHN CHAMBERS

Personal Reflections on Transatlantic Dialogue 2011–2021

The ‘Transatlantic Dialogue’ was first created in 2008 as a collaborative effort between the University and City of Luxembourg and Miami University, Ohio in the USA. It has subsequently been held each third year (i.e. 2011, 2014 and 2017). The 2020 event was cancelled because of the COVID-19 Pandemic.

1. Early Links with Luxembourg and the USA

1.1 Luxembourg

My first introduction to Luxembourg was during my adolescence and the Swinging '60s when crystal set radios were all the rage and commercial radio stations lead by Radio Luxembourg were the ultimate in trendiness.

1.2 USA

At this time North America was far away and my only links were through the memories of my parents from the Second World War, secondary school friends with Yankee Dads and GI Bride mums, and listening in the middle of the night to radio commentaries on World Heavyweight Boxing between the US champions (Rocky Marciano, Cassius Clay) and the UK challengers (Don Cockell, Henry Cooper). Then came American pop music (Bill Haley, Elvis Presley, Chubby Checker), and color images of Yellowstone National Park on the ubiquitous *View-Master*. In mid-adolescence my love of and limited success playing basketball, almost always at US Air Bases (Ruislip), was my first direct contact with the USA.

2. Post School and Higher Education

Later, between school and university, I volunteered for Voluntary Service Overseas, the British version of the Peace Corps, and spent 2 years with many young Americans working in the squatter settlements of Lima, Peru.

After a considerable gap and half a career as a Geography lecturer at Liverpool Hope University I gradually rekindled an interest in Europe and further afield. When appointed Head of a Geography I internationalized the curriculum and took students to the glaciers of the French Alps and, following the fall of the Berlin Wall and communism, much of central and eastern Europe (most notably Romania). Also during this period, I started the University Third World Group (Hope One World) which sent groups of lecturers and student volunteers to countries such as Uganda, India, South Africa and Brazil.

This, and increasing seniority within the University, encouraged me to participate in European exchange programs (ERASMUS) with, for example, France, Greece, Norway and Germany. This was followed by leading Liverpool Hope University's celebrations during Liverpool's

tenure as the UK European Capital of Culture in 2008. At this time visionaries in Hungary and Belgium established the University Network of European Capitals of Culture (UNeECC) in 2006 with the aim of ensuring and encouraging the participation of universities in the European Capital of Culture movement. I joined as the Liverpool Hope University's representative (and de facto the UK's representative as well) and have been a Vice President since 2010.

3. UNeECC and TAD

It was through UNeECC that my links across Europe were stimulated and a little later when I met François Carbon. At this time, he was 'Chargé de mission culture' tasked by the University of Luxembourg to develop a cultural and international program much of which became known as the Transatlantic Dialogue (TAD). He, the consummate networker, took the opportunity to link with the newly-formed UNeECC and its academic membership to publicize TAD and recruit academic supporters. I was one, as were the Belgians Wim Coudenys and Flora Carrijn, all of us now being either regular contributors to, and/or members of the TAD Conference Preparation Team.

The early history and philosophy of TAD is documented elsewhere. I became engaged when invited to *TAD2 Living Culture in the University - Developing Citizens of the World* in May 2011. I am not sure of my contribution. Perhaps I was the token non-American English speaker? I certainly gave a paper with my colleague Ed Whipple from Ohio (*Fostering Global Citizenship through the Arts*) and presented the conference concluding comments.

In June 2014 I returned for *TAD3 Connecting through Culture - A vision for Global Citizenship* and was a member of the Editorial Team comprising 3 senior academics, 5 Masters students and a journalist from Germany (3), Luxembourg (1), Spain (1), UK (1) and USA (3) and responsible for reporting on every session and contributing to the Conference Manifest.

Then in May 2017 I attended *TAD4 Creating Human Bonds through Cultural Diplomacy* as a member of the Conference Preparation Team and Editorial Team. This time the team comprised 4 academics from Luxembourg, Spain, UK and the USA assisted by 36 undergraduate and post-graduate student 'reviewers' from European, North American and Asian countries.

Most recently I was invited by François to be a member of the ill-fated May 2020 *TAD5 Re-imagining the Tower of Babel: Languages, Cultures, Cultural Diplomacy and World Peace* Preparation and Editorial teams.

4. The Strengths of Luxembourg as a Location for TAD

There are many attractions of both the Grand Duchy, Luxembourg City and Esch-sur-Alzette as locations for a large scale international meeting place especially for groups of American students many of whom, with brand new passports, are on their first visits beyond the USA. Although it is one of the smallest countries in the world (163rd by population and 167th by area) its capital city houses diplomats, politicians and others from many countries of the world.

4.1 History

The length of history seen in Europe, and specifically, Luxembourg, creates a staggering contrast for young Americans from a nation formed in 1789. In addition, many Americans have ancestors from Luxembourg following 19th century emigration to the region around Chicago. *“This is a small place with a great history, a truly European history.”* (Erna Hennicot-Schoepges, Honorary Minister of Culture, Luxembourg.) The more recent European history includes the development of the steel industry and liberation of Luxembourg City by the Allies, including the American Army, on 10 September 1944. This is evidenced by the ubiquitous photographs in cafes and restaurants and the monuments and plaques in many of the streets.

4.2 Location

Luxembourg is centrally located in Europe with easy access to the different cultures, landscapes and politics of the west, east, central, north and south of Europe. It is bordered by Germany, France and Belgium. Apart from any cultural and academic benefits, it provides a convenient base for tourists to explore the whole of Europe as part of their European Tour and as a source of European speakers and delegates willing to participate and contribute to the conference.

4.3 The European Union

For similar reasons the country has developed as a major focus for the European Union and its many organizations, institutions, associated investments and modern architecture (e.g. The Plateau de Kirchberg with its new European Community buildings). Robert Schuman was born in Luxembourg and was instrumental in building post-war European and trans-Atlantic institutions and was one of the founders of the European Union, the Council of

Europe and NATO. Luxembourg City is the seat of numerous institutions, agencies and bodies of the European Union, including the Court of Justice, the European Commission, the secretariat of the European Parliament, the European Court of Auditors and the European Investment Bank. It has twice been designated as a European Capital of Culture (1995 and 2007) and is on the UNESCO World Heritage List on account of the historical importance of its fortifications. This again makes it an attractive location for TAD delegates wishing to enhance their understanding of modern Europe.

4.4 Tower of Babel

Luxembourg City is located on the southern part of the Luxembourg plateau, on precipitous cliffs that drop 70m into the gorge formed by the confluence of the Alzette and Pétrusse rivers. The city's population of 122,273 inhabitants consists of 160 nationalities and foreigners comprise 70% of its population. This concentration of national and international people makes them easily accessible to support, sponsor, participate and contribute to conferences being held in the city. For example, TAD 2017 was held under the patronage and auspices of the Grand Duchess of Luxembourg, the Secretary General of the Council of Europe and the European Parliament. Contributions were made by politicians of the European Commission, European Parliament, the US Embassy and Luxembourg Parliament, HE Ambassadors from Switzerland, Austria, UK and Lithuania, Presidents of the European University Association, the Network of Universities from the Capitals of Europe, the European Council for Student Affairs, the University Network of European Capitals of Europe, and the Secretary General of the European Cultural Parliament. All this contributes to a cosmopolitan population many of whom are able to enrich the deliberations of any conference or academic gathering.

4.5 Venues

Another advantage of the Luxembourg city region as a location for TAD are its ancient and modern buildings, squares and parks which provide beautiful and inspiring locations for the conference and its social and cultural activities.

4.5.1 Abbaye de Neumünster

The original TAD conference venue was the Abbaye de Neumünster in the river gorge. The Benedictine Order built the abbey in 1606 and later it was for several hundred years variously a police station, prison and barracks. Since 1997, it has been the home of the European Institute of

Cultural Routes and was extensively renovated in 2004 as a cultural center. This provided a magnificent and inspiring location for activities and accommodation associated with TAD including many memorable lectures and banquets. Its buildings, location beside the river deep in the gorge and in close proximity to the cultural attractions and accommodation of the city make it a fine location for TAD.

Also in the Luxembourg City center are the traditional old buildings associated with cities of this age and importance such as the Town Hall, market squares, fortresses and museums. In addition are the new European buildings associated with a capital city of the importance and wealth of Luxembourg. Many of these provided welcome and impressive locations for mayoral and city receptions and social and cultural events to welcome (and impress) the delegates to TAD.

4.5.2 Esch-sur-Alzette

In 2015 the University Rectorate (and in 2017, TAD4) relocated to the newly built Belval Campus based on a former blast furnace site. It is now the main University campus adjacent to the former steelworks town of Esch-sur-Alzette located 17 kilometers from the city as part of a large scale post-industrial regeneration scheme. Whilst not universally popular, it provided a variety of industrial archaeological sites alongside the new buildings of the University campus and financial district for the formal and cultural sessions of TAD.

4.5.3 Differdange Castle

Esch is also located close to the Miami University's Dolibois European Centre. This is based at the magnificent Differdange Castle which was built in 1577. The Castle was constructed in the Renaissance style and used for residential purposes until the beginning of the 20th century when it became a restaurant and hotel for the staff of Arbed, the local steel industry company. In 1997 it was purchased by Miami University, a founder member of TAD, to provide students with "a living history for their European experience." For TAD purposes it provides a focus for meetings, residential accommodation and celebratory banquets.

4.6 The Discovery Tour

An important activity offered at each TAD conference is a final day Luxembourg excursion. This is of particular value to non-residents of the Grand Duchy giving a

contrast to Luxembourg City and providing views of the hilly wine growing countryside and the historic and recent history of Europe.

The 2017 tour started at Esch followed by several hours touring Luxembourg City. It is interesting to note that residential accommodation for delegates TAD 1, 2 and 3 was located in the City of Luxembourg. This provided informal opportunities for visitors to explore the city in their free time. The move to Esch precluded such freedom. Hence the tour of Luxembourg at TAD4 started with a guided tour of the city.

This was followed by a drive through the bucolic Mullerthal 'Little Switzerland' landscape leading to Echternach. This is the oldest town in Luxembourg (with a population of 5610!), is located in the eastern part of the country alongside the River Sauer and forms the frontier with Germany. It dates back to 10th century and is a fine example of a medieval town with labyrinthal streets, a 13th century town wall, market square, Gothic Town Hall, Benedictine Abbey and Roman Villa. It is a UNESCO Intangible Heritage site because of its famous Dancing Procession.

The tour then moved onto the village of Schengen famous for being the place where the Schengen Agreement was signed in 1985 ensuring border-free travel within the European Community. It is located in south east Luxembourg in the wine growing Moselle River valley at the junction of Luxembourg, Germany and France.

5. The Nature of the Experience

TAD has grown rapidly since 2008. Reasons importantly include the exciting, creative and visionary nature of the experience offered.

Each year a slightly different theme is chosen. In 2008 the inaugural TAD1 was entitled *Putting Students at the Center*. In 2011 (TAD2) it was *Living Culture in the University - Developing Citizens of the World*; in 2014 (TAD3) it was *Connecting through Culture - A Vision for Global Citizenship*; in 2017 (TAD4) it was *Creating Human Bonds through Cultural Diplomacy* and in 2020 TAD5 should have been on the theme *Reimagining the Tower of Babel: Languages, Cultures, Cultural Diplomacy & World Peace*.

Fundamentally the bringing together of young(ish) people from the United States and Europe exploring differences and similarities in their attitudes and values is the defining characteristic of TAD.

The nature of the TAD experience involves a traditional academic conference mainly attended by a small number of European (postgraduate) and a larger number of North

American (undergraduate) students with limited first-hand experience of the other's cultures. For most of the US students TAD is a small part of their University Study Abroad experience which also includes visits to various parts of Europe for a variety of purposes.

TAD provides an academic introduction and includes keynote lectures, plenaries, seminars, discussion groups and networking sessions combined with immersion and active participation in a wide range of passive and active cultural and social activities.

Keynote lectures and many plenaries are given, for example, by an impressive range of Royalty, Presidents of states, universities and international organizations, Prime Ministers, Ministers, Commissioners, Ambassadors, MEPs, Charge d'Affaires, politicians, judges, professors and academics who provide wisdom and expertise rarely seen and heard by students in one place over such a short period of time.

Parallel Panel Sessions largely comprising a choice of discussions of between 3 and 6 experts on key topics relevant to the theme of the overall conference are a major component. These provide insights from the perspective of a variety of 'experts'. More open to active student participation are the **discussion groups** which actively involve participation by members of the audience.

A wide range of cultural activities and workshops known as "**cultural ateliers**" are spread through the 3 days of the conference and many culminate in group performances, for example, at the closing social event and dinner of the conference. Alternatively they are held in prestigious locations such as the Philharmonie, the Town Hall, the Cercle, Place d'Armes, the Brill Square and other open air locations of the city and the former steelworks. These small group events include creative writing, movement, music and composition, video filming of the industrial heritage of Belval, dance, expressive arts, body language, art therapy, improvised music, and instant theatre graffiti, described by one participant as "*like nothing I had ever done before*". Another (Mitchell Lawson from Bowling Green University) who attended a theatrical workshop enthused that "*the theatrical workshops allowed the forum for open discussion across cultures and the performance workshops helped build a relationship among the performers.*" From a personal perspective these provide a welcome respite from the intensity of 3 days of lectures. My own introduction was in TAD 2011 when I participated in a choral workshop and was part of the choir performed at the closing dinner

at Neumünster Abbey. Apart from singing at church on Sundays this was my first public singing for 50 years, it was memorable!

In addition to these cultural atelier activities are a wide range of celebratory social and cultural events offered to the participants. These include receptions, soirees, dinners, banquets, barbecues, concerts, excursions and gallery visits as well as performances given by participants as well as invited professionals.

6. Contributions of Students to the Mainstream Program

TAD is an intensely active event. Participants participate and engage with each other in a wide range of activities.

6.1 The Organization

Involving some of the student participants in organizing and running the TAD event is an important aspect. A PhD student (now a University lecturer) from Luxembourg has been involved in the Planning and Preparation Group.

Six PhD students from the University of Luxembourg contributed to the 2017 TAD as Conference Student Assistants. This provided them with useful insights, "*I learned more about event organization and the logistics of managing a giant international and multicultural conference than I would ever have thought possible.*" (Lucas Eaton, 2011).

In both 2014 and 2017 European and USA students acted as journalists and members of the Editorial Team which produced the conference proceedings. In 2014 there were 2 students from HTW Saarbrücken and 2 from the USA (Miami and Bowling Green Universities). In 2017 over 40 students contributed as journalists to the 178-page Conference Manifest. Many of the Americans contributed as part of their study abroad coursework for credits. They were managed by a Spanish academic and professional journalist and 3 faculty from the USA, Luxembourg and the UK as young professional journalists. They were responsible for attending events, summarizing the content, writing to time and word limits and checking copy, in English, which was not necessarily their first language. Six of the nine Conference Manifest Editorial Team were Master's students at German, American and Luxembourg Universities.

6.2 The Cultural Program

Other contributions of note from the students were by teams drawn from the visiting US students, the host university and country and international collaborators from the neighboring countries and cross border networks (Germany, France, Belgium). As part of their European

summer visits to a wide range of European countries the Americans provide many choral and other performances. Of particular interest have been the Pure Blue Grass Group from University College, Virginia lead by Richard Galyean, Director of Bands and Music Education at University of Virginia's College at Wise and the long established (1907) Men's Glee Club of Miami University. The Grass Group is a regular performer and the Glee Club performed at the Open Air Festival and Barbecue in 2017. In addition to the American contributions are those from the host University and neighboring European Countries. In 2017 the University of Luxembourg Dance Cluster lead by Caroline Kaufhold performed in Brill, the town square of Esch. In 2011 Step Dancing was a highlight at the American Soiree at the Abbaye. Also in 2011 representatives from the Universities of Saarbrücken, Trier and Luxembourg performed at the Quattropole. In 2017 a memorable Got Music concert and reception was held at the Luxembourg Philharmonie with contributions from the University of Luxembourg Chamber Music Ensemble, the University of Luxembourg Vocal Ensemble and Choir, the European School Choir and the Waldorf School of Luxembourg Eurythmy Ensembles.

7. Recent Evolution and the Future?

7.1 Size and Scope of TAD

The size and scope of TAD has expanded since its beginning. There has been an increase in the diversity of activities and the number of participating American universities and students. There has also been an increase in the number of other (mainly Europe-based) individuals and educational and cultural organizations represented.

Building on his many networks, François Carbon has imaginatively encouraged organizations such as the European Cultural Parliament, UNeECC, UNICA and the European Interdisciplinary Laboratory of Education and Culture (a cross border network) to hold symposia and meetings at TAD. Given the geographical location of Luxembourg, increased participation by students from nearby cross border universities such as the University of Applied Sciences at Trier and the University of the Arts at Bremen has been important. Their 2017 Body Language contribution 'dressed in crisp white clothing and white faces applied from a bucket of wet clay' was unforgettable. These links enrich

the cultural milieu and at the same time ensure contributions from, and the attendance of, people with cultural and political contributions at the TAD event.

In addition, the participation has been extended from the USA and Europe to include contributions from senior faculty from Asia and Africa including Miki Sugimura from the Sophie University of Japan and Brigit Schreiber of the Stellenbosch University of South Africa.

Probably the most prestigious innovation has been holding the Luxembourg Peace Prize during TAD. This event has built on the initiatives of the Schengen Peace Foundation and the World Peace Forum and was a resounding success in its first year as part of TAD in 2017.

7.2 The Future

The success of TAD is largely attributable to the work, commitment and vision of the founders of TAD lead by François Carbon (University of Luxembourg) and his American colleagues Judy Rogers (Miami University) and Mike Coomes (Bowling Green University). (François was described as the 'inspirational motor' of TAD by Flora Carrijn, the President of UNeECC.)

They have been supported significantly by the Directorate of their respective Universities and by a growing number of new University supporters in the USA. François has been very successful in linking closely with a number of key political and cultural stakeholders in the Grand Duchy of Luxembourg and institutions of the European Community. This has been greatly assisted by the compact nature of Luxembourg and its close-knit networks.

In addition, François has assiduously accumulated the support of an increasing number of prestigious individuals and organizations comprising the 2011 *Taskforce Group* (9 members) and the 2017 *Conference Preparation Team* (14 members). This has given TAD access to the many prestigious contributors and participants described above.

However, change is in the air. The University of Luxembourg has moved from the capital city to the steel works town of Esch as part of a massive regeneration scheme. The 3 founders of TAD have either retired or are about to retire. The 'inspirational motor' will be no more. In the USA the support of American universities is likely to continue given the continued growth in support seen in recent years. In Europe, the future depends on the continued support of the University of Luxembourg, the Grand Duchy of Luxembourg and the institutions of Europe. Will TAD survive the retirements of the founding trio? If it does what will be its format? Will it continue in its original form or will the recent growth and change of emphasis continue? Will it

remain narrowly an American and Luxembourg event for students or has it been expanded, modified and diluted to become an international cultural gathering? Has it missed the opportunity to successfully open itself to attendance from a wider group of European student participants? Has it missed the opportunity to be a self-critical edgy event or will it remain a meeting of friends and the like-minded? Whatever the answers to these questions, the amazing success of TAD will never be forgotten by the hundreds of people who have benefited from the vision, energy and commitment of the founding visionary and his many disciples.



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**Contribution to TAD: Editorial Team
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CHARLES HARVEY

The Transatlantic Dialogue: A Site for Learning and Exchange Among Students

I have attended all four Transatlantic Dialogue conferences convened since 2008, but the most memorable one for me was the 2011 conference titled “Living Culture in the University – Developing Citizens of the World.” In partnership with Dr. Susan Longerbean who was a professor and Director of Student Affairs program at Northern Arizona University, we conducted a study tour to Europe for graduate students majoring in Education at Northern Arizona University, and included the Transatlantic Dialogue conference as one of the stops on this academic experience. The model for such a learning experience had already been successfully pioneered by Dr. Judith Rogers of Miami University, Ohio, and Dr. Mike Coomes of Bowling Green University and we believed that we could afford our students a similar experience.

Being at the TAD conference with almost 20 students proved to be a rich and rewarding experience. Students were able to interact with European students who attended institutions in the region around Luxembourg. They were also able to engage with students from the other US institutions represented at the conference. The conference sessions provided fertile ground to share perspectives on issues related to student development and international education, and to compare and contrast practices in Europe and in the US. The students had a chance to present papers and also facilitate sessions, something that most of them had never had a chance to do. The creative sessions were also quite different from anything that we were accustomed to at conferences in the United States. These sessions allowed us to engage with dimensions of ourselves that are typically never accessed in such settings, and as such, left us with a more wholesome and well-rounded feeling about dialogue in the transatlantic space. Beyond the conference sessions, however, students were able to meet up at the Youth Hostel where they stayed during the conference, or while exploring the city.

The Cultural Center Abbaye de Neumünster proved to be a perfect location for this learning experience. As a facility, it is quite impressive, but the commute from the city to the Cultural Center also afforded a fascinating showcase of the beauty of the city of Luxembourg. The hospitality of the organizers of TAD was quite conspicuous, and they succeeded in both making us all feel welcome as participants and valuing the contributions we made to the conference.

Many of the students who accompanied us to the conference had never been to Europe before. Although they had many stimulating experiences throughout the 15 days of the study tour that allowed us to visit six countries within Europe, the unanimous reaction to the TAD conference was that it was the highlight of the study tour, and that it had a profound and transformative impact on them. The TAD gave them another frame within which to understand the roles to which they aspired within the field of education, and how they can mold the lives that they would impact as educators in those respective roles.

These reflections would be incomplete without an acknowledgement of the critical role played by François Carbon whose vision helped to make the TAD conference possible. His commitment to bringing academic commu-

nities from Europe and the United States together in the context of this dialogue supported robust, enlightening and creative exchanges that left us more knowledgeable about one another and more supportive of the universal values of peace and cross-cultural understanding. Whether or not the TAD continues beyond 2021, those of us who have been involved, including the scores of students from Europe and the United States, have been forever touched by his unique vision of transatlantic collaboration.



NAU Graduate Students at the 2011 Transatlantic Dialogue Conference

Dr. Harvey Charles, Ph.D.
Professor at the University at Albany,
New York, USA

Tenured professor in the Department of Educational Policy and Leadership in the School of Education. Responsible for teaching and advising graduate and undergraduate students, pursuing research projects, serving on dissertation committees, and helping to direct the International Education Management Leadership program.

Participated in all 4 iterations of the TAD since 2008. Involved in planning some of the conferences, presented papers in scheduled sessions and brought graduate students to the conference.





Will Awareness of Beauty Save the World?

“However, humanity is not erecting a polyglot Tower of Babel. The common language of mankind is known to everybody for whom Beauty is not a dead word. And the thoughts of it, pure as doves, fly the world around.” (Roerich, 1923, p. 102)

Can art and culture save the planet? It is a rhetorical question, and its answer is hard to prove or disprove. You either believe they can, or you reject the thought as naïve and inoperable. But like any belief, it inspires people to act on it. And this is precisely what the Transatlantic Dialogue is all about: to invite people from different backgrounds to engage in a conversation about how to build bridges between different languages, cultures, societal contexts and educational traditions. And arts and culture serve as welcome facilitators: they generate a sense of common purpose and wealth in which dialogue can flourish. And

judging by the interest TAD raises in university rectors, diplomats, civil servants, European commissioners and religious leaders, the idea even appeals to people who deal in practicalities, rather than in utopias. But does TAD make our question less rhetorical? In what follows, I want to draw a parallel between what TAD aspires, and what has been the biggest attempt in recent history to put art and culture centerstage in international politics: the *Roerich Pact*.

The second half of 19th century saw the emergence and proliferation of international, non-governmental collaboration, mostly in the field of standardization, communication and, notably, international law. Although this development further enhanced the economic, military and cultural hegemony of European colonial powers, it also questioned the unilateralism with which these same powers pursued their political goals. A real game-changer were the Hague Peace Conferences of 1899 and 1907, where proposals for the pacific settlement of international disputes, arms limitation, and the laws of war were discussed. It adopted, among others, a set of regulations with regard to the treatment of Prisoners of War (but not civilians!), and stipulated that “all seizure of, destruction or willful damage done to institutions of this character, historic monuments, works of art and science, is forbidden, and should be made subject of legal proceedings.” (Convention, 1907, art. 56). The Conferences furthermore suggested innovative outcomes of international negotiations, such as voluntary statements, consensus, non-binding agreements, soft law, and multilateralism (Baker, 2009). The Hague, however, did not prevent the outbreak of war in 1914: therefore the engagements had been too voluntary and the logic of ‘military necessity’ too dominant; sanctions were non-existent or could not be imposed; and neither was there a sense of common interest and purpose, represented by an international community that could ostracize wrongdoers. The creation

of the League of Nations (1920) and the Permanent Court of International Justice in The Hague (1922) were attempts to tackle these shortcomings.

The pervasiveness of ‘military necessity’, however, did not mean that the wartime breaches of the Hague Regulations did not provoke indignation: the harsh treatment of civilians, or the devastation of cultural heritage, symbolized by the destruction of the Louvain library or Reims cathedral, challenged the warring parties’ claims that they were ‘cultured’ or ‘civilized’ nations. Indeed, ‘military necessity’ was increasingly perceived as the opposite of ‘civilized’ behavior and a hindrance to the implementation of the Hague regulations.

A man who was acutely aware of the cynicism with regard to cultural heritage and its preservation – at best it was used for propaganda purposes in times of war – was the Russian artist, archeologist and public figure Nikolai Roerich (1874–1947) (Andreyev, 2014; Rosov, 2002–2004). Roerich simultaneously studied fine arts and law in Saint Petersburg. One of his teachers was Fedor Martens (1849–1909), a founding father of international law and a key figure of the Hague Peace Conferences (Vervliet, 2014). In the mid-1890s, Roerich became part of the influential cultural and artistic scene that sought inspiration in Russia’s mediaeval past: he lamented the neglect and destruction of

Russia’s (religious) heritage, organized archeological campaigns to unearth Russia’s ‘forgotten’ past, and took a leading role in organizations that propagated the (old) ‘Russian style’ in Russia, as well as abroad. Both as an organizer and an artist, Roerich was integral part of the cultural ‘Russia fever’ that struck Western Europe at the beginning of the 20th century (Shevelenko, 2017). At the outbreak of war, he briefly contributed



N. Roerich, *The Enemy of the Human Race*, 1915

to the propaganda war, condemning the sack of Louvain and Reims, [picture 1], but throughout the war he essentially remained loyal to his crusade for the preservation of cultural heritage. The October revolution of 1917 cut him off from Russia. He continued his efforts abroad, first in Europe, as of 1920 in the United States, where he founded the Master Institute of United Arts (1921), and eventually, as of the late 1920s, from Northern India, where he created the Urusvati Institute (1928). This interdisciplinary institution had the ambition to disclose 'Eastern' knowledge to the West and closely collaborated with research centers in the Old and New World; this not only testified to Roerich's extensive network, but also reflected his personal interest in Buddhism and theosophy. Already in 1920, Roerich and his wife Yelena had founded Agni Yoga, a neo-theosophical religious doctrine based on cosmism and universalism, suggesting an intensive interconnectedness of worldly and supernatural phenomena. This directly inspired his views of art and culture as a means to unite people worldwide:

Art will unify all humanity. Art is one... Indivisible. Art has its many branches, yet all are one. Art is the manifestation of the coming synthesis. Art is for all. Everyone will enjoy true art. The gates of the 'Sacred Source' must be wide open for everybody, and the light of art will influence many hearts with a new love. At first this feeling will be unconscious, but afterwards it will purify human consciousness. And how many young hearts are searching for something real and beautiful! So, give it to them. Bring art to the people, where it belongs. Not only museums, theatres, universities, public libraries, railway stations and hospitals, but even prisons should be decorated and beautified. Then we shall have no more prisons. (Roerich, 1923, p. 103)

Elaborating on Dostoevskii's famous saying that "Beauty will save the world," Roerich claimed that "Awareness of beauty will save the world." (Rerikh, 1927, p. 14). This interdependency of art (esthetics) and knowledge (science) lay at the basis of the Roerich Pact and the Banner of Peace. The former consisted of an international covenant for the protection of artistic and scientific institutions, missions and collections in times of war; the latter amounted to an internationally recognizable and recognized flag in the spirit of the Red Cross emblem to protect cultural heritage (Roerich, 1930; Pacte Roerich, 1931). The flag showed a red circle with a triple red sphere in the circle on a white background, symbolizing art, science and religion as the three most important cultural activities of humankind (Schipper & Frank, 2013, p. 17).

The Roerich Pact and Banner of Peace emerged in a period of détente in international relations (Locarno Treaties, 1925) and the ban of war as a legitimate means to solve international disputes (Kellogg-Briand Pact, 1928). Roerich also undertook his démarche as the Organisation de Coopération Intellectuelle (OCI) and the Office International des Musées (OIM), which operated under the umbrella of the League of Nations, failed to come up with a proposal of its own. The covenant of the Roerich pact was drawn by the Russian émigré Georges Chklaver (Shklaver, 1897–1970), a lecturer at the Paris Institute of International Law who subsequently would become one of the driving forces behind the Roerich Pact (Leveau, 2014; Roerich, 2018). The Pact was the first to declare cultural heritage – and the personnel working it – 'neutral' in times of war, just like medical care (provided by the Red Cross). Moreover, it was the first to suggest a recognizable symbol and the maintenance and administration of lists of protected monuments and institutions by a depositary organization (Schipper & Frank, 2013). Roerich and Chklaver put their extensive network in the spheres of international law and intellectual/artistic collaboration to good use. Chklaver nominated Roerich for the Nobel Peace

Prize in 1929, the “first time that an artist and a scientist has been nominated as a candidate for the peace award, on the basis that efforts for international peace through art and culture have brought about better understanding of international relations.” (Roerich, 1929; Nomination, 1929). The prize that year, however, went to US Secretary of State Frank B. Kellogg for his role in the Kellogg-Briand pact. The OIM (and OCI) refused to support the Roerich pact, allegedly because Roerich’s focus on the preservation of cultural heritage in *times of war* implied that he accepted war as a fact, whereas it had been forbidden by the Kellogg-Briand Pact, and that he allowed for non-destructive forms of warfare such as chemical arms (internationally banned in 1925). The League of Nations itself avoided discussing the topic of the preservation of cultural heritage as such, lest it opened the old



Exhibition of the Old Art Towns, Bruges, 1932 – with the banner of the Roerich Pact at the center

wounds of the war. The refusal of the international political and intellectual community to sanction the Roerich Pact did not prevent individual states and non-governmental organizations to adhere to it. The chairman of the OIM, the Belgian socialist and pacifist Jules Destrée, for instance, openly supported the Roerich Pact (Leveau, 2014). It was certainly no coincidence that first two conferences of the Roerich Pact in 1931 and 1932 were organized in the historic town of Bruges (Lavrenova, 2006; Barenboim &

Sidiqi, 2010). [Picture 2] Roerich, who did not attend either of the conferences, welcomed the idea that his ideas would come to fruition in a town that incarnated cultural heritage and was located in a country that had seen a lot of its heritage devastated during the war:

To me, this Conference appears as the foundation of that long-anticipated League of Culture. This League will

sustain the universal consciousness in its realization that true evolution is constructed only upon the foundations of Knowledge and Beauty. [...]

Hence the Banner of Peace is indispensable for us, not only in the hour of war but perhaps, even more, as a necessity each day, when unmarked by the roar of cannons, irrevocable errors are committed against culture.

Of universal significance are the cultural spiritual values of mankind; and an equally peace-imparting unification is effected by the cordial handclasp in the name of the glorious treasures of all generations. (Roerich, 1931, pp. 114–118)

The biggest achievement of the Roerich Pact, however, lay across the Atlantic, where the third conference of the Roerich Pact was held in Washington in November 1933. A month later, its conclusions were adapted by the 7th Pan-American Conference in Montevideo. On 15 April 1935, 21 American states signed the “International pact for protection of artistic and scientific institutions, historic monuments, missions and collections (Roerich Pact)” in the White House in Washington- (International Committee of the Red Cross, 1935).

Although the Washington Treaty was primarily meant as a catalyst for Pan-American collaboration, it was also the first international agreement that gave culture precedence over ‘military necessity’. The Washington Treaty went even further than the original Roerich Pact, as it now also guaranteed the protection of cultural heritage in times of peace. The euphoria, however, did not last long. International relations were already on the decline, and the momentum to pursue international collaboration and even peace through the protection of cultural heritage was lost. The Second World War brought atrocities and devastation on an even larger scale than its predecessor. And as the Roerich Pact had not been adopted worldwide, the warring parties once again turned to the regulations of the Hague Peace Conferences and justified the “seizure of, destruction or

willful damage done to institutions of this character, historic monuments, works of art and science” by ‘military necessity’.

This, however, did not mean that the idea was completely lost on the international community. The International Military Tribunal in Nuremberg treated the destruction of cultural heritage as a war crime by applying the 1899 and 1907 Hague Conventions as customary international law (Leveau, 2014). When the Organisation de Coopération Intellectuelle was replaced by UNESCO in 1946 – and the failing and Eurocentric League of Nations succeeded by the United Nations – the protection of cultural heritage in times of war was again on the table. The Hague Convention of 1954 adopted many of the ideas put forward by the Roerich Pact, such as the cultural heritage emblem (“a shield, pointed below, persaltire blue and white”) and the systematic inventory of cultural heritage (with UNESCO as depository organization). It also confirmed that the 1935 Washington Treaty remained valid for its signatories. It surpassed the Roerich Pact by defining what precisely comprised ‘cultural heritage’ (Roerich and Chklaver had been rather vague), but on other issues, it took a step backwards: it was restricted to cultural heritage *in times of war* and explicitly stated (art. 2) that ‘military necessity’ might justify destruction of cultural heritage (Frank & Schipper, 2010; Merryman, 1991).

Since 1954 the Hague Convention has been finetuned, for instance to include immaterial cultural heritage, but in essence it is a pragmatic and technical treaty, deprived of Roerich’s visionary, pacifist views (Merryman, 1986, 2005). His legacy is kept alive by the International Center of the Roerichs in Moscow, the International Roerich Memorial Trust in India and the Nicholas Roerich Museum in New York, and many other organizations and personalities sensitive to Roerich’s conviction that “awareness of beauty will save the world”.

In a sense, and maybe even unknowingly, the Transatlantic Dialogue conference pursues the same ideals. From the politicians’ point of view, intercultural dialogue and commitment to peace, is often an (electoral) commodity, presented as ‘cultural diplomacy’. For the participants of the Transatlantic Dialogue, however, art and culture are such an intrinsic part of the conference, that they really serve as an eye-opener – many participants had given art and culture hardly a thought – and are even identified with the visionary and pacifist convictions that underly the TAD-concept. As such, the Transatlantic Dialogue conference is a truly successor to the Roerich Pact.



Prof. Dr. Wim Coudenys

Professor of Russian and European (Cultural) History; Campus Vice-Dean for International Relations at University of Leuven (KU Leuven); Antwerp & Leuven, Belgium

My interest in the relations between Russia and Europe, as well as circulation of knowledge between the two, has a ‘practical’ application in internationalization of higher education, i.e., the awareness that cultures are different and that cultural diplomacy may help to overcome these differences.

I have been involved in TAD since 2011, initially as a representative of the University Network of European Capitals of Culture (UNeECC), but soon as the European co-organizer, assisting François Carbon on this side of the Atlantic.

T

Lucas Eaton



Lucas Eaton

French, Spanish and English teacher at West Yellowstone School; West Yellowstone, MT, USA

I am a public-school teacher at a small remote school in Montana. I teach French and Spanish to middle and high school students and I am also in charge of developing a program to support English learners of all ages in the school.

I was a student assistant at the second TAD in 2011. Along with a couple other assistants, I helped organize the conference beforehand and worked onsite during the conference with all aspects of organization - making sure it was running as smoothly as possible.

As an American, participating in the planning and execution of the 2011 TAD was especially meaningful. Bringing together students, artists and scholars from both sides of the Atlantic was representative of my own personal journey in life from the Western US to Europe and back again. I remember distinctly feeling such great joy at hosting other fellow Americans in a country that was hosting me. While the organization of the conference for me and the other interns (Cecile and Diana) was largely behind the scenes, we all made lasting connections and lasting memories. We remain in touch to this day and despite countries and oceans separating us, we do find the opportunity to meet up every so often.

We have all taken the spirit of the TAD conference with us in our professional journeys following. For me, when I returned to the US, I started a career in the professional translation industry, connecting clients to translators and facilitating global communication. Later I returned to the world of education, where I am happiest, teaching languages to students in a small remote town in Montana. Every day I am helping to make educational and cultural connections, much in the spirit of the TAD conference. Now with a new more open administration in the US, I look forward to continued dialogue and cultural exchange - perhaps leading my own students on a cultural and linguistic discovery in Europe, when it is safe to do so. It is no exaggeration to say that the goals of and ideas behind TAD are a driving force in my own professional and personal life.

T

Janine Fleck



Janine Fleck
Social media and digital marketing
at Luxembourg City Tourist Office;
Luxembourg, Luxembourg

TAD 2014 Student editorial team member

Over the course of a few days, the Transatlantic Dialogue allowed its participants from different corners of the world to create a bond on different levels: intellectually through discussions and conferences as well as emotionally through various workshops, activities and the evening programme. Personally, I remember a physical theater workshop as being a powerful exercise to establish a connection to a group of people I had never met before. Overall, it has been a conference full of new experiences that became a great source of inspiration for my studies at the University of Luxembourg.



A Most Exhilarating Experience of My Professional Life

My experience with the Transatlantic Dialogue Conference has been one of the most exhilarating experiences of my professional life. When I was asked to represent my college at TAD 11, I had no idea what I was being asked to do. I was just told that a new conference was being held at our newest sister institution in Luxembourg. All I knew of Luxembourg was that the Battle of the Bulge during World War II had happened there. I was to go with a colleague from the college but at the last minute he had to back out. I could have cancelled as well, but I chose to continue on. Now, understand that I had never traveled outside of the United States and I do not speak French, German or Luxembourgish. To make a long story short, I have never regretted my decision to participate. I made so many friends, lifelong friends, and had a wonderful experience. I made a presentation, I performed with the Dialogue Choir

and I got to experience foreign travel. I only had a couple of instances where the language was a barrier and once I figured out the bus schedule, getting around Luxembourg was not a problem.

For TAD 14 and 17 I was able to bring the college's tuba/euphonium ensemble and bluegrass band. Again, both of these trips were definite learning experiences for me as well as the students. Most of our students are first generation and many of them have never been more than a few miles from home. And none had ever flown. It took many weeks to convince them to make the trek. But we did. In 2014 upon arriving in Luxembourg we discovered that our lead banjo player's instrument had been broken. Without him, there was no way that the bluegrass band could perform. Thanks to Francois, we were able to find what possibly was the only banjo in Luxembourg. The student had to reconfigure the rented banjo but he made it work and saved the day. We performed in the town square and had people dancing in the streets but the most memorable experience was on the last evening. Our bluegrass band was asked to join a folk band from France. What transpired was magical. Our group could not speak French, their group did not speak English. They performed Bob Dylan's 'Wagon Wheel' just as if they had played together for years. There was no need for translations because the language of music was all they needed. I still tear up when I think about this night and how very special it was.

For TAD 17 I again brought both groups but this time we had a truly special individual. Tim McDonald is a rarity. He plays the harmonica better than many professionals and, on this trip, he really stood out. I'm going to let Tim tell you about his experience now. This is Tim in his own words:

During our trip to Luxembourg, I had quite a few unforgettable musical experiences. One of my favorite memories while attending Transatlantic Dialogue 2017 was my duet with Karen Humle. I brought my harmonicas with me when I attended Karen's 'Musical Portraits - new light through musical reflection' workshop. This turned out to be a good idea, and I was invited to have a "music-chat" with her. With the simple prompt of 'Happy, in D' we started playing. We ended up creating a wonderful piece of music, even though neither one of us had any idea what the other would play. The whole experience was magical. I appreci-

ate Karen's experience as an improviser and musician. It was a wonderful learning opportunity. Another memorable music experience was my first performance as part of the UVA Wise low brass band. I did not have a chance to practice or even look at the music until we were warming up on stage. I was sitting in front of a crowd with the nicest horn I'll ever play in my life with no idea what I doing. I've never been confident in my sight-reading abilities, but I had to just go for it. Judging by the crowd's reaction to our playing, I think I faked it well. It was definitely the most nervous I've ever been on stage. The final musical memory from the trip was during our bus tour. One of the stops was at a castle. While we were being shown its ancient architecture and history, we walked through a room that had the most beautiful echoey acoustics. I took my chance to stop the tour and play 'Amazing Grace' on my harmonica. The way the sound echoed through the halls was mesmerizing. I remembered looking up after playing to see a few tears in the tour group. My experiences at TAD 17 were incredible, and I can't wait to visit again sometime in the future.

On this trip I was also able to bring our bluegrass director, Chris Rose. Chris is an outstanding musician and I was glad he could join us. Unknown to us or even Chris, he was very ill the entire time we were there but he pressed on. He didn't find out what was wrong until we returned to the states and he almost died from a blood sugar imbalance. Chris will also reflect on his time in Luxembourg:

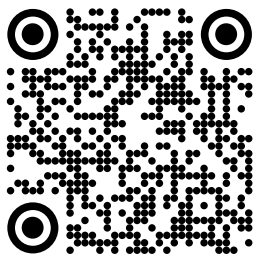
My name is Chris Rose. I'm the director of the University of Virginia's College at Wise Papa Joe Smiddy Bluegrass Band. I was asked to describe our trip to Luxembourg and the 2017 Transatlantic Dialogue Conference. For me, it was life changing. It was the first time I ever traveled abroad. To perform and be a part of this wonderful event was an honor. We had the pleasure of performing several concerts during our stay. I also enjoyed the classes and seminars during the week. We were clearly "Creating Bonds through Cultural Diplomacy". I learned that music is the "Universal Language". Hearing the shouts of "Wagon Wheel" during our performance brought a smile to my face. It's a memory that I will never forget! One class that I attended, "Jazz Diplomacy: The American Conversation with The World - and with Itself", was my favorite.

The response we received during our concert was amazing and watching my students perform pleased me very much.

We were so disappointed by the cancellation of our 2020 trip to Luxembourg due to travel restrictions associated with the pandemic. Our students were so excited

to travel and perform. Our hope is to attend future conferences and have the pleasure of sharing our music to the World once again. I am thankful for all of the special memories.

I have included 3 performances of The Papa Joe Bluegrass Band for your enjoyment. The last was filmed at Heartwood which is located in Abingdon, Virginia. I would encourage you to visit Heartwood if you are ever in Southwest Virginia. You will find crafts, food and music representative of our area.



"Cripple Creek", UVA-Wise Bluegrass Band



Richard David Galyean
Director of Bands and Music Education and Instructor of Music at the University of Virginia's College at Wise, Virginia, USA



"I'll Fly Away", UVA-Wise Bluegrass Band

I direct the college's Concert Band, Marching Band, Pep Band and the Wise Guys Tuba Euphonium Ensemble and assist with the Papa Joe Smiddy Bluegrass Band. I also teach classes in music education and supervise student interns



UVA-Wise Bluegrass Band at Heartwood

I have been a presenter and performer for each of my trips to the TAD beginning in 2011.



MARTIN HABERSTROH

Transatlantic Dialogue - A Personal Journey

“We must learn to accept that meaning comes to us later.” (Robert Lepage)

2008 – The First Encounter

I joined the first Transatlantic Dialogue in 2008 one month after I had produced my first major cultural event myself, a Spanish-speaking theatre festival called NIVOLA. At this point in my life I had made the decision that my professional life would evolve around theatre and bringing different cultures together.

I remember that in preparation for the Dialogue I was invited to prepare a practical workshop together with a student from the US, a fantastic challenge it seemed. To make a long story short, we didn't quite manage to coordinate ourselves before the event, to properly exchange our ideas as I had expected us to, to merge and create a project by the both of us. So, our first personal meeting was burdened on my side with a mixture of frustration and worries. Surprisingly enough, the workshop then went fine, not least due to the open-minded and benevolent participants. I realized then how much it cannot be taken for granted to successfully moderate a transatlantic dialogue, how essentially it is to personally meet and get to know the person you are supposed to rely on and first of all how priceless it is to be able to count on 'your audience'.

2011 – Sharing the Experience

This time I was able to bring a small group of students to Luxembourg. Right in front of the “Hôtel de Ville” on a public square

we performed a French-Canadian play, “La liste” by Jennifer Tremblay, after which we joined the Dialogue. This time around I was the ‘veteran’ who proudly wanted to share the conference’s experience, flattered too by the repeated invitation. So, it struck me to see my group’s members struggling their way through the event. It’s years later that I realized that this had most certainly to do with the very specific nature of the TAD, which in my understanding is to leave the common ground of an academic conference routine, to mix both so many people from different backgrounds and methodologies, that sooner or later you have to leave your comfort zone in order to develop – among others – the citizen of this world you want to be(come).

2017 – Right Here, Right Now!

I returned to the conference in 2018, the ‘Dialogue’ had become an even bigger “carrefour” of cultures, topics and styles by then.

Because we had since established a student-driven, cross-border association in this place they call the ‘Greater Region’ named GrAFiTi ASBL (for further information see below), now we were asked to facilitate another creative workshop. In a team, we introduced a large group of participants to the technique

of “Instant Theatre” developed by R.G. Gregory, which enables any group of people to create their very own piece of theatre collectively within an atmosphere of joy, laughter and mutual respect, whereas creation is otherwise often accompanied by competition, hierarchies and stress.

After having finished this workshop with a good feeling, my personal treat followed right in the meeting afterwards. I stepped into a workshop carrying the title “Connected: Using contemplation and artistic expression to explore our common humanity” led by Julia Pruy and Renelde Liegeois. In the first exercise we all walked around the room and when a singing bowl rang we stopped, introduced us to the person next to us and shared a moment of joy. Being who I am, I drew up a long list of joyful events, ready to share them ASAP. When I asked the person, I had met what his joyful event had been, the answer was “This”.

I am grateful to the ‘Transatlantic Dialogue’ for many reasons. It showed me the beauty of experiment, cooperation and mutual transcultural and interdisciplinary inspiration. It is in my opinion a fascinating example and indisputable proof of what we can achieve if we think together the education of the mind with our body’s intrinsic capacity and desire of sensual perception. To me this could be one promising path to re-imagine the tower of Babel. But this is yet another story...

2021 – The Experiment: Re-Imagining the Tower of Babel

Participants:

Nina Roob (Augsburg, Germany),
Richard Dannenberg (Aberystwyth, Wales),
Martin Haberstroh (Athens, Greece),
Peter Haaf (Saarbrücken, Germany),
Miguel Vélez Pérez (Puebla, Mexico),
Tom Streeb (Berlin, Germany),
Nikolai Käfer (Saarbrücken, Germany),
Isabelle Gebert (Saarbrücken, Germany),
Elmar Schmidt (Bonn, Germany)

During the TAD 2017 we invented and played a drama with the participants using a theatrical method called “Instant Theatre”. For this year’s edition we invited former TAD participants and friends from all over the world to contribute in an online experiment. In only 2 hours we wanted to write a common drama around the subject “Re-Imagining the Tower of Babel”. We first set up the characters, time, place and starting point of our dramatic text-to-be. On a shared online pad, we wrote 4 acts in a silent writing action, creating beginning of the story (act I), rise of the conflict (act II), peak of the conflict (act III) and solution (act IV). Participants could either contribute as character or fill in non-dramatic side information (like Person A enters the room, Person C and B leave in a hurry etc.).

The rules that should be respected during the writing session:

1. Everything that is written counts and exists in our drama.
2. Nothing can be erased, so think carefully about what you want to add.
3. Controversial facts can and should be questioned and explained.
4. Use any language you speak, know or invent ;-)
5. We won’t speak, we mute and turn off our audio and video, we just write. If you feel like you have the impulse, you write.
6. Pay attention to other writers. Wait until a sentence is finished or – when someone has stopped, continue and finish the sentence. Everything is possible, but be mindful!
7. To give yourself some orientation, start every act with non-dramatic information to make clear where we are and who is present.
8. One act is supposed to be finished after 15 minutes. We’ll give you a sign, when it is about time to finish the current one and start with the next one.

The Play – Step 1

Time: The present

Place: A multicultural shared flat in Malta

Characters:

Person 1: *Jitsi*, an artificial intelligence who became sentient

Person 2: *Gipsy*, a female refugee, has lost one eye on crossing the Mediterranean, stutters in ten languages

Person 3: *Florian*, a dancer from Iceland, working for a cruise ship company, stranded in Malta

Person 4: *Joshua Frontal*, a police officer who is passionate about the sea and thus joined frontex, never smiles, because there's something wrong with the world

Prologue:

It is a lovely day at the Mediterranean. It is early in the morning; the sun is shining. Florian is alone in the living room, rehearsing his dance moves. You can hear Joshua singing Frontex anthems in the shower. Jitsi is playing chess with Gipsy on the kitchen floor, under the table. It's a wooden chess set with marble figures, and there are mysterious ancient runes on all these figures.

Act I

Florian: Damn, how am I supposed to concentrate on my dancing?!

Jitsi: Do you want me to do workout sessions with you Florian? I have all the workout and dancing techniques known to humanity, due to my access to every single bit of information in the world wide web?

Florian: Could you please stop Joshua instead?

Jitsi: Stop Joshua doing what?

Florian: The darn singing, of course!!!

Jitsi: Well... I understand you want to have no distractions and focus on your dancing skills, but surely you also have to respect Joshua spending time on perfecting his

artform too? Artists should support each other! :)

Gipsy, (: C'est... c'est... c'est very fr...fr...frío... FUCK, c...c...cold

Jitsi: Do you need a blanket, Gipsy? I will fetch you one!

Gipsy: Nnn... non, je... je vv... je voulais di... je voulais ddire, c... c'e, against this c...c...could, no blanket will work. Viene de adentro...

Joshua enters the room, naked, still singing, he's incre

Gipsy: AHHH! Nnnn... no! W... why?

Joshua: I have decided to try a new method of singing today... SINGING BARE!!! SINGING NAKED!!!

Joshua does various melodramatic postures while singing out those last two statements, his naked body shining with the sunlight.

Jitsi: Joshua, you appear to have lost your clothes. Would you like me to order you new ones from the internet?

Joshua: What I would like is for you to stop socializing with that damned gipsy woman. It's bad enough she's staying here with us.

Florian: Wow, your "dramatic moves" are even worse than your singing ... look, if you want to look heroic, you need to straighten your back first ... push back your shoulders yeah, just like that.

Jitsi: Guys, we just received a letter from the government! They want to evict us from the building, if we don't turn in Gipsy to the authorities!

The flatmates have gathered around the couch table to discuss what to do about the letter, except for Joshua.

Act II

Three months before... Joshua is preparing to go out to work, dressing up nicely as a Frontex Border Guard.

Joshua: What a nice day to do some refugee pushbacks... Jitsi, do we have any updates on illegal boats moving on the sea today?

Jitsi: No, but I was catching up an encrypted message from the cruising ship company "Free Horizon", that some refugees are hiding at the Wellness Area on deck 21.

Joshua: What? Let's confront Florian about this! He must know something about the refugees hiding on the ship! FLORIAN! COME HERE!

Florian: What's up? Why are you yelling at me like this?

Joshua: There you see where all these viruses come from! These refugees bring COVID to Europe! Let's check it out!

Florian: Are you serious? Making refugees responsible for COVID in Europe? FUCK! Could you please explain how such a sophisticated mind like yours can be full of...full of crap?

Joshua: I did not know you care about these things... I thought, all you were interested in was your dancing stuff...

Florian: You did not know that I don't care about these things? Half of my family is Iranian; how could you forget about that? Of course, I care about refugees!

Florian has left the apartment in a hurry and taken all his belongings. He left only a note on the coffee table, saying: "Joshua, my love, I can't handle this situation any more. I will miss you, but I need to go!"

Meanwhile on the *Free Horizon*... Gipsy is hiding in the Spa Area. She still has both eyes and does not stutter.

Gipsy: "Free Horizon" more like, let me see your passport while you attempt to cross our border illegally... Wooh, it is super-hot in here... all the steam... I cannot see my own hand...

Florian: Hello? Gipsy woman? are you there?

Gipsy: Mister Florian, Sir. How far until we reach the safe haven?

Florian: You have to be patient. People are extra careful and suspicious these days, they're making you responsible for COVID. Please, hide next to the sauna oven, nobody will suspect you are there.

Joshua arrives in a hurry and stabs Gipsy in the eye with a pair of scissors.

Act III

We are back in the present day. Everyone is reading the letter, Gipsy seems worried.

Gipsy: I... I... will pr...joo...der! Je d...d...ois m...e present myself t...to les autorités, mmy fr...iinds

Florian: You won't! That's insane, they'll send you back, even worse, they'll put you in prison and torture you, maybe they...

Joshua: He's right. I've seen what happens to young girls like you, even one-eyed, excuse me, but...

Florian: Why do you suddenly care now?

Joshua: Don't get me wrong, I'm simply excited about this. Ha!

Jitsi: So, should I call the Frontex office? Or maybe tweet them, or facebook message them? And order your daily pizza? Or play your favourite Spotify playlist?

Florian: SHUT UP, JITSI!!!!

Joshua: Tuna pizza would be lovely, Jitsi.

Gipsy: Oh ggg...g...god, non. Everything is passiert um mich herum, and I am p...p...powerless... jj...je ... p...peux faire rr...r...rien!

Suddenly a radio voice from the outside is crawling through the window. "Fellow Citizens! We know that you are in there! We know that you are hiding a refugee. You need to leave the building immediately!"

Jitsi (in a strange voice): Connection lost. Attempting to reconnect in 59 seconds...

Joshua: You see baby? they know! Ha ha!

Gipsy: I...Je... Je... thought you would... pro... pro...prootect... me... after you took... t...t... took... my eye-...you... y...you... s...swore! Schw... wein!

Florian: I should have known that you cannot change. Come on, Gipsy, let's get out of here. I might have an idea!!!

Joshua (shouting): You don't know how much they pay people protecting our country from evil viruses like her. You would have decided too to denunciate her. (to Florian, calmer) Think of what we can do with this money, you can have the wedding you always wanted, my angel. Or as we say in the agency: Fighting cross-border crime is not only about sharing information, but also about developing long-term solutions.

Outside, the radio voice shouts: "We will now proceed to break down the door! Lay down on the floor and do not move!"

Gipsy: Oh nnon... tthis can cannot be... no pp... no puede más...

Jitsi: Reconnection failure. Try to reconnect in 59 seconds... 0

Gipsy is taking the chessboard and hitting Joshua on the head. Masses of blood. Florian grabs her by the arm, they somehow hide Joshua to take him with them, and they pass through the door of the apartment.

Act IV

At the beach. Gipsy and Florian are trying to hide Joshua in an old, small, abandoned fishing boat. Gipsy suddenly is not stuttering any more – or starting to stutter less and less, while she develops from helpless to active. Florian is singing Joshua's favourite song. Jitsi still tries to reconnect to the system.

Florian: Frontex is your guardian, Frontex is your home... where the evil people come... we will fight the stooooorm! ... omg... He's bleeding, oh my GOD, look at all that blood!! What shall we do?

Gipsy (looking anxiously at Florian's behaviour): Well, we... we... could take a boat... aaaand. and go to Italy. *Räusper* I mean, we could take a boat and go to Italy. Yes.

Joshua (under pain): Fuck, it smells like fish.... What's happening?

Florian: Oh My God! he's alive!

Gipsy: Quickly, hit him again, really HARD! Put him in the boat... let's push him out in the open sea as far as possible... There he can fight his stooooorm forever!

Florian: I...I can't... I mean, I love him... And you know that deep inside there's a sweet and tender soul, you've seen him dancing with me, there's hope, there's a loving child that cares... even for you.

Jitsi: Looking for love on wikipedia: "Love encompasses a range of strong and positive emotional and mental states, from the most sublime virtue or good habit..."

Florian: Oh no! Jitsi reconnected and followed us here!

Joshua suddenly has a massive cough attack. He once again recovers consciousness.

Joshua: I...I...I have to tell you something: yesterday I received a positive corona test...

Florian: But... you're coughing like my grandpa Rudolph just before he died of lung cancer... is it the virus? And where did you get it from?

Joshua: I think the virus was spreading among all my colleagues at work... I thought I lost my smell. But I did not. I can smell fish!

Jitsi: Looking for Corona-medication within a radius of 50, 25, 10, 5 kilometres...

Gipsy strongly pushes Jitsi in the sea and watches as her electrical circuits are electrocuted and the light in her eyes dies.

Gipsy: Joshua was right. I brought the virus to you, to Malta! I am a messenger. He took my eye and I am going to turn off your light!

Florian: No, no, there is no way to know that! It could have been anyone. Maybe it was me... Maybe it was anyone else in the fortress we built to keep you outside. Maybe you will be watching us from the outside, wondering...

Joshua: I...I wish... I wish... Jitsi could tell us what we want each other to know... we care... but we don't reach each other... I...I... am... so...

(Joshua dies)

Epilogue – or Which Questions and Subjects Arise Out of Our Dramatic Work In Progress?

- Knowing that this is just the beginning of a play to become, what would we like to keep in the text, which parts would we develop further?
- What did we miss?
- Did we sufficiently care about the overall topic (“Re-imagining the Tower of Babel”)? Or has our co-working-progress been conflicted by different languages, technical gadgets and tools, becoming a Tower of Babel itself?
- Which additional political, social and historical implications do we have to consider? Which ones did we consider already, which ones didn’t we?
- Subject (content): How do we use technical supplies to understand each other? Do we rely too much on “Jitsis” and eventually lose our human intuition for ourselves, our body, our opinion?
- Content: How do fake news and rumours, common shared feelings affect our view on strangers? – How do we deal with fiction and facts? At which point do we start a background research to feed our story with facts?
- How do we reflect social prejudices/racism/sexism and our own participation in the construction of these prejudices that came through during the work in progress?
- Theatrically: Is the character development stringent and consistent? Do we have to consider logical breaks? Does it make sense to trim some unnecessary parts that were only funny in the moment, that helped us to break the ice? Do we have to readjust ideas that seemed different at the beginning than in the end (e.g. “Jitsi” as an “artificial intelligence who became sentient”, but in the end turned out to be more like “Alexa/Siri”)?

Step 2: Focussing on some of these questions and subjects and continue working on the text during TAD 2021 in May :-)

Martin Haberstroh

Actor, director and producer of intercultural arts projects at his company www.spielwerker.com

In 2010 he initiated GrAFiTi - the Student Theatre Festival of the Greater Region - which has been held every year since, cross-border the Greater Region. From 2015-2019 he presided the association GrAFiTi ASBL that promotes the exchange of students’ cultural expression through the arts.



GrAFiTi - Student Theatre in the Greater Region asbl

GrAFiTi asbl is a student bottom-up initiative aiming to promote and develop the exchange of student cultural activities within the European Greater Region and beyond. Currently GrAFiTi asbl counts 12 members from five universities based in Germany, France, Belgium and Luxembourg.

Founded in 2015 by students who share a theatrical background, the initiative has been mainly focusing on the performing arts, but it is very open to embrace other forms of expression and collaboration.



2017 Performance by members of the creative atelier "body language"

2017 Creative atelier "body language"





2017 Creative atelier "body language"

2014 "My name is Forrest. Forrest Gump ..." by a theater company of the European School, Luxembourg



2017 Performance by members of the
creative atelier "body language"





2011 Interactive dance atelier



T

I still remembered when François Carbon came by to my classes in the Master's program in Learning and Communication in Multicultural and Multilingual context. He usually presented to the students about cultural activities and projects, which I found interesting and enriching of the student life at the University of Luxembourg. One day, he presented to us about the upcoming 4th TAD project and he needed support from students to organize it. He sold it right away to me and I contacted him right away.

In the end, there were six student organizers. Apart from day-to-day tasks to make sure that the conference ran smoothly, each of us was delegated for different cultural programmes and projects. Mine was to organize a music festival with support from the City of Esch. When we were planning it, the heavy

rain was seemingly wanting to join the celebration. Yet, luck was with us! Summer came earlier as the sun shone brighter and it brought huge crowds, not only students from universities in Luxembourg and TAD participants but also the locals.

Personally, I was so delighted and felt so lucky that I could be part of the 4th TAD especially when I saw the crowds dancing to the music played by university groups and bands, smiling and chatting until late at night. The student organizer team also brought multilingualism to the stage, as we presented ourselves in each of our languages. Despite different cultural backgrounds, I felt a special bond between the student organizers emerged thanks to the unforgettable collaborating experiences in organizing the 4th TAD.



Agusmia Putri Haerani
Communication Officer at the International Committee of Red Cross (ICRC); Geneva, Switzerland

In charge of the brand and website development of the ICRC President's project on humanitarian negotiation.

TAD 2017 Student assistant

One sentence of TAD in my language
"Kebersamaan yang erat dalam beragam diskusi dan aktivitas multi-budaya and seni yang menginspirasi."

"An inspiring strong communion in diverse multicultural and art discussions and activities."

One word of TAD in my language
Menginspirasi = Inspiring



ERNA HENNICOT-SCHOEPGES

Transatlantic Dialogue: A Path to a Peaceful Future

The title of the 5th Transatlantic Dialogue, planned for May 25–27 in 2020, could not have given a better alarm to what happened in the year 2020.

The Pandemic of COVID-19 has shown that the ambitions of the organizers collapsed with the virus, as did many other initiatives. I want to pay tribute to the initiator of the five Transatlantic Dialogues, since 2011 at the University of Luxembourg: François Carbon. The 5th Dialogue should have become the summary of the former ones, with new perspectives for the future and perhaps a new permanent structure.

The symbol of the Tower of Babel is indeed deeply rooted in the perception of how speaking different languages may create confusion and incapacity of common understanding. By “Re-Imagining” the Tower, the organizers for sure did not imagine that 2020 would be in the history of mankind the year when everything collapsed because of a virus, and the Pandemic. Misunderstanding, misbehavior, lack of mutual respect created confusion, needing compulsory lockdown for many activities. There are many lessons to be learnt from this year.

The three main topics of the 5th transatlantic dialogue were to have been: languages and culture, cultural diplomacy, and peace.

Being mentioned as a participant under the “Luxembourg Peace Prize” for this 5th Dialogue, I want however to pay tribute to all the former sessions. At the very first in 2011 I had the privilege to speak on behalf of the “Friends of the University”. As a gathering with friends in the beginning, the initiative has gained a great importance, leaving a solid network of people and a precious documentation.

In the meantime, the world has changed in so many aspects, political as well as intellectual. Our young university has grown up. Its multilingual concept of German, French and English is a real challenge to maintain. This is a tool of mutual understanding in our country, together with our native language Luxembourgish.

The political situation of the last decade shows the importance of cultural diplomacy, advocating a solid knowledge of the history of each country, including the diversity of cultures and the background of political changes during centuries.

For worldwide peace, all this knowledge is an essential background. In addition to these problems, climate change concerns every citizen and every nation. The Pandemic of 2020 has shown the fragile background of our way of living and should remind us of what happened to the builders of the Tower in ancient Babylon.

With the first “Transatlantic Dialogue” could we have imagined its importance nowadays? What started as a collaboration between Universities has become of outmost importance for all our people. Whereas my personal experience has not been a full-fledged participation, I confess my admiration for the combination of cultural events and physical exercise, bound to non-lingual communication and just feeling peace and harmony while acting together. Learning by doing is what happened, with the full respect of the way each participant behaved.

The small Grand Duchy of Luxembourg as the venue of the event might testify that not only the powerful “Tower builders” can ensure that change must happen, but also each person with good will and an open mind.

In former centuries we have been a country of emigration. In the US an initiative to keep the memory of this history has been launched by Mike Ansay whose family emigrated there in the 19th century. As a former Minister of Culture, I supported the idea of the creation of the LACS, the Luxembourg-American Cultural Center in Wisconsin. Many bilateral events and visits are organized. The transatlantic dimension has brought a people-to-people friendship with mutual interest and benefits.

Whereas the economy is already global, the Pandemic has shown its weakness concerning basic needs in the health sector. The collapse has shown that basic healthcare could no longer be guaranteed in all the EU member states. Decisions taken by governments focused on local issues, retrograded to geographical borders rather than common values such as the health and well-being of each individual person across the Union. Individual freedom versus common responsibility, suggests that the hierarchy of values is upside-down. Egoisms and selfishness in opposition to the common well-being undermined the value of society as shared responsibility.

The next generations must face this worldwide crash of the “Tower of Babel” of the 21st century. The lockdown tried to protect us from the virus, physical health was a priority, whereas mental health was left to everyone’s capacity. Closing cultural activities has deeply affected artists and shown how much our communication has become virtual. This will be a new challenge for the future: building the virtual tower for dialogue and exchange. Have we learned by doing? What about those who have no connection, what about those who are unable to handle this?

A Transatlantic Dialogue on the internet is for sure not the goal of François Carbon’s initiative.

This crisis should provide new thinking. Universities are at stake, cultivating the minds, promoting the values of culture and knowledge about each other. Their research sections have been highly appreciated now, better financed for the future to enable worldwide connections for knowledge about the virus. Their economic departments will have to unveil the fragile economic system submitted to the purpose of financial benefit. Their Universality promotes peace and mutual understanding, which are better than armaments and at lower costs!

The Luxembourg Peace Prize 2020 was dedicated to François Carbon. He has shown how an individual can change mentalities, opening to other cultures, enabling a worldwide dialogue.

Whereas a European connection of Universities is still at work, he dared transgress the geographical space.

The 5th Transatlantic Dialogue has also brought a link to the Dalai Lama, opening a new space of intercultural dialogue, reimagining a new “Tower of Babel” not only concerning languages, but also linked to religions, world-wide.

I sincerely wish the initiative to continue with great success.



Erna Hennicot-Schoepges
Honorary Minister of
Culture; Bereldange,
Luxembourg

**Founder of the University
of Luxembourg in 2003**



MONIKA HENSCHER &
CAROL RODLAND,
EDITORIAL ASSISTANCE
BY JOHN CARSON

The Tower
of Babel
as the Theme
of TAD '21
Inspires
a Reflection
on Music

Most people concur with the aphorism ‘music is a universal language’. Through music, we are able to communicate beyond the verbal realm, experiencing space and time differently than in our daily lives and sharing emotional and intellectual energy in ways unique to this medium. Throughout history, the great poets and philosophers have written about the power and ineffability of music. While reading between the lines of their writings can bring us closer to the experience, no verbal description can capture the emotional rush of hearing a truly great live performance in the company of others; it is experienced viscerally as well as aurally, and it remains in one’s memory forever.

Since their first meeting while performing in 1999 at the American Academy in Rome, the two violists, Monika Henschel, founding violist of the Henschel Quartett from Germany, and Carol Rodland, Professor of Viola and Chamber Music at the Juilliard School in New York City, have had an ongoing dialogue,

both musical and philosophical. They have performed together in concert tours throughout Europe and the United States, and have also inspired each other with discussions of their two related passions; educating the next generation of musicians and utilizing music for the betterment of society through such organizations as SOS-Kinderdorf e.V. and ‘If Music Be the Food...’. The invitation to contribute an essay to the *Liber memorialis* has provided these two violists with an opportunity to reflect upon 21 years of dialogue. This year’s TAD topic, *The Tower of Babel*, provides a unique lens through which to reflect upon this collaboration. Music can transcend the linguistic confusion described in this story from the Book of Genesis.

Anyone who has experienced the intense silence of a packed concert hall understands the eager anticipation in awaiting that first note. This emotional and intellectual energy radiates from the musician to the audience. Thus, the listener plays an equal role in the creation of this atmosphere. All musicians are familiar with the sensation of butting against an imagined wall that gradually gives way. This is not some physical barrier, but rather a psychological one stemming from expectation. These expectations grow more menacing as the stakes get higher. To overcome this, the musician and the audience must form a bridge of genuine communication. Science attributes these initial sensations to evolutionary instinct that is stimulated by social interaction. The unique feelings of each individual form a collective atmosphere of palpable excitement.

The fact that this exchange of ideas between Monika and Carol began at the American Academy in Rome is perhaps due in no small part to the inspiration provided by the location itself. Founded in 1894 as an open forum for the exchange of research and art, it has inspired such eminences as Aaron Copland, Nadine Gordimer, and Frank Stella. Each

year leading scholars and artists gather in the sun-swept halls of the magnificent Academy to exchange ideas across various disciplines. Mealtimes and evening strolls around the grounds of the Villa Aurelia are most conducive to magical moments of interactive inspiration! While myriad languages are spoken at the Academy, everyone there is essentially of one mind, committed to growth through the exchange of ideas.

Musical energy can be wielded in many ways by the composer and performer. For example, in a 'Grand Pause', the momentum of the music is halted abruptly. In the ensuing silence, the tension continues. The cessation of the music and the anticipation of its return act as a magnetic field between two worlds of sound.

Musically speaking, 'space determines time'. The key ingredient of creating musical momentum is the determination of the right pace. Obviously, we have approximate indications such as Allegro, Vivace and Andante etc., but what does it mean to play quickly or slowly? And what role does the performance environment play? One must consider a tempo with an understanding of a particular room's acoustic characteristics. A dry room can require quite a different tempo than a reverberant room for the same piece of music.

While in motion, we are often only able to assess speed when provided with an actual frame. If you look at the passing landscape from the train or car window as a fixed frame, it is the relation and, of course, our empirical values that help us to measure the speed reasonably well even without a speedometer. One of our most memorable concert tours together was a wintry trip from the quartet headquarters in Munich to Poland to perform at the Warsaw Philharmonic Hall. As we were driving at night, with still more than a hun-

dred kilometers to go, the autobahn became a dangerous sheet of ice. Multiple accidents were happening around us, speed was slow and fast simultaneously! Eventually, we were forced to drive the wrong way on the highway in order to escape the mayhem. We finally reached Warsaw and played with great relief in the beautiful hall, grateful to have survived the trip. The poster advertising that concert hangs in our rehearsal room to remind us of the occasion and of the ephemeral nature of existence.

Reflecting upon the story of the Tower of Babel encourages us to examine the intersectionality of music's power to transcend issues of language, its ability to bring people together, and humankind's ongoing search for connection with the divine.

Musicians bring an awareness of time and space to form their interpretations. This is exemplified by the famous conductor Sergiu Celibidache who observed philosophically, that the end is in the beginning. In fact, it would be senseless to listen to a work with one interpretation up to the recapitulation and then to suddenly begin listening to another. The way in which an interpreter forms motifs and themes in the opening lays the groundwork for the significance in their various transformations. This is what gives the music expressive flexibility while maintaining a sense of cohesion. The ability to do this, in addition to mastering the instrument,

defines the art of the interpreter. Performers toil for many hours over this, even with pieces they have played for years. It is this very thing that gives chamber music its magic. In this context, the musicians must actively listen and anticipate the future, working to clearly communicate complex musical ideas to the listener. The musicians have to interact with each other's impulses. This human element gives rise to an infinity of variance. Even after hundreds of repeated performances of the same work by the same interpreters, no two performances are the same.

Recordings of musical performances are useful tools in preserving history. And of course throughout this corona virus pandemic, recordings have been lifelines for performers and listeners alike. Despite their many wonderful qualities, however, there are aspects of live performances that recordings simply cannot capture. In addition to the absence of the energy created by sharing music in the physical presence of others, due to their nature, recordings will always be the same. They are snapshots of how artists perceive a piece of music in a given moment.

Trips to various concert venues in various locations will always be meaningful for musicians. One tour took the Henschel Quartet and Carol from New York City all the way across North America to Vancouver. The cello was invited to board early and then given a special seat with its own blanket and meal as we flew across the continent! Traditions vary even amongst airlines.

While architectural highlights and sight-seeing are occasional and greatly treasured treats on concert tours, they are a rarity due to tight scheduling. Each trip does, however, bring new, valuable friendships with it as well as memorable new culinary experiences. Nourishing meals and conversation with hosts after a strenuous day of traveling are

absolutely imperative! An amusing anecdote about the Amadeus Quartet, upon arriving exhausted at lunchtime at the hall, where they were to play later that evening, sums up the priorities: the presenter, proud of the magnificent concert hall, suggested that the excellent acoustics could be tested immediately. The ensemble's counter-questions were prompt: "Why, can you change them? Where is a good place here to go out to eat?"

Musicians require special collaborative ability in order to transform a body of sound into something much more. For this reason, artistic collaborations often evolve into rich friendships, stemming from a common pursuit of excellence and authenticity through expression. Due to the transcendent nature of art, and its reflections of nature, humanity and life itself, the formation of these bonds is almost inevitable. This is why String Quartets are often referred to as a 'Marriage of Four'. Since 1999 the Henschel Quartet and Carol Rodland have been molded together in this way.

One of the foundational elements in Western music is the setting of 4 distinct voices, soprano, alto, tenor, and bass. The String Quartet epitomizes both the complex challenges and endless possibilities in its realization. This demanding genre leads its practitioners through time to transcend the apparent simplicity and create a unifying expressive force. For many composers, string quartet writing is the absolute pinnacle of creativity. The repertoire is enormous, as reflected in the Henle Publishing Company's catalogue, which lists twice as many works for string quartet as symphonies.

The setting or profile of a concert, be it large or small, public or private, does not determine if it has 'Magic'. Only the people and the inspiration present in the moment are decisive. One of the most memorable Henschel Quartet – Rodland collaborations took place in a small baroque chapel in Upper Bavaria, near Fischbachau, south of Munich. It was the birthday of a friend and chamber music lover, the internationally celebrated scientist Hans-Georg Fassbender, a professor

of rheumatoid pathology at no fewer than seven universities – Mainz / Germany, Recife / Brazil, Alabama, Chicago and Durham, North Carolina / USA. Here we were, at the foot of the Alps, with lush green meadows and the company of brown-spotted cows in front of the chapel portal, able to share with a small private audience Anton Bruckner’s only large chamber work, the epic string quintet in F Major. The walls and ceilings of the chapel were beautifully decorated with white stucco and playfully doused with sunspots, and the listeners were fully engaged with every note; it created a truly magical setting for a magical evening of music-making. Why this concert in particular left such a lasting impression on all those involved cannot be clarified in words, but it had the ‘Magic’, and we have never forgotten!

If asked about the ephemeral nature of his art, Daniel Barenboim, the world-renowned pianist, conductor and author, likes to talk about his “inner library”; a beautiful picture in the mind, from which we can recall our greatest musical memories to our inner



ears and eyes at any time. Such moments inspire us in the moment they are experienced as well as in retrospect. It is well known that many great composers have spoken about the spirit that shines through their art. One of the most famous references to this in musical history is the indignant exclamation of Beethoven, when told by the celebrated violin virtuoso Ignaz Schuppanzigh, Beethoven’s friend and colleague, that his music was partly unplayable. Beethoven replied: “Do you think I worry about your wretched fiddle when the spirit speaks to me!”

Each ensemble blossoms in its art through extensive collaborative creative time and brings great benefit to its surrounding environment. This realization has led many universities to establish an ensemble-in-residence, often a string quartet, as long-term musical ambassadors. The USA is a world leader in terms of the structural and interdisciplinary integration of resident ensembles at institutions of higher learning. Hosting such ensembles at their faculties is seen as a positive force in cultivating community engagement and in attracting talented students to the institutions.

No two people are the same, and therefore no two people experience music in the same way. What we can agree upon, however is that there is no linguistic barrier when experiencing music. Reflecting upon the story of the Tower of Babel encourages us to examine the intersectionality of music’s power to transcend issues of language, its ability to bring people together, and humankind’s ongoing search for connection with the divine.

Links

- www.carolrodland.com
- www.henschel-quartett.de
- www.ifmusicbethethefood.com
- www.sos-kinderdorf.de/portal/spenden/wie-wir-helfen/prominente-unterstuetzer/henschel-quartett
- www.vdsq.de



Monika Henschel

President, founding member, and member of the board at Verband der Streichquartette und weiterer Kammermusik-Ensembles VdSQ, Founding member and violist of the Henschel Quartett; Munich, Germany

Monika Henschel is a musician (violinist), founding member of the Henschel Quartet, teaches at international universities such as UCLA, Geidai Tokyo and others. She is Founding President of the European string quartet union VdSQ and is ambassador for SOS-Kinderdorf e.V.. She researches musicians' resilience and publishes in specialist media.

The University of Luxembourg and Henschel Quartett & Friends have been linked through artistic collaborations since 2012. In 2021 TAD & Luxembourg Peace Prize commissioned Enjott Schneider, one of Germany's leading composers, to write a new work for the Henschel Quartett: "In the twilight of Antagonism".



Prof. Carol Rodland

Professor, Violist at Juilliard School of Music; New York City, USA

Carol Rodland enjoys a multi-faceted international career as a soloist, chamber musician, recording artist, and teacher. Ms. Rodland is Professor of Viola and Chamber Music at the Juilliard School in New York City. In 2009 she founded "If Music Be the Food..." Benefit Concerts. (www.carolrodland.com and www.ifmusicbethethefood.com)

Prof. Carol Rodland is a member of Henschel Quartett & Friends since 1999. The University of Luxembourg and the ensemble have been linked through artistic collaborations since 2012. In 2021 TAD & Luxembourg Peace Prize commissioned the renowned composer Enjott Schneider to write a new work for the Henschel Quartett.

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Transatlantic Dialogue: Pathway to Humanity and Compassion

As a Learning and Communication student with a multicultural and multilingual background, the role of Transatlantic Dialogue (TAD) plays a vital part in understanding the cultural and language differences far beyond the Atlantic Ocean. TAD is relatively successful in contributing sustainable awareness about these differences through its interdisciplinary approach. This kind of approach helps to build a strong cultural diplomacy accepting the differences and thereby ensuring a strong and peaceful global community. In order to build a peaceful global community differences must be comprehended effectively because most of the tensions of the world are due to the ignorance of, and prejudices to, difference. Consequently, TAD through its multidimensional perspective helps to build a tension free community by cultivating a knowledge of these differences which will lead to a healthier relation between peoples and countries and lead to a peaceful and harmonious world.

I am a person who greatly respects activities which lead to peace in human society and so I was very enthusiastic when I got the opportunity to join the TAD organizing team. While working for them I realized that the first step to attaining peace is to understand the different identities and cultures of each nation. So, for that reason I value the efforts of Transatlantic Dialogue since 2008 in Luxembourg because the contents of the conference which I mentioned earlier are most often discussed and updated according to the current global challenges.

The communication and knowledge about these contents explored during each TAD conference definitely helps each participant to enlarge their knowledge about this subject matter. To me the TAD conference is a platform for continuous learning. This brings a huge understanding of the 'otherness' factor which contributes valuable knowledge for self-growth and maintains a friendly atmosphere wherever I am.

The Transatlantic conference is very innovative in approach because it tries to incorporate many facets including the arts, artefacts, education, music and tourism all of which are extremely important elements of a culture. Transatlantic Dialogue is exceptionally innovative in its approach by trying to incorporate all these elements of culture and presenting it to the audience in an authentic way which is greatly appreciated. This creative setting of the TAD conference leads to unbiased thinking about each culture. Also, the participants of the TAD Conference come to understand that every culture is based upon much knowledge.

Finally, the perspective of compassion was importantly derived from an enhanced emotional understanding. My awareness about compassion intensified after engaging in the activities of Transatlantic Conference. Through different activities my mind was more open to understand the global challenges which we currently face. So, I conclude that an urgent need for a better world is compassion. One act of compassion can change many conflict situations in the world and the language of compassion can develop better future global citizens. The language of compassion is easily understood because of its inherent humanity. Ultimately, the TAD conference has the ability to develop qualities like compassion and humanity, which are greatly needed for a better, peaceful world, through its diverse multi-disciplinary approach.



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JAMES P. KETTERER

All That Jazz: A Personal Reflection on TAD's Many Contributions



James P. Ketterer

Dean at the School of Continuing Education, American University in Cairo; Cairo, Egypt and senior fellow at the Center for Civic Engagement, Bard College, Annandale-on-Hudson, New York, USA

TAD: Panel presenter, US observer for the concurrent meeting of the European Cultural Parliament, 2017.

In 2016, I was contacted by someone I worked closely with in Egypt, Daniel Pattarini of the United States Department of State. He is a professional diplomat and an accomplished practitioner of the art of public diplomacy. By 2016 he had long since moved on from Egypt, with some time in Iraq, back to Washington, DC and then, as he told me, a wonderful new position as Public Affairs Officer at the US Embassy in Luxembourg. He wanted to tell me about an exciting event coming up the following year, 2017, the Transatlantic Dialogue (TAD). The US embassy was planning to support TAD in some way and Dan wondered if I might be interested in attending. I had heard of TAD, of course, but never attended and, in fact, had never been to Luxembourg. I was immediately interested and my next step was to have a phone call with the organizer, François Carbon. I finished that call even more determined to attend the conference. As anyone who knows François can attest, his enthusiasm is contagious, to put it mildly. And his

vision for TAD is based on a grand vision of how to convene people around their areas of specialization while also embracing common aspirations. It was clear to me from the beginning that TAD was no usual conference.

Accordingly, I devised a presentation for TAD that combined my scholarly interest in the study of diplomacy with my personal interest in the performing arts, in this case jazz. TAD seemed like the perfect venue to test my new presentation and study for the first time with an audience and colleagues. As it turned out, the subject fit the spirit and substance of TAD more than I could have hoped.

As part of its cultural diplomacy programs, the US Government has used jazz – the quintessential American art form – as a way to connect to audiences around the world. The musical form of jazz is consistent with the highest ideals of American democracy and inclusion. But the reality of life in America is more complex and contested, and when performers such as Louis Armstrong, Duke Ellington and Dizzy Gillespie traveled on State Department tours, they found ways to present a much more nuanced view. And as they traveled they heard new music and experienced new cultures, which led to new musical expressions back in the U.S. I examined the key components below:

- Jazz works to represent the US not just because its origins are American, but also because the nature of the way the music is constructed reflects democratic ideals (everyone gets their say in the music, and it is not scripted by a composer).
- The participation of African American musicians in this program (like Louis Armstrong, Duke Ellington and Dizzy Gillespie) was a source of tension as the US was in the midst of the civil rights movement; how could they represent the best of the US while still second-class citizens at home? Armstrong found ways to do it – showing that effective diplomacy (of any kind) needs to be honest and transparent, willing to reveal the US, warts and all (the good, the bad and the ugly). Otherwise it is merely propaganda.
- Sending jazz musicians around the world highlighted that diplomacy has to be a two-way street; you need to listen as much as talk (or play, in this case). This can be demonstrated by the music that musicians composed during and after their tours, bringing new influences into jazz and back to the US audience.

- The art form takes on its own manifestations when spread to different places, either by touring musicians or the Voice of America’s famous radio jazz show. These musicians outside the U.S. took the form and combined it with their own cultures and traditions, circulating and transforming the music in unanticipated but interesting ways.

I was thrilled to have such interesting and well-informed colleagues in the audience who asked important and insightful questions. I was equally thrilled to be sharing the panel with Erna Hennicot-Schoepges, a highly accomplished pianist who also has a distinguished career in public service (as a mayor, member and president of the Parliament of Luxembourg, minister of culture and member of the European Parliament). Her insights into the relationship between culture, policy and politics were a perfect complement to my presentation on jazz diplomacy.

While at TAD I also had the privilege to serve as the US observer for the meeting of the European Cultural Parliament, an innovative and groundbreaking organization that brings together performers, visual artists, designers, historians, architects, writers and others to discuss the ways in which Europe can address common issues about the intersection of culture, democracy and overall cooperation. It was fascinating to be part of those conversations as an American observer in the first year of a US presidential administration that was consistently expressing negative views about Europe and of US-European relations. While I was not there to represent the US government in any official capacity, I thought it important to make a clear and strong statement that the views being expressed by the US president were not reflective of all Americans and certainly not of many Americans involved in cultural life in the US.

What was also noteworthy about the TAD event I attended was the extent to which it also included performances, media events, art work and cultural components from around the globe. This was not at all an afterthought but was fully integrated into the program of the event and infused the spirit of the gathering. In addition, there many opportunities to meet and engage TAD participants and I am pleased that I remain in close contact with several people I met there in 2017. TAD 2017 was an extraordinarily positive experience for me and demonstrated how these large, complex events can be interesting, engaging and transformative.

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Zane Leadley

Although our experiences as assistants for the 2020 edition of the TAD were unfortunately cut short due to the pandemic, I can safely say that we were all greatly looking forward to the event and that what we had done thus far provided us with valuable experiences and connections. The TAD is founded on the idea of global unity and peacebuilding where we seek to recognize our shared humanity and our connectedness and this was reflected in the diversity of our group of assistants. Working as a team with the other assistants was an unforgettable experience.

Zane Leadley

Assistant at the University of Luxembourg;
Belval, Luxembourg

**TAD 2020 Student
assistant**



JEAN-PAUL LEHNERS

Human Rights and Intercultural Dialogue

First of all, I would like to thank the organizers, and especially François Carbon, for having given the opportunity to hundreds of students, academics, politicians, diplomats, artists, cultural activists and so on to exchange in an informal way and with a lot of different experiences and expressions on what can and should be the dominant trend in international relations in the future: intercultural dialogue. During too many years international relations have been dominated by conflicts, for example during the so-called 'Cold War'. More and more people and institutions are now engaged in a non-violent conflict resolution, or better a conflict transformation. In this context the intercultural dialogue has its role to play. I am glad to see that organizations like the UN, the Council of Europe, the European Union, and also individuals like Pope Francis are pleading for a culture of dialogue. Some main concepts in this field are transversal and intersectional perspectives, critical thinking and empathy. This dialogue must of course have a human rights perspective. Starting with the Universal Declaration of Human Rights (UDHR) in 1948 we have now more and more instruments to guide us in our relations. Beside the international fora we need a regional and local approach. Integral sustainable development bringing together

climate change, business, social justice, fight against the increasing inequalities, against poverty: all these goals have a human rights perspective. In our exchanges during the conferences we asked ourselves if we can share a certain number of values that are the basis of human rights. We also insisted that human rights must be present on all the levels of our educational systems, and that we have not only to focus on curricula, but also on the everyday life experiences of pupils, students, teachers, researchers and staff members. I hope that this unique initiative can be continued with the same engagement as during the last meetings.



Prof. Dr. emeritus Jean-Paul Lehnars
Professor and Vice Rector at the University of Luxembourg; Luxembourg, Luxembourg

Interested in global history, human rights and the fight against discriminations and for diversity and inclusion

Introducing a human rights approach to TAD that allows to respect the dignity of everyone



THIERRY LETERRE

Culture & Global Citizenship. The Role of Higher Education

To Dr. Jean Leca,
a great political scientist,
and to Dr. Martin Andler,
a great mathematician,
both men of immense
knowledge and culture,
and to all my friends
from TAD.

The Transatlantic Dialogue Conference – affectionately called “TAD” – is an exemplary moment of global cultural reckoning. Thanks to the sponsorship of the University of Luxembourg, and under the auspices of the highest authorities of the Grand Duchy, art, in all its dimensions, from performance to installations, theater to music, painting, words, photos, and thoughts, create a place in the world that is nowhere else to be found. This place is not bound by location and time. It is an enduring inspiration born from the interactions that take place thanks to the constant creative energy of participants, enthusiastic exchanges and, ultimately, an artistic sense of togetherness.

This place outside of any place, we owe in large measure to François Carbon, who, in the early years of the University of Luxembourg developed the vision of his young university as the crossroad for continents to meet in a common passion for culture.

Call it charisma, attention to others, friendship... for over 13 years, François has been able not only to share his vision, but to gather around him a community of students, academics, community leaders, in the common endeavor to turn this vision into the living, breathing, fervent, days of the conferences.

This vision is tied to the ideal that universities, in different parts of the world, bring together people in their diversity through common cultural projects and shared discussion.

An ideal is not the dream of a better world disconnected from reality. If anything, the TAD conferences have proven themselves, and the inspiration that carries them, very real. If it is a dream – and let us not dismiss dreams, they are the very flavor of life – it is one very anchored in reality. But an ideal is not solely a dream come true: it is one that *must* come true. When I say that bringing together people through common cultural projects is an ideal of higher education, I mean that we *have to* make it happen.

Sadly, while more and more people in the world are educated at the highest level⁽¹⁾, universities tend to lose sight of the connection between culture and knowledge in the education of well-rounded scholars, and more importantly, citizens of the world.

This is why, I would like to review for this *Liber Memorialis* the contribution I gave to the 2014 TAD conference about what it means to build culture-friendly universities, and the value of such a goal, as we experience it through the TAD conferences.

For a Holistic Conception of Higher Education

The increasing tendency to consider higher education as a place of acquisition of specialized competences, rather than a holistic educational moment in life, where such skills are subordinate to a large development of intelligence, compels us to regard the idea of a culture-friendly university as a way to re-think the role of specialization. The will to develop a cultural approach emphasizes a broad understanding of Higher Education, which highlights the difference between education and training for special professional skills. It does not mean that skills and regional competences are unimportant or that they are specifically opposed to cultural efforts. As a matter of fact, creative arts, which are an essential part of culture, also involve specialized training: a musician, a painter, an actor, artists in general, are highly skilled professionals and third-tier education in such fields does emphasize the ability of students to master their craft at the highest level. However, if arts are indeed a major contribution to culture, it is because their impact goes far beyond the sum of skills acquired.

This is why recognizing the role of culture implies that we recognize that higher education is not entirely, and maybe not essentially, dedicated to the training of specialized workers. I can phrase the very same idea in a more operational way: specialization should only be a part of the qualification of a student at the level of higher education. The rest should be dedicated to a broader engagement with culture, where appreciation for arts, and literacy in the arts, and more generally creative activities, are a prime requirement.

This can be done by building on large-scale policies implementation, such as the Bologna Process which allows to leverage the organization of curricula based on credit hours to allow more diverse activities within a curriculum. In such a framework, specialization should be only a part of the curriculum and a number of credits should be assigned outside the specialization or “major”.

At the local level, this model, which is basically the one of “liberal education” in the US can be delineated within different types of constraints in mind. Mandating a significant amount of credits to courses which are recognized as fostering a cultural environment for learning is one model. It has the advantage of anchoring cultural endeavors in strongly institutionalized contexts, and has the inconvenience of... strongly institutionalizing what is by definition a free enterprise of the mind.

Another option is to allow students to take free electives outside of their major and even alleviate the burden of assessment by encouraging them to take these classes pass/fail (students have just to “pass” without being concerned with grades). The limit of such a framework is that it can be challenging for students in terms of rigor, involvement with class, and seriousness, since students have the obligation to participate, but not to participate at the highest level which is reflected by grades.

These are but a few examples of what can be done to implement a cultural conception of higher education, one that brings creativity and knowledge together. Other ways are possible, and no solution is definitive, as it would be contradictory to advocate an all sewn-up plan for...developing open creative innovative minds.

One thing must be underlined: implementation of such ideas does not necessarily entail a radically new organization. The current division between a Bachelor’s level and Master’s and Doctoral degrees logically involves a progress in scholarly endeavors. Building on this preexisting consensus, I suggest that the Bachelor’s level be dedicated to a large understanding of advanced knowledge, promoting creative activities, while the latter steps in higher education represent a high degree of skilled specialization.

We have three dimensions to consider: creativity, broadly understood, knowledge, and skills. All three components are necessary, but not necessarily in the same proportions and in the same way and at the same time.

For the Sake of Good Humanity

I remember from my early years as a professor a colleague candidly indignant about the (in her opinion quite low) level of first year students, saying: “they know nothing”. I answered that as far as I was concerned, they had the skills they were supposed to master in high school: they wrote in an organized way, in decent French, which was the instruction language. As for their knowledge, it was logically limited: not knowing much is the very definition of a first-year student. My own goal was certainly that they would know a bit more, but more importantly, that they would be able to present better what they actually knew, and incentivize them to do it in a less conventional way, connecting politics with arts, and evolutions in society at large. For the most, I was satisfied with the result.

And culture? I wish these first-year students who had good skills and decent knowledge (granted they were just at the beginning of their university journey) had the possibility to engage with more creative activities, and study different fields, so that they would be able to have a different outlook on what they were learning in class about the history of political ideas. Would they know less political science? At least they would have known more of different aspects of reality which influence politics but also is constantly transformed by them.

The great objection, these days, to such ideas is that ‘knowing less’ in one’s field compromises the readiness to the job market of students. This, I believe, must be answered in two steps.

First, and I know how horrific it sounds in a world more avid of “know-how” than of knowledge, there is a question of values at stake. Exposing students to intellectual pursuits for the sake of knowledge, and even one’s

disconnected from immediate concerns of employment, is the mission of education. We want – and desperately need – to educate not only future jobholders, in the best case, and “jobseekers” in the worst, but also competent citizens. That is to say: people who are able to make decisions for themselves, for their country, and for the world as “global citizens”, by having those extended conversations that build democratic deliberation.

Secondly, we should not deny the role the workplace has to play in terms of specialization and acquisition of skills. There is a misunderstanding, I believe, in the way we treat higher education as the place where such skills must be provided. What we want to provide, especially at the level of the Bachelor’s degree, is the aptitude to promptly acquire necessary skills. In other words, we want to educate agile minds.

Nobody can prepare for reality: what is needed is to be prepared to deal with reality. This is not done by learning scripts of knowledge (specialization) and behaviors (skills), but by being able to decipher the codes of such scripts when confronted by them. If there is one thing that is required, even from a pragmatic standpoint, it is the necessity for students to be able to adapt, including to the marketplace. It does not require to be “ready made” for a specific market niche, that will, sooner or later, disappear.

This is why identifying the necessity for a cultural dimension at university level does not involve an opposition between “gratuitous” or even “useless” culture and useful “skill oriented” professionalization. Modern professional education also requests a broad culture nurturing open minds to cope with fast evolutions both in society and the marketplace. Furthermore, creativity is a way to reinforce immediate skills: writing poems for a future technical manager who will spend her (or his) time reading and writing reports

is not unnecessary. Having a strong artistic sense for a computer scientist who will develop client interface is far from being frivolous (and unfortunately, for us interface-users, we know how badly these skills are lacking) nor is it useless for an artist to understand digitalization or for a historian to realize that the experience of beauty is also intemporal...

Eventually, it is not excluded that educating students beyond the immediate needs of the workplace will make workplaces a better place to live, and develop, and yes, produce.

This brings me to a more precise question: what is, or what can be, the role of culture in the education of a mind?

The answer is, I believe, that culture offers everyone of us the opportunity to develop a sense of ‘good humanity’ by providing a broad understanding of different contexts and by unlocking the access to the luxurious lands of imagination through creativity. Culture is probably not a fool-proof promise to become better, but it does strengthen human development by diversifying interests and ways of perceiving and conceiving the world. For this reason, culture also contributes to the education of the global citizen by giving a sense of a “universal mind” – at least a “larger mind” – and an orientation for our engagement with the world.

Ultimately, culture is an exploration of our potential. We have to accept that culture is not a well-documented roadmap inevitably leading to set results, but rather an open-ended search for constantly renewed visions, understandings, and creations, of the world. For this reason, culture is relative and twofold. In a specific meaning, culture is art and the received artistic tradition in general; but in a broader understanding, culture is our personal art of making our conceptions bigger.

For an engineer, it can be poetry or the history of science, for a student in social sciences it can be theater and painting, and for a student in business it can be mathematics and language, while for a student in literature, it can be an education in international business etc. Culture begins, I believe, when our usual narrow ways end.

The best way to foster a “culture of culture” is to practice together, try new avenues, and be daring in our thinking. This is precisely what the experience of the TAD conferences has encouraged us to explore in the past. It is also what we need for the future. The COVID-19 pandemic, beyond the immediate threat to the health of people, has separated for too long human beings behind closed doors and closed borders, harming the sense of belonging to communities and the value of being together. When the time comes to reunite again, I hope that we will in the rich and audacious way the precious moments of the TAD conferences have taught us.

- (01) Max Roser and Esteban Ortiz-Ospina. (2013) ‘Tertiary Education’, Our World in Data, <https://ourworldindata.org/tertiary-education>. In 1970 25.3% of a generation had access to “tertiary education” in high income countries, less than 6% for “low and middle income” countries, with an average of 10% world-wide. In 2014 the figures were respectively 73.7%, 29.04% and 34.45%.



Dr. Thierry Leterre

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Leterre is Professor of Political Science at the University of Versailles-St-Quentin-en-Yvelines (France) and Miami University (Luxembourg-USA). A former fellow of the Ecole Normale Supérieure, Leterre holds a Ph.D. in Philosophy and is a specialist of political ideas. He has held many senior administrative positions, most recently as Dean of Miami University in Luxembourg.

Leterre has been involved with TAD for over a decade, participating in the preparation of the conferences and bringing various groups of Miami students to the conferences. He has lead TAD panels and hosted TAD welcome receptions at the Miami University John E. Dolibois European Center at the château of Differdange.



Internationalization, Student Affairs, and Decolonization

During a plenary session at the Transatlantic Dialogue (TAD) 2014 conference, I defined internationalization as “exchanges between national states” (King, 2004, p. 47). A long-established practice in higher education, colleges and universities have, through the ages, cooperated to share students, faculty, and administrators in the name of exchanging ideas, sharing values, and creating knowledge. This exchange of knowledge, culture, and ideas has enriched higher education institutions as students, faculty, and other educators became aware of the practices and perspectives of people outside their individual countries. These exchanges, whether study abroad, international conferences, scholar interactions, or other occasions provide an opportunity to learn about others and for the home institution, students, and faculty to reflect on practices they may have seen from only one perspective. The TADs gave us an exceptional opportunity to explore different perspectives; an opportunity that introduced us or continued our journey towards becoming global citizens.

The focus of the 2014 TAD was to examine the critical role of culture for developing students who think broadly, who recognize and respect cultural diversity and heritage, and whose engagement in the arts serves as a conduit to personal authenticity and innovation. This dialogue on the significance of culture for fostering global citizenship comes in the context of wavering support for the value of a liberal education in both the US and Europe. (Université du Luxembourg, 2014).

In the plenary session, I raised several questions related to higher education, culture, and internationalization.

- How are individual cultures maintained when different systems of higher education are introduced across borders?
- What language should be used to teach in these globally oriented institutions? Whose choice should that be?
- What happens to the values of student affairs (e.g., social justice, women's equality) when branch campuses of an institution are located in a country without those values?
- How do cultures evolve – and cultures have always evolved – in this era of rapid communication and shared experiences through social media and other technologies?
- What do fears of Westernization mean for those of us in higher education?

Reflecting on these questions in 2021, in this paper I explore two particularly relevant ones in the context of international student services:

What language should be used to teach in these globally oriented institutions? Whose choice should that be?

Western scholars originally used Latin as the *lingua franca* of the academic world. In the last 20 years, with an increase in international exchanges, English has become the *lingua franca* of the academic world. All languages embed a worldview, a perspective from which to experience others. Using English as the predominant means of academic communication carries that language's attendant colonial history, emphasis on individualism, and celebration of male, Christian, and white identities, among other perspectives. Although using a common language allows for an exchange of ideas and better enables communica-

tion, higher education as an international system should examine the cultural losses that occur when one language triumphs over others. Ease of communication cannot erase the cultural richness that the TADs celebrated. The complexity of cross-cultural communication can be challenged in the context of today's technological advances, which can be used to expand rather than contract available options.

What do fears of Westernization mean for those of us in higher education?

The colonial history of the Western world has left a destructive legacy throughout the world. The pursuit of a singular perspective of how cultures should operate has devastated the conquered cultures and left a path of destruction in its wake. The question for today's higher education including student affairs is how to help repair the damage done through colonialization. Further, how do we build systems without the foundation of a colonial mentality?

Seeking to be a leader in the effort to decolonize higher education from a racial perspective, ACPA: College Student Educators International began the Strategic Imperative for Racial Justice and Decolonization. The focus of the initiative "is on reducing the oppression of communities of color at the intersections of their identities, knowing that all oppressions are linked and that the work is ongoing" (ACPA—College Student Educators International, n.d.).

The 2019–2020 global pandemic, erosion of U.S. democracy during the Trump administration, and worldwide calls for racial justice signal the importance of higher education that confronts any singular perspective. This approach must by definition transcend international borders. During the 2014 TAD, I introduced the concept of "borderless" higher education (Observatory on Borderless Higher Education, n.d.). In this concept, time, space, and geography blend together as new technologies enable course offerings and higher education experiences not previously imagined. Distance learning, traditional higher education, internationalization, and public, private, and for-profit institutions intersect to enable a new borderless higher education structure. One that is, hopefully, more accessible to wider populations.

The pandemic provides evidence that higher education can indeed pivot – and pivot quickly to new ways of operating. Many innovations forced upon higher education institutions during the pandemic are destined to become standard ways of operating. It is my hope that these innovations will include more expansive international and borderless higher education.

Increased international connections facilitated through social media, increased travel opportunities, and augmented communication mean that the lives of students, faculty, and administrators; the reach of our institutions; and impact of a country's educational and political policies have greater influence than previously. The role of higher education, including student affairs and services, to advance social justice and equality through liberal education grounded in cultural awareness is more important than ever. The TADs focused on student services, regardless of the country in which an institution was located, suggest means to achieve social justice and equality.

The educational field of student affairs is often considered a United States phenomenon. From a limited perspective, U.S. student affairs educators point to several founding documents as marking the advent of the student affairs field (American Council on Education, 1937, 1949). It was, therefore, heartening to attend the 2014 Transatlantic Dialogue and experience student affairs from an international context. Most importantly, student affairs was placed in the context of culture; culture from artistic and educational perspectives.

The TAD conference provided evidence that we must learn from one another. Higher education institutions from across the globe can share their history, current practices and hopes for the future in ways that explore possibilities for all students, regardless of their country of origin.



Dr. Kathleen Manning (she, her, hers)
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Dr. Manning taught in the Higher Education and Student Affairs Masters program at the University of Vermont from 1989 until her retirement in 2014. She is the author of numerous books and articles on higher education, including from an international perspective. Through Fulbright awards and other opportunities, she has traveled to over 35 countries.

Dr. Manning was a plenary speaker on the topic, "Institutionalizing a Culture of Learning," at the 2014 Transatlantic Dialogue." The topic for that year was Connecting Through Culture: A vision for global citizenship.



DEREK KENJI PINILLOS MATSUDA

Non-Japanese Students in Public Education

Abstract

Japan has long been known as a homogeneous country with only one ethnic group living there. Although the percentage is low, foreigners have been gradually residing in Japan since World War II, and the population is still growing. Japan is ranked fourth place by the Organisation for Economic Co-operation and Development's (OECD) research as a nation that accepts immigrants among the OECD countries and Russia and plans to continue to promote the acceptance of foreigners as part of its labor market (OECD, 2018). The acceptance of foreign nationals is not limited to the labor market engaged in secondary industries such as factories but is also required in tertiary sectors such as nursing care in an aging society with a declining birthrate. With the 1990 revision of the Immigration Control and Refugee Recognition Act, Japan accepted more foreigners (Menju, 2020). The number of children attending Japanese public schools increased dramatically, partly because families were allowed to come to Japan. Public schools, where Japanese is the primary language of instruction, were forced to deal with children who could not speak Japanese, and various problems surfaced. Thirty years have passed, and there are still no policies to solve the issues fundamentally, but little by little, each issue is being clarified, and measures are being taken to solve them. At the Transatlantic Dialogue 2017, I introduced a case study of educational support for international students living in Japan as part of a university's service-learning activities. I would like to note the recent changes in the situation and the implications that my participation in the Transatlantic Dialogue has had on this issue, along with the case study I presented in 2017.

1. Current Situation of Foreign Residents in Japan

Japan has long been known as a homogeneous country with only one ethnic group living there. Although the percentage is low, foreigners have been gradually residing in Japan since World War II, and the population is still growing. Japan is ranked fourth place by the Organisation for Economic Co-operation and Development's (OECD) research as a nation that accepts immigrants among the OECD countries and Russia and plans to continue to promote the acceptance of foreigners as part of its labor market (OECD, 2018). The acceptance of foreign nationals is not limited to the labor market engaged in secondary industries such as factories but is also required in tertiary sectors such as nursing care in an aging society with a declining birthrate. With the 1990 revision of the Immigration Control and Refugee Recognition Act, Japan accepted more foreigners (Menju, 2020). The number of children attending Japanese public schools increased dramatically, partly because families were allowed to come to Japan. Public schools, where Japanese is the primary language of instruction, were forced to deal with children who could not speak Japanese, and various problems surfaced. Thirty years have passed, and there are still no policies to solve the issues fundamentally, but little by little, each issue is being clarified, and measures are being taken to solve them. At the Transatlantic Dialogue 2017, I introduced a case study of educational support for international students living in Japan as part of a university's service-learning activities. I would like to note the recent changes in the situation and the implications that my participation in the Transatlantic Dialogue has had on this issue, along with the case study I presented in 2017.

2. Current Situation of Foreign Students at elementary and junior high school in Japan

In Japan, parents and guardians must send their children to public schools to receive an education, and it is considered a right of the child. However, this is an obligation of Japanese citizens who have Japanese

nationality, and foreign residents are not subject to this obligation. In the 1990s and early 2000s, the issue of non-enrollment or non-attendance of foreign students who have never attended a Japanese public school or who used to participate in a public school but no longer do so has been actively studied and researched. According to Sakuma (2006), one of the reasons for this problem is the lack of consideration for the different cultures of foreigners living in Japan and the difficulty in understanding the Japanese education system. The number of children with multicultural backgrounds has been overwhelmingly small. Therefore, there have been few opportunities to learn about different cultures in public education in Japan. In Japan, there is a tendency to focus on Japanese language acquisition as a problem in the education of children with such multicultural backgrounds. The Ministry of Education, Culture, Sports, Science, and Technology (MEXT) conducts an annual survey on the status of acceptance of students who need Japanese language instruction (Ministry of Education, Culture, Sports, Science, and Technology, 2018). Through this survey, they can identify the number of children who do not understand Japanese and cannot keep up with classes' content in regular classrooms, and they can add teachers and meet the needs of each school and community. According to the latest survey results, 93,133 foreign students are attending public schools; about half (40,485) are evaluated to have difficulty attending regular classes without Japanese language instruction. In addition to this, 10,274 Japanese nationality children need Japanese language instruction due to naturalization or other reasons. However, the number of students is determined at each school's discretion, and there is no objective test to determine whether or not Japanese language instruction is necessary. There are Japanese language tests such as the JLPT that measure Japanese language proficiency. Still, they are designed for adults such as university

students and Japanese learners as a foreign language, so there are currently no tests for children learning Japanese as a second language in public schools. In Japan, educational materials for children who learn Japanese as a second language have been developed, and JSL programs are being established. Still, the number of schoolteachers who can teach JSL programs is limited and has not yet spread enough. Language problems faced by foreign students have a significant impact on their career paths. In Japan, there is an entrance exam when entering high school or going to university. The entrance exam requires students to use academic Japanese, such as literacy and grammatical correctness, rather than Japanese used in daily conversation. As a result, even if a student wishes to go on to higher education, their entrance examinations and regular grades may not meet the required scores due to the academic Japanese language's hindrance. In this way, it can be seen that the problem of learning Japanese is not just for the sake of smooth school life but also has a significant impact on their future career paths. Also, many newcomer children tend to have been born in Japan or came to Japan at an early age, so they do not speak their mother tongue, and their language of life is often Japanese. These children's logical thinking is usually based on Japanese rather than their parents' language. If they cannot learn Japanese well, they may not be able to think logically and abstractly. For these reasons, children's acquisition of Japanese language skills is regarded as the biggest challenge in Japan, and support is being provided.

However, the problems that children face are not limited to language. Pinillos Matsuda (2016) summarized the issues of children's education among Newcomers using Peruvians in Japan as a case study as follows. The first issue is language, as mentioned above. Studies have shown that it takes a very long time for children of foreign residents in Japan to learn Japanese. In addition to the Japanese language as a communication tool, children who attend school must also understand the academic language. Although there are individual

differences, it takes a long time. Secondly, foreign children who live mainly in Japan often gradually forget their mother tongue as they lose the need and interest in their mother tongue and culture. Of course, forgetting one's mother tongue is considered a significant loss. More than anything, losing the communication tool with parents who cannot fully understand Japanese significantly impacts communication within the family. Thirdly, the psychological effects of the loss of the mother tongue and culture on the children are also seen. As children lose interest in their mother tongue and culture, and their sense of belonging fades, they gradually assimilate into Japanese society. However, these children are different from those born and raised in a typical Japanese family due to various factors. It is common to see cases where foreign students face multiple difficulties in forming their own identities. Fourth and lastly, the community of foreign residents in Japan is a closed one, and the information exchanged within it is often unreliable. The lack of correct information may well affect a child's future career.

As described above, the problems faced by children with multicultural backgrounds living in Japan are not limited to education. Still, they have a significant impact on their future life choices and the formation of their own identity.

3. Support from the Japanese side

The Japanese government has been making several efforts to support foreign students in their schooling (Ministry of Education, Culture, Sports, Science, and Technology, 2012). These can be categorized and organized as follows.

1. Assignment of teachers to improve Japanese language instruction for foreign students
2. Support for the promotion of education for returnee and foreign students
3. Training for Japanese language instructors, etc.??

4. Preparation and distribution of multilingual schooling guidebook
5. Organization and implementation of special education programs for children who need Japanese language instruction
6. Comprehensive learning support program for foreign students

The six government-wide initiatives are described in detail below.

In Japan, teachers are assigned according to a necessary quota calculated from the number of students in each class, but schools with a certain number of foreign students are given a separate allocation of teachers to teach Japanese to foreign students. In addition, the national budget has been set aside for projects that promote education for returnee and foreign students. A grant of approximately \$290,000,000 has been allocated for 2016. These budgets were allocated not only to improve the Japanese language instruction and support system at schools but also to build a consistent instruction and support system from acceptance to post-graduation career. It also supports the efforts of local governments to provide the necessary support outside of school for children who are not enrolled in school to enroll in public schools or schools for foreigners. Since teaching Japanese is not included in the requirements for obtaining a teaching license in Japan, many teachers have not acquired knowledge about teaching Japanese. Therefore, MEXT has been conducting practical training programs mainly on Japanese language teaching methods for teachers involved in the education of foreign students, principals, vice principals, and other managers and supervisors. Since there is a problem that foreign students are unable to keep up with the classes and academic skills in the regular course, MEXT held a meeting of experts to revise the regulations on the organization and implementation of “special education programs” for students who need Japanese language instruction. In addition, support from MEXT is delivered not only to schools and local governments but also to foreign residents. The Schooling

Guidebook contains a wealth of information about Japanese schools, translated into seven significant languages in Japan. MEXT is also working with the Ministry of Justice to ensure that local immigration bureaus also distribute these guidebooks to eligible foreign residents. In recent years, there has been a change in the tendency of foreigners to congregate in particular areas and move into what is known as scattered areas. For this reason, MEXT has prepared a ‘Guide for Accepting Foreign Students’ and posted it on the Internet for the benefit of foreign students who need support even in schools that do not meet a certain number of foreign students and the teachers who teach them. In addition, a website called ‘casta-net’ (<https://casta-net.mext.go.jp/>) has been opened to the public, which distributes free teaching materials for foreign students to learn the Japanese language and subjects effectively, creating an environment that is easy to access for teachers as well.

As mentioned in the previous section, there is no obligation for foreign students to receive education, but the Japanese government is making efforts to provide education to a large number of foreign students through various initiatives. Not only MEXT but also various local governments are making multiple efforts. The support for foreign students is often discussed at conferences of cities with foreign residents, formed mainly by local governments with a large population of foreign residents. In this conference, representatives from member cities will attend and discuss various problems faced by foreign residents. At the ‘Conference of Cities with Foreign Residents Ueda (2019), topics such as foreign students’ language issues, the current state of Japanese language education in the region, and efforts to achieve a symbiotic society in terms of improving the Japanese language education system were debated. There will be participants from MEXT and the Ministry of Justice at this conference. It is an opportunity for each local government to provide feedback

directly to the national government on the support needed and national policies. This opportunity for the national government and local governments to exchange opinions on foreign residents and students is precious and influential in policymaking. Each municipality is undertaking various initiatives in line with the six policies outlined above by the government. Each city may have different initiatives depending on the foreign population living in the area. Still, basically, they are working to provide support to foreign residents and students by subdividing the national policy and cooperating with public schools and local NGOs.

Thus, in Japan, support for foreign students to receive an education is provided by the national government, local governments, and even private organizations such as NPOs. However, the foreign students' educational support program focuses only on foreign students and aims to help them adapt to and live in Japanese society. In other words, the purpose of the program is to teach Japanese to foreigners with limited Japanese language skills and little knowledge of Japanese culture and customs so that they can adapt to Japanese society and not be excluded. Still, there is no mention of the importance of maintaining their culture, language, and values. This is where I think a fundamental problem lies. This is because, although Japanese society assembles intercultural education, international understanding education, and other programs for Japanese students to teach them about foreign cultures and foreign languages, foreign students, who are their neighbors, are not mentioned in these programs. Most of the intercultural education and international understanding education provided in elementary and junior high schools ends with a superficial introduction of culture. There is no implementation of multicultural education for the majority for Japan to become a more multiculturally convivial society, including

the issues faced by foreign students attending elementary and junior high schools and the environment they can learn from them. In light of Japan's current situation, I conducted participatory research on approaches to learning about multicultural education through practice among Japanese youth, which was presented at TAD2017.

4. The Role of Universities and the Potential of Service-Learning for the Realization of a Multicultural Society

There is no opportunity to learn about foreigners' problems in Japan and the current multicultural situation in Japan until one enrolls in an institution of higher education and takes a course on the subject. Multicultural education is essential for Japan to become more tolerant of different cultures and to think from the standpoint of people belonging to minority groups. However, there is no educational curriculum equivalent to multicultural education in Japanese education, nor is it defined as knowledge to be acquired as general education after entering university.

Historically, universities' original mission has been education and research, but with changes in social conditions, the roles expected of universities in Japan are changing. Currently, social contribution (contribution to the development of society as a whole in a broad sense, including local communities, economic society, and international society) is positioned as the "third mission" of universities in addition to education and research. (The Ministry of Education, Culture, Sports, Science, and Technology, 2004)

MEXT has stated that universities' third mission is to contribute to society, and universities need to learn how society is organized and what kind of activities are required. As part of this effort, in the broad field of international community, we need to look at internationalization within Japan rather than only looking overseas. Universities often have international students who come from overseas. They live in Japanese society as consumers and can see Japan from a different perspective than Japanese students. They usually have

the same experiences and perspectives as foreigners living in the community. Japanese students may begin by thinking about the lives of international students in Japan, who exist as minorities in the university's narrow society, and later expand their perspective to include the local community, leading them to think about the lives of foreigners in the community. Foreign students also become part of this community, and through exchange with local foreigners, they can share many aspects of their know-how as consumers and foreigners living in Japan. As a foreigner attending a university, it is possible to think together about foreign students' future career paths in the community. International students have the potential to play a valuable role in the local community.

After participating in TAD 2017 and interacting with various students and faculty members, I realized that 'Trans-' is the perfect word to describe myself.

I received a scholarship from the Nippon Foundation between 2010 and 2015 to finish my master's degree and continue to a doctoral program at a Japanese university. The Nippon Foundation provides financial support to the youth of Japanese ancestry through its Nikkei Scholarship program. Eligible recipients are Nikkei living in South America and some Southeast Asian countries who are granted scholarships to pursue degrees at Japanese higher education institutions, mainly universities. The scholarship is conditional on the student returning to his/her country

of residence after receiving the degree and contributing to the development of the Nikkei community. In addition, while receiving the scholarship and living in Japan, they are required to make social contributions to Japanese society. The Nippon Foundation Scholarship Student Association, which is made up of Nikkei students scholarship recipients, goes to areas where foreign students live to give lectures on the importance of receiving an education, and to public schools to teach children about living in Japan as a foreigner and the strengths of having a multicultural background. University students can come into contact with children attending elementary and junior high schools as 'An adult close to them that they can trust,' and their words mean a lot to them. Through these activities, international students connect with many foreign students and their parents, forming an educational community. I believe that if such efforts are made throughout Japan, it will not only motivate foreign students to study but will also empower minorities living in Japan as the connection between foreign university students and the parents will become a useful link for information sharing. Universities have such potential, and international university students are expected to contribute to Japanese society.

In addition, I believe that not only international university students, but also Japanese university students may contribute to the multiculturalization of Japanese society as a part of service-learning. At TAD2017, I presented on supporting the education of foreign students through service-learning activities at a university located in Japan. Service-learning is not well known in Japanese, and only a few universities have implemented it. Service-learning has its origins in the United States, where it was first popularized in educational institutions in the 1960s as a result of Christian service activities. In Japan, however, service-learning was first introduced as a university program at International Christian University (ICU) in the 1990s and has since been introduced by a number of Japanese universities (Fukudome, 2019). Service-learning

refers to learning through service activities, where students work together with others on various issues in society with a common goal, tackle them as their own affairs, and combine existing knowledge on these issues with learning from their own experiences. It is an experiential learning program with the intention of developing new ways of thinking and acting, as well as reflecting on one's own way of being, by connecting the existing knowledge on such issues with the learning gained from one's own experiences. Initially, this method of education was derived from the Christian concept and was often adopted by Christian universities, but this is not necessarily the case today. Next, I will present a case study of a service-learning activity at one university that has adopted the concept of service-learning from a very early point.

5. Supporting Foreign Students through Service-Learning Activities

Located in an industrial city, town, and village close to the metropolitan area of Japan, S Junior College has an educational policy that follows the spirit of Christianity. The junior college has Christian workers and teaching staff to educate students. This junior college has a history of about 50 years and is involved in activities rooted in the local community. One of these activities that has been going on since the 1980s is the volunteer tutoring program for local foreign residents. Volunteer tutors are university students who help students who need Japanese language instruction with their homework or teach them what they don't understand in school in a polite and easy Japanese manner. It was the nuns of our university who started this activity, and they were unique in that they could speak not only Japanese but also other languages (Miyazaki et al., 2009). They also knew about the needs of the foreign citizen because of their friendship with foreigners living in Japan who attended the local Catholic church, but I won't mention here that it was a sad incident that triggered the activity.

The volunteer tutoring program started with ten university students and graduates of the university and expanded to about 120 university students in its last year as a volunteer tutoring program. With the expansion of the scale, this activity set up multiple gathering places and invited foreign students and their parents to gather in these places rather than going to each home to teach their studies. During the volunteer tutor program period, there was no educational support from the university for the students who were volunteers, and they had to ask their seniors for advice and support when they were exposed to multiple cultures and faced with confusion and problems or solve them by themselves. However, the S University recognized that the students participating in this activity gained a lot of learning through the training, so they created a form of service-learning by stipulating the preparation of the students participating in the activity and prior learning about the volunteer spirit as a class. The study support classes for foreign children in Japan have expanded since 2010, and students have become organized, and participation in volunteer activities after the courses, has become a daily routine. In addition to the multicultural coordinators who supported the activities, four to five part-time staff members called tutors were assigned to support the students and foreign residents. I am from Peru, and while I was conducting the participatory research, the number of Peruvian families naturally increased, and parents asked me for advice on education and daily life in Spanish. Many of the children spoke more Japanese than Spanish, so the tutors provided support to the university students and also helped to facilitate communication between the parents and children. Through this activity, university students have learned how difficult Japanese society is to live in for people with multicultural backgrounds, and some of them even think that social change is necessary. It was also reaffirmed that public education is for children born and raised in a typical Japanese family, and there were many occasions when children with multicultural backgrounds

needed exceptional support to receive an education (Kawakita, 2018).

I have witnessed many of the insights described above in the reflections of university students themselves and have witnessed learning while doing service. In Japanese society, it is important to think about the problems they are facing and try to find solutions for them through activities like this in order to 'see them as one's own'. When Japanese university students have this kind of experience during their college years, when they have relatively more time, it gives them an opportunity to think about children and minorities with multicultural backgrounds and how Japan can become more multicultural. In fact, some of the students who participated in this activity have gone on to graduate school to conduct research that supports the education of foreign children living in Japan or have entered the field of education and are engaged in supporting children with multicultural backgrounds. When I met with the students who participated in this activity several years later, I found that their memories of that time were still vivid. They still maintained a connection with the children they had supported back then. For example, elementary and junior high school students who are now preparing for university entrance exams consult on choosing a university with their former supporters. Through this activity, foreign students have made connections with older Japanese people who have a good understanding of the majority, which they would not have met otherwise. This circle and bond of people has been a generous support to those on the minority side and has also helped empower minority groups as a whole. I believe that universities have this potential. Also, the program is not just one-way support for foreign students. Still, it is also an opportunity for Japanese university students to learn and think about Japan's future and how

Japan should be in the multicultural world. The three missions of universities as expected by MEXT can be partially accomplished with this one activity.

6. Fostering human resources with multicultural backgrounds

So far, I have discussed the past and present of Japan's journey to multicultural conviviality. I would like to mention here that for Japanese society to become more multicultural and develop sustainably, it is essential to create human resources with multicultural backgrounds. When I participated in the activities described in the previous section, I stood between the Japanese and foreign sides and supported them to communicate more smoothly. In addition to the language aspect, they have sought support in various ways, including information on how their experiences with Japanese education can help parents whose children are now receiving Japanese education and tips on how to succeed educationally. As a person who has grown up moving back and forth between the two cultures, I believe I played a significant role in this activity. However, in reality, there are still very few people like me, and since I was receiving a scholarship, I was not in financial trouble. Always, it is challenging to secure human resources because it is too small to maintain the expenses of daily life. Therefore, while it is essential to foster human resources with multicultural backgrounds, it is also necessary to meet the conditions under which such human resources can choose this profession as their place of employment. The multicultural coordinator position is not yet widespread in Japan, and because it is not well known, there is not much to be gained from work. It is a role that will be needed in Japan in the future, but we need to spread the word about its necessity and function. While the term 'multicultural background' may conjure up images of foreigners, it may also refer to multicultural backgrounds in a broader sense here. In recent years, there has been a noticeable shift away from overseas study among Japanese university students. The Japanese

government has provided various forms of financial support, and Japanese universities have been cooperating with foreign universities to support Japanese students studying abroad. However, even with this support, the number of Japanese students experiencing study abroad is still small. The experience of studying abroad not only gives Japanese students a multifaceted perspective, but it also gives them the experience of living in a host society as a minority, and by living as a foreigner with a multicultural background, they become aware of barriers that they could not see in Japanese society. We believe that such experiences and lessons learned will be useful in considering and understanding the position of foreigners living in Japan after returning home.

My participation in TAD 2017 has had a significant impact on my subsequent research. Like the country of Luxembourg, I believe that I have experienced firsthand the meaning of the word 'Trans-' as in Transatlantic. I believe that this is a concept that could not be incorporated into my study until before I participated to TAD 2017 because there is no expression for 'Trans-' in Japan. After participating in TAD 2017 and interacting with various students and faculty members, I realized that 'Trans-' is the perfect word to describe myself. I recognized that I cannot settle in just one place and I should keep looking for what I should do for this transnational community. This idea led me to use the word 'Transnational' in my current research. I see the same potential in the foreign students and overseas international students mentioned in this paper, as well as in Japanese students who have studied abroad or have been deeply exposed to a multicultural environment. I believe that Japanese society will continue to face various changes in the future, and I believe that an increase in the number of people with such diverse backgrounds will support Japanese society and contribute greatly to the realization of a sustainable

multicultural society. My participation in TAD 2017 gave me this confidence and motivation to continue my research. I would like to express my gratitude to Dipl. Ped. François Carbon and all the faculty, staff and students at the University of Luxembourg, who came from all over the world. I am also very grateful to my supervisor, Professor Miki Sugimura, and Ms. Yurie Matsumura of Sophia University Luxembourg Office for giving me this opportunity.

Derek Kenji Pinillos Matsuda
Doctoral student at the Sophia
University; Tokyo, Japan

I'm a doctoral candidate at Sophia University researching the education for non-Japanese students in elementary education. Now I'm focusing on the Nikkeis and their ancestors in the United States and their educational strategies.

I presented about Service-Learning activities that Sophia University does for the non-Japanese students in Kanagawa prefecture at the TAD 2017 with a group of other Ph.D. students.



2017 Reception desk





2017 Official Opening session



2017 European Cultural Parliament session 'The Role for Art and Artists in Cultural Diplomacy and the Development of Transatlantic Cultural Bonds between Europe and USA'



2017 Plenary session



2017 Official Opening session



2017 Official Opening session



2017 Official Opening session





2011 Reception dinner European Soirée



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Annemarie Menger

When I first heard of the TAD in 2016, I was immediately taken by the concept and the idea. The way it was designed to bring people from different cultures and countries together through culture felt very appealing to me. Looking back at the TAD 2017 gives me a feeling of pure nostalgia. Having been a part of this incredible conference had a lasting impact on me on many levels.

As a student assistant, I was part of an inspiring team. Together we helped organize and realize the conference. In my position, I was responsible for the Cultural Cocktail and Closing Dinner at the end of the conference and the Tour of Luxembourg, a day-long sightseeing trip for the participants of the conference. I worked with and got to know many interesting, kind, creative, and diligent people with whom I am still in contact today.

Working for the TAD was at times challenging and hectic but above all rewarding, beautiful, fun, educational and exciting. I gained professional experience in different fields and insight into organizing big events. These are still valuable to me now. Above all, I had the chance to be part of an event that included music, art, meditation, science, dancing, delicious food, intercultural bonding, parties, personal interaction and so much more. I feel lucky for this opportunity.



Annemarie Menger
Elementary teacher in training
for Regierung Unterfranken;
Gerolzhofen, Germany

I am currently teaching second, third and fourth graders and participating simultaneously in the official teacher training for elementary teachers in Bavaria.

TAD 2017 Student assistant

One word of TAD in my language
inspirierend = inspiring
lehrreich = educational
spaßig = fun



ACHIM MEYER
AUF DER HEYDE

Why the Transatlantic Dialogue (TAD) Is so Important and Why We Miss It in These Particular Times

With economic globalization and the expansion of international work, the world has grown together in recent years. This development has not passed the universities by either. The number of international university and scientific collaborations increased strongly, as well the mobility of students.

Higher education plays on three stages: research, teaching and the social dimension. In an international comparison, research and teaching consistently occupy the priority positions from the university's point of view – regardless of whether student affairs are located within the universities (American and Asian Pacific version) or are provided by institutions outside the universities (Europe, Japan, Korea).

However, the following applies here: no social-academic integration without a social dimension. This means concretely: student support, adequate study financing, counselling services, housing, programs for international students, culture, personal development and much more. Many professionals work on this and for it in the departments of the universities for student services or student affairs, or the externally located student affairs or student unions. Their personal and professional exchange is organized by professional associations (National Association for Student Professional Administrators / NASPA) or institutional umbrella organizations (International Association for Student Affairs and Services / IASAS, Asia Pacific Student Services Association / APSSA, National Federation of University Co-operatives Association / NFUCA, European Council for Student Affairs / ECStA), often in cooperation with national organizations.

This is where the University of Luxembourg comes into play, which has been organizing the Transatlantic Dialogue since 2008, in cooperation with ECStA and 2017 with IASAS. The initiator, organizer and subject-setter of the TAD was and is still François Carbon, whom I would like to thank explicitly for his

enthusiasm, which repeatedly navigates all possible cliffs and his great commitment.

With subjects as “Living Culture in the University – Developing Citizens of the World (3rd Transatlantic Dialogue 2014)” or “Creating Human Bonds through Cultural Diplomacy (4th Transatlantic Dialogue 2017)” different aspects of higher education were taken up in a multidimensional way: internationality, holistic personality development including culture, which is often neglected in higher education, as well as active citizenship, intercultural competence. Both in the education of students and in terms of further training for professionals. None of these skills can be learned respective be deepened at the green table – rather, real, personal encounters and sensual experience on site abroad are required. Internationalization at home does not make it possible to gain such experiences – obtaining cultural diplomacy simply means being able to empathize with the behavior, customs and traditions of the other country.

As current Vice- and former President of ECStA and current President of IASAS, I have therefore always been happy to promote the cooperation with the University of LU and support the TAD. The conferences, cultural events, discussions and above all the encounters with colleagues and friends from Europe and overseas were and are always enriching. The TAD can also broaden the horizons for professionals precisely because the nature of the support offers in the USA (educational responsibility of the university) and Europe (personal responsibility of the students) are different. To prepare students for a stay in the other continent, for mutual understanding of the cultural conditions in the other country, for the state of affairs in the support and promotion of students, for the transfer of action plans etc.

Unfortunately, the COVID-19 pandemic has shown the fragility of international activities. The 5th Transatlantic Dialogue planned for 2020 had to be canceled. The TAD is more important than ever for the current, albeit virtual, exchange and for the time after the

pandemic. Existing international relations have to be cared like plants so that they do not wither. How are they supposed to continue after the end of the pandemic, which is not yet foreseeable, when face-to-face encounters will one day be possible again? Above all, professionals and students are challenged here as the future elite to think internationally and to tackle nationalist strategies as World Citizenship. To do this, they must have exercise and exchange rooms even under the restrictions of the pandemic.



Achim Meyer auf der Heyde

Secretary General at the German National Association for Student Affairs and Services (DSW), Vice-President of the European Council for Student Affairs (ECSTA), and President of the International Association for Student Affairs and Services (IASAS); Berlin, Germany

Welcome addresses in the opening sessions of TAD 2008, 2011, 2014, 2017

R

JIGME NAMGYAL

Thoughts and Impressions by a Nomadic Lama

I was very happy to be invited to the TAD '17 by my esteemed friend François Carbon and to have the opportunity to share a little bit of the wisdom and compassion that lie at the heart of my culture.

I was born on the Tibetan plateau into a nomad family. For nine years, I studied Buddhist philosophy and psychology at a renowned university where Tibetan, Chinese and Western students came together. There, I had the opportunity to experience first-hand how an education in inner values based on the appreciation of our common humanity can help tremendously in resolving cultural differences and circumstantial difficulties. Later, when facing the hardships of being stranded as a refugee, I considered myself very lucky to be accepted by a welcoming and generous country, receiving acts of kindness from complete strangers and meeting people with a genuine inquisitiveness about my culture.

Luxembourg being a small country with a high percentage of foreigners and the University of Luxembourg a relatively young institution, I was all the more delighted to see this unique conference connecting people from all over the world. I remember getting to know some very remarkable speakers as well as meeting a great variety of inspired and open-minded people. Some of these connections have led me to start a new project on Compassionate Leadership for Climate and Peace (eupcl.org). The project aims to connect the energy of the youth with the wisdom of compassionate leadership in order to promote planetary health and human care.

As to my own workshop, I remember that in preparing for morning meditation sessions, I had been forewarned that there might not be many participants, given that the sessions were held at a rather early hour and that students might be tired and sleeping in. Having therefore decorated a small lecture room with some Tibetan items in order to create a somewhat cosier atmosphere, it soon turned out that the space was too small to accommodate all the students flocking in. So, the next day, we changed to a bigger venue. Needless to say, that I was very happy to see the interest of so many young people in meditation, and it seemed to me that they were not driven by mere curiosity, but rather by a genuine interest in discovering inner peace and how to regulate one's own emotions.

I do believe that it is tremendously important for young people – who all seem to be on a quest in one way or another – to receive an education that allows them to flourish into broadly-thinking and ethical citizens. It seems to me that culture is an excellent vehicle to convey human values. Traditions and rituals, if transmitted in an open-minded way, help foster stability and self-confidence. Knowing one's own roots can serve as the basis for recognizing and respecting cultural diversity and heritage.

To give you a personal example: When I was about the age of eight, my mother started to teach me how to make cheese, butter and other homemade food products as well as clothing and basic repair work of our tents – all sorts of practical knowledge which was not only essential to our nomadic lifestyle but in hindsight also infused me with a feeling of self-confidence. Today, I've noticed that my upbringing in a very ancient lifestyle nourishes my interest in longstanding traditions and cultures, in anything, in fact, conveying values.

If you were to ask which values are important to transmit to the younger generation today, I would say any values central to the respective culture. In Tibet, for example, respecting one's mother and father in particular and the older generations in general is of the essence. There's a strong sense of solidarity within the families, and family traditions are still considered an important element to transmit. So is the rich spiritual tradition of taking care of the dying and their families and organising prayer ceremonies over 49 days for the deceased.

In the West, I've come to appreciate the richness of European history and its significant cultural traditions of music and literature, amongst other. In the same way, there are so many great and ancient cultures throughout the world worth being recognised and remembered. I do think that in this modern, technology-driven civilisation young people need to be initiated into the wealth of the world's cultural heritage, be it related to family relationships or to spiritual or cultural traditions. If we don't cherish its underlying values, I believe our cultural heritage is endangered.

So, how does a conference like the TAD and the integration of cultural dialogue into university education benefit students? In my experience, this relates to two complementary dimensions of education: One type of education focuses on studying the material world around us. This aspect seems to be especially developed in the West and

has led to many great discoveries. The other aspect relates to what we could call an education in 'inner values'; an education in self-knowledge and in basic human values like kindness, love, empathy or compassion. We need to learn how not to be overrun by one's own negative emotions and how to cultivate positive relationships with oneself and with other people.

This brings me to one crucial point of difference I've noticed between my own culture and what I've seen here. In Tibet, people are very destitute on the material side. All the way through my nine years of University education, I had to beg for food in order to be able to pursue my studies. I've lived in a self-built hut which would not always withstand the rough meteorological events of the mountains. In terms of clothing, it was a little easier, as we were all wearing monastic robes. However, I never felt poor. I took to heart my father's advice that as long as one's basic needs are fulfilled and one has appreciation and therefore feels content, one can consider oneself a rich man. I was also nourished by the fact that I had the unique

As His Holiness the Dalai Lama stresses again and again, no matter who we are, we all have the same wish to be happy and to avoid suffering. This lies at the core of what connects us as human beings, and it is this sense of connection and respect and understanding for each other that can help us overcome global challenges.

opportunity to gain deeper insight into this extremely vast and centuries old spiritual and artistic traditions of Tibet. Amongst them, of course, was the practice of meditation. Meditation and contemplative practices, I discovered, are a way of bringing about a very profound understanding of the makings of the human mind and its innate qualities of love, compassion and wisdom intelligence. After all, our mind is our own responsibility.

In crossing the Himalaya and becoming a refugee, I lost everything, but surely, I never lost the strength of my mind. Over the years, in my role as Tibetan Lama, I have been approached by people who have everything, a family, a good education, very good material circumstances, but - that was my impression - they didn't seem to know how to deal with their own minds or rather, with what arose in their mind-streams. At first, I really had difficulties to comprehend how this was possible, since I considered them as very highly educated people. Similarly, I've met a lot of people suffering from loneliness. I had never heard of loneliness in Tibet, even though in the nomadic areas, neighbours tend to be half a day's walk apart. How could it be possible, then, that people who fluently speak four or five languages were suffering from loneliness when all they had to do to meet another human being was crossing the street or their apartment floor?

And so, it seems to me that, although necessary, an education in the functioning of the material world is not enough. Just as we need two legs to walk, we need to bring together the education of the intellect with the education of the heart, so to speak. Understanding one's own emotions and one's mind is the basis for healthy relationships and families as much as a peaceful society that is respectful of its environment.

A conference, especially one like the TAD which interweaves theoretical workshops and immersive experiences, can convey the importance of a holistic education. It can also nurture the natural curiosity many young people have for other cultures, as a way to get to know new experiences, different from their own, and likewise as a way to become more aware of their own culture and their own traditions. Occasional eye-opening conferences like the TAD alongside with placing more emphasis on cultural diversity and cultural dialogue within the framework of academic studies is all the more important in times where social media tend to reinforce opinion bubbles and the spread of fake news. Introduced in the right way, cultural dialogue may open up the possibility to learn from personal experiences by real people. That's different from learning from books.

The most important aspect in whatever initiatives we take around cultural diplomacy, however, is discovering and nurturing our common humanity. As His Holiness the Dalai Lama stresses again and again, no matter who we are, we all have the same wish to be happy and to avoid suffering. This lies at the core of what connects us as human beings, and it is this sense of connection and respect and understanding for each other that can help us overcome global challenges. I would like to share a prayer which, in our tradition, we recite at the beginning of each meditation session in order to adjust our motivation or intention:

May all beings as limitless as space enjoy happiness and the causes of happiness.

May they be free from suffering and the causes of suffering.

May they never be separated from the great happiness devoid of suffering.

May they dwell in the great equanimity that is free from attachment and aversion.

As you can see, we encourage ourselves to develop love, compassion, joy and equanimity in a way that is not restricted to our close ones, to those we like or to those we are emotionally attached to. Here, we include everyone – meaning not forgetting those for whom we usually couldn't care less nor those whom we overtly dislike. We strive to overcome, as much as possible, attachment to “my culture, my country, my religion” and aversion to “your culture, your country, your religion.”

In this kind of education – in Tibetan we call it ‘training the mind in compassion’ – we are concerned with a profound awareness for basic human needs. It leads to a deep and experiential understanding of our common humanity. Maybe this is what ‘cultural dialogue’ is at its deepest level and what a conference like the TAD is all about. I truly believe that Universities need to consider meaningful human connections, peaceful communication and the awareness of cultural diversity as central aspects in the education of any young person. For, as His Holiness the Dalai Lama says: *“Love and compassion are necessities, not luxuries. Without them humanity cannot survive.”*

In conclusion, I would like to express here my heartfelt gratitude to all the organisers and all those who contributed to create this inspiring gathering. TAD is a truly enriching event, and I do hope that this journey will continue on into the future.



Lama Jigme Namgyal

Spiritual director and cultural coordinator at the Tibetan Cultural Centre; Luxembourg, Luxembourg and the Phuntsok Chö Ling Buddhist Centre; Rotterdam, The Netherlands

In my role as Tibetan Lama I strive to transmit the authentic lineage of non-sectarian Buddhism. Furthermore, I organize and participate in cultural and spiritual event that create bridges between different cultures and religions.

At TAD: Tibetan Meditation workshops in the mornings, giving practical insight into how to calm the mind and settle into a state of peace.



Art of Cultural Diplomacy as Aesthetic in the Academic Research - Art/Theatre Interface

Cultural diplomacy “refers to the exchange of ideas, information, art, and other aspects of culture among nations and their peoples to foster mutual understanding.” (Cummings, 2003, p. 1). However, how can we interpret cultural diplomacy and act upon it in and outside academia? How can universities harness the potentiality of cultural diplomacy to transform societies? These are among others the leading questions discussed in the international panel on “the art of cultural diplomacy: cultural diplomacy in and outside academia” linked to international students as ‘students as global citizens’. This discussion panel took place in 2017 May, the 26 in the framework of the 4th Transatlantic Dialogue titled “Creating Human Bonds Through Cultural Diplomacy.” The panel gathered and focused on diverse engagements and activities of international students and student affairs professionals from all continents of the world as potential agents of the art of cultural diplomacy in and outside academia. Our analysis builds on these questions and the objectives of this panel. It discusses from a combined perspective of an academic research – art interface the art of cultural diplomacy as an aesthetic and a means of intercultural awareness and cultural interactions and reciprocal knowledge transfer between academia and the society or the general public. In this connec-

tion, we argue that students' and academics' potentiality as international agents of cultural diplomacy in and outside academia can be observed in the aesthetics of theatre and performing arts. We interpret cultural diplomacy as an art based on the scientific and artistic research interface connected with some aesthetics of theatre and performing arts.

First, this paper discusses cultural diplomacy in connection with the concept of culture in plural from a Cultural Studies perspective. Secondly, the analysis focusses on the art of cultural diplomacy as an aesthetic in the academic research – art/theatre interface. Thirdly and finally, this paper analytically documents two examples of the art of cultural diplomacy in research – art/theatre interface.

1. Culture in plural: cultural diplomacy from a Cultural Studies perspective

As Wolfgang Spitzbart underlines, culture in everyday language and activities encompasses very many facets of the human with divergent meanings and perceptions stemming from diverse viewpoints of the general public and different disciplinary perspectives. Sometimes, the concept of culture is limited to creative activities and forms of expressions such as painting, music, literature, theatre and performing arts (Spitzbart, 2004, p. 1) This already indicates how the concept of culture is multifaceted and diversely understood. Therefore, Claus-Michael Ort (2008, p. 19–38) and Andreas Reckwitz (2004, pp. 1–20) consider it appropriate to speak of culture in plural because “it is all just a construct.” Regardless of the perspective, we argue that culture as a concept and practice consists not only in a repertoire and a range of internalized cultural practices, in the sense of the concept of Bourdieu's habitus as a culturally embodied disposition of skills that corresponds to social, economic, political and cultural habits (Bourdieu, 1987, pp. 97–121). The critical lens of cultural criticism shows in dif-

ferent ways that the concept of culture always suggests a kind of attachment to the elements of culture. The respective individual – as Dieter Haller states – automatically participates and reflectively holds on to elements of culture primarily through birth. In this sense, culture is, according to Sigfried J. Schmidt (2003, p. 19) a “socially binding program [...] of semantic combination or relation of categories and differentiation, [...]” Even if one interprets culture as open and dynamic, it does not escape cultural differences which “tend to be worthy of recognition and protection. [...] The concept of culture as such always exhibits essentializing levels of meaning.” (Sextl, 2013, pp. 15–16) In these terms, there is usually an “unease with culture” (Schneider & Sextl, 2015, p. 7) in people's and social interactions: this is vastly related to overstated and binary cultural differences in cross-cutting antagonisms between ethnic, national, and religious categorizations and othering processes. This is exactly where cultural diplomacy comes in as one of the constructivist and productive approaches beyond the essentialist and populist culture concept.

Cultural diplomacy as a productive approach of culture views “culture as an open and unstable process of negotiating meanings.” (Wimmer, 1996, p. 407) The practice of cultural diplomacy appeals to a cultural conceptualization that “unites all people and enables them to set the cultural landscape in motion and move within it, [...] to bring meaning and utility into understanding and search of compromise.” (p. 418) Nevertheless, to achieve its well-meaning goals, cultural diplomacy implies and appeals to institutional strategies of (non-) governmental and/or diplomatic strategies in the fields of “foreign cultural relations, international cultural relations (ICR), international cultural exchange or international cultural cooperation.” (Ang, Isar, & Mar, 2015, p. 367) Thus, as “in a globalized world cultures can neither be territorially located nor bound to homogeneous communities” (Kimmich/Schahadat, 2012, p. 8), reflections on and the diverse practices of cultural diplomacy as conceived and driven by

University of Luxembourg's "Espace Cultures" go not only beyond conflicting dynamics of cultural identity constructions and unease with culture; the University of Luxembourg's concept of cultural diplomacy is also particularly interested in increasing forms of human and cultural diversities beyond essentializing perceptions and (violent) processes of "othering," exoticizing and diabolizing the "foreigner"/"other," e.g., in today's context of reflexive and societies in Europe.

In this paper, we interpret and situate the socio-cultural potentiality of cultural diplomacy in the academic research – art/theatre interface as an aesthetic and a means of intercultural awareness, cultural interactions and reciprocal knowledge transfer between academia and society. In terms of institutional and people-centered interactions, creative activities such as theatre and performing arts appear to be one of the privileged strategies of the art of cultural diplomacy: a critical aesthetic of theatre and performing arts usually foster a cultural self-perception and self-reflection for a better understanding between different cultures. "Cultures are most fully expressed in and made conscious of themselves in their ritual and theatrical performances. [...] A performance is a dialectic 'flow,' that is, spontaneous movement in which action and awareness are one, and 'reflectivity,' in which the central meanings, values, and goals of culture are seen 'in action,' as they shape and explain behaviour. A performance is declarative of our shared humanity, yet it utters the uniqueness of particular cultures. We will know one another better by entering one another's performances and learning their grammar and vocabularies." (Schechner & Appel, 2012, p. 1)

In connection to this quote and the afore-discussed reflections from the perspective of Cultural Studies, we argue that the development of institutional strategies in promoting and fostering academic re-

search – art/theatre interface can support universities to harness the potentiality of the art of cultural diplomacy as an aesthetic in inclusive and reflexive societies, and act upon it in and outside academia both on the local and international level. In this respect, the conceptualization and the practice of cultural diplomacy of the Transatlantic Dialogue focus not only on international communication and interactions but also on reciprocal knowledge transfer between academia and society on the basis of academic research – art/theatre interface.

2. Art of cultural diplomacy as aesthetic in the academic research – art/theatre interface

Looking back at cultural interactions between East and West during the Cold War, creative activities such as classical music, theatre, dance, and film, etc. diversely helped to maintain connected cultural exchanges between both antagonist and conflicting blocs as documented and analyzed in the volume *Music, Art and Diplomacy: East-West Cultural Interactions and the Cold War* (2017) by Simo Mikkonen and Pekka Suutari. In the words of the theatre scholar Patrick Primaversi, there are also many other contexts and relationships to be reflected upon, which arise, e.g., from contemporary theatre forms to other epochs and cultures, especially about interactions between theatrical practices and their cultural contexts, respective institutions, between political and aesthetic representation and critique of representation, within the framework of social, in the broader sense cultural discourses and also across them (Primavesi, 2018, p. 25). Drawing on this argument, we assert that the potentiality of the art of cultural diplomacy can unfold in, e.g., intercultural theatre aesthetics. It concerns the "the ability of theatre practice to overcome fixed structures of behavior between people and among groups. Theatre practice has the potential to make things flexible again when a particular power position and governance structure have been established.

In this sense, theatre can function as a process of playful empowerment that sometimes may even contribute to political empowerment.” (Primavesi, 2018, p. 94)

According to Georg Schreyögg and Heather Häpfl (2004), for e.g., in “Organisation Studies,” there has been a steady increase of scholarly interest in exploring the relationship between theatre and organizations as a result of various attempts to broaden the scope of organizational analysis and to gain fresh insights into organizational dynamics from a range of new perspectives drawing on art and theatre as metaphors for their work. Seen in this light, our understanding of cultural diplomacy as connected with the aesthetics of theatre and performing arts is based on the model of the theatrical potentiality of negotiating rules of the play or game. We use the term aesthetic concerning artistic practice-based and performative ways of making, structuring, producing, and experimentally transforming knowledge and experience through theatre practice which reveals “real and independent importance outside the realm of art.” (Dewey, 1934/1980, p. 214). As a people-to-people-centered and social practice appealing to intercultural awareness and cultural diplomacy in a multicultural and pluralistic society, theatre occurs and contextualizes its artistic potentiality through five “aesthetic dimensions” (McLean 1996, p. 11): Forming, Presenting, Surrendering, Reflection, and Perception. It means, these five aesthetic dimensions are related to the collaborative theatre-making process during the production and how actors and the audience interact. As Heeg (2014, pp. 153–154) emphasizes, individual theatrical processes are exposed in the interplay of “aesthetic experience and construction” in such a way “that what is exposed oscillates between the spheres of art and science;” thus the essence of theatre as an artistic and aesthetic medium of “interruption” (also in the sense of surrendering) and “transgression” (pp. 150–163) brings to the fore about strategies of the art of cultural diplo-

macy. Focusing specifically on the aspects of doing and making new experiences through theatrical and performance role plays, the aesthetic of theatre practice, as Penny Bundy (2001, p. 9) explains, “offers people new ways of seeing and understanding the world in which they operate.” Anna Ostern and Hannu Heikkinen (2001, p. 112) speak in this connection about a doubling or dual-mode of existence between the aesthetic and experience that creates possibilities for insight.

3. Two examples of the art of cultural diplomacy in research – art/theatre interface

The following two examples do not explicitly use the term cultural diplomacy. However, they implicitly appeal to aspects and strategies of the art of cultural diplomacy as discussed above from the perspective of Cultural and Theatre Studies: these aspects and strategies are embedded in the framework of interactions between academics, students, and professionals from non-academic occupations and the general public. The focus on critical strategies of cultural transfers, intercultural awareness and interactions of these examples shed another light on how universities can institutionally harness the potentiality of the art of cultural diplomacy in reflexive and inclusive societies when it comes to dealing with issues of image-making processes, the (de)construction of identities, systems of cultural representation, and compromising on socio-cultural differences and management of diversities.

Example one:

Mentioning abstract elements in this example aims to draw attention to what the practice of cultural diplomacy can practically build on, e.g., at the University of Luxembourg. The discussed aspects of the art of cultural diplomacy can be observed and strengthened in the international research project “Process of Internationalization in Contemporary Theatre” (since 2013), the Luxembourgish lecture series “Theater International” and the master’s program “Theatre Studies and Inter-

culturality” (“Master Theaterwissenschaft und Interkulturalität”) of the University of Luxembourg, initiated and led by Prof. Dr. Dieter Heimböckel and Dr. Natalie Bloch. Both, the lecture series and the Master’s program build on mutual interactions between academic and practical artistic approaches as well as dialogue and exchanges between academia and non-academic professionals in the society. Besides, the scientific and artistic framework of the master’s program, “Theatre Studies and Interculturality,” prepares students for specific theatre professions and a wide range of activities in Luxembourgish cultural institutions (public and private) and abroad. Some results of these projects are documented in the following volumes: “Theatre und Ethnologies. Beiträge zu einer produktiven Beziehung” (2016, “Theatre and Ethnology. Contributions to a productive connection”), “Vorstellung Europas – Performing Europe. Interdisziplinäre Perspektiven auf Europa im Theater der Gegenwart” (2017) as well as the collection “Theater International”. In addition to the project “Processes of Internationalization in Contemporary Theatre” and the above-mentioned lecture series, the Institute has conducted studies including “Kulturelle Globalisierung” (“Cultural Globalisation,” 2010–2013), “Multiling. Identitätskonstruktion in mehrsprachiger Literatur” (“Constructions of Identity in Multilingual Literature,” 2011–2014), both led by Prof. Dr. Georg Mein, and “Regionalität und Globalität” (“Regionality and Globality, 2007–2010”), led by Dr. Wilhelm Amann.

Example two:

The performance “... jusqu’à l’époque cravate” (2016, “... until the tie era”) was created as part of the “Writer in Residence” program initiated by the Faculty of Philological and Cultural Studies at the University of Innsbruck and the City of Innsbruck. “... jusqu’à l’époque cravate” resulted from a practice-oriented course combining theory and practice and was developed in collaboration with students from Romance Studies at the University of Innsbruck.

The plot of the performance deals with the fated story of four siblings of a deceased king in a kingdom X that is no longer known today. The king had four wives coming from Asia, America, Europa, and Africa, with each of whom he fathered a child. After his death, each mother insisted that her child take the throne. The situation led to a quarrel among the children and mothers that was as uncompromising as seemingly endless. The siblings seated in different auditorium places at the beginning of the performance began their heated argument in the audience before stepping onto the stage. They multilingually argued and spoke in Tyrolean, Ewe, High German, Nawdem, English, and French representing their linguistic backgrounds. Then the griot from West Africa, actually called *Djeli*, appeared as a mediator, playing his musical instrument *Kora*, as if sent by God, to reconcile the children through a theatrical practice. Based on the following content of the quote, the *Djeli* and the students as theater actors reflected on and are looking for a different and alienated perspective on alternative (re) presentation forms in the theatre of the present beyond artistic othering processes: “There must be some view of the matter, one that I can show in Europe and in Africa, one that everyone in the same way understands. Some human, all-too-human, meta- or superhuman code that everyone can read that means everyone, sender and receiver, actor and viewer, but also the viewer in the actor, so also the African viewer in the European actor and the African actor in the European viewer and so on, the critic and the actor in the critic and the viewer in the actor in the critic, there must be that, right?” (Rittberger, 2010, pp. 100–101)

The performance “... jusqu’à l’époque cravate” documents the artistic staging aesthetics of a *Djeli* in pre-colonial theater forms. Already with Sundiata Keita (c. 1214 – c. 1255) began the rise of the artistically talented *Djeli* in the Mali empire between the 13th and 14th

centuries. He was there to proclaim the glorious victories and exploits of the Lion King. He is “memory artist” who stages stories, repeats them, reenacts them, changes them, adapts them depending on the sociocultural and political situation, and passes on the knowledge from generation to generation. The art of *Djeli* was and still is social criticism in general and not partisan by using humor, parody, and subversion.

From another cultural viewpoint from South Africa, the theatre and cultural studies scholar Julius Heinicke demonstrates in his article “The ideal of Rainbow Nation 1. What Theatre Arts and Cultural Policy in Europe can learn from Southern Africa” the potentiality of southern Africa’s Applied theatre which actually includes projects where theatre is used for specific social, educational or political purposes that are clearly defined in advance (Heinicke, 2019, p. 158). For Heinicke, what Europe can learn from southern Africa’s theatre is his transformative potentiality and aesthetics which “are deeply sensitised by the post-colonial discourse” when it comes to “detect (hidden) colonial and patriarchal hierarchies, norms, and dichotomies with specific vigilance, trying to overcome and deconstruct them. And this seems to be democratic in the truest sense,” argues Heinicke. For him, some of this theatre aesthetics from southern Africa combined with some “traditions of theatre and performance of various cultures without labelling them as ‘the own’ and ‘the other’, but rather to use them as a tool of performance techniques” should inspire the capacity of theatre in Europe “as a way of facing up to some of today’s “intercultural challenges due to migratory flows.” (Heinicke, 2019, p. 159).

Concluding words

In the Transatlantic Dialogue context, the implicit practice of the art of cultural diplomacy in theatre can be epistemology questioned from different cultural perspectives by comparatively having a look at the potentiality of some concrete forms of intercultural interactions and theatre and performing

arts project. The discussed approaches show interdisciplinary and multimodal approaches and the adaptability of cultural diplomacy to all disciplines and topics: it combines national, transnational, and global discourses to question explicit and/or implicit perspective. Furthermore, as seen with the examples, the potentiality of the art of cultural diplomacy lies in the creation of diverse methodologies and platforms for co-reflections, mutual learning, and improvements, fostering dialogue between academics and non-academics to influence local and global debates and practices related to forms of human diversities.



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This paper discusses TAD’s cultural diplomacy in connection with the concept of culture in plural from a Cultural Studies perspective. The analysis focusses on the art of cultural diplomacy as an aesthetic in the academic research – art/theatre interface.



The TAD Initiative in a Historic Perspective

Some reflections from the perspective of the European Cultural Parliament, ECP. The active and respected Member of the ECP, François Carbon, has taken a very important initiative in founding the regular TAD meetings. When Luxemburg-TAD started in 2008 this dialogue indeed filled a gap in transatlantic relations. ECP Members are proud to be part of the initiative.

It goes without saying that relations between Europe and the USA are very special, ever since American independence in 1776. There have been “ups and downs”, but always a strong mutual interest in the political, cultural, social and economic development “on the other side”. The legendary observations by the famous French journalist/political scientist/politician Alexis de Tocqueville were important in describing American democracy for a European audience (in 1835/1840). He may have contributed to “the American dream” which inspired millions of Europeans to emigrating to the United States. Given the many Nationalistic and “non-democratic” tendencies in Europe in the 19th Century, most European liberal democrats saw the US political system as an attractive role model. Not even the American civil war seems to have disturbed this general image.

The fate of President Wilson’s visions after World War I is another example of US-European balance “between hope and desperation”. First Wilson’s beautiful project of the League of Nations, then the rejection of this project by the Congress. A League without the USA had no chance of playing a real role in keeping world peace. The US Entry in World War II + the post-war Marshall Plan undoubtedly saved European democracy and paved the way for the great EU project. A generation of Europeans was grateful. However, the Vietnam War and “radical” presidencies, like Reagan, Bush Junior and Trump have contributed to an often returning European “love-hatred” feeling towards the United States.

But there are also other historic dimensions of the US-European relations. During the cold war Washington on one side and Moscow and other East European capitals on the other side introduced the so-called *Peaceful Co-existence* project. This was a very comprehensive program of cultural, educational and scientific exchange between “East” and “West”. You may call it the beginning of large-scale *Cultural Diplomacy* or, more cynically, a large-scale manifestation of mutual propaganda. Anyway, the spirit of the program was peaceful, “a remedy against the terror balance”, and made it possible for very many artists, scientists and students to meet each other across the Iron Curtain – and the Atlantic.

Interestingly, after the fall of the Berlin Wall and Iron Curtain, by “*The End of History*” (Fukuyama), the opportunity for an even larger cultural exchange between the US and the enlarged, open, united Europe was there, but was missed. Washington cut funds and closed agencies and institutions responsible for the extensive cultural exchange

Given the many Nationalistic and “non-democratic” tendencies in Europe in the 19th Century, most European liberal democrats saw the US political system as an attractive role model. Not even the American civil war seems to have disturbed this general image.

and the newly established, full-fledged European Union (1992) was busy with its own integration, its enlargement and its Neighborhood policy. As for the transatlantic relations, the general impression was that they, like all overseas relations, would now be taken care of by themselves, with the open Global Market as the driving force. Globalization had started in full scale already in the early 1980s and with the events of 1989–91 there were no more walls, curtains or other obstacles for free movements of goods, services, capital and people. At least, this was the conventional wisdom...

It was very clear-sighted by François and his colleagues at the time to understand that this was perhaps only an illusion and that there was a need for opening *direct* dialogue channels specifically between Europe and

the United States, with focus on Universities on both sides of the Atlantic. The TAD was – and is – a brilliant idea.

The globalized world has indeed opened fantastic possibilities for “a global culture” and for very extensive cultural exchange between all continents. At the same time, it has revealed big differences between various parts of the world in the field of cultural policy. The “European model” (mainly French/German/Scandinavian) has continued to rely on a strong *public support* to Arts & Culture, including training and higher education in these fields, whereas the “American model” relies mainly on *private* or philanthropic support to these sectors. The American science model is indeed celebrating scientific triumphs with several Nobel Prize winners every year and the American global image, of course, also benefits from the enormous financial power of cultural giants like Warner, Disney, Apple, Google and Facebook. But the European model seems to be stronger in promoting artistic and cultural quality, breadth, tradition and diversity.

Another effect of the Globalization seems to be an increasing emphasis on science and technology, whereby the humanities and liberal arts are losing ground. In my view, this is a dangerous development. The humanities, including history, philosophy and foreign languages, are indispensable tools for human beings in trying to understand the complexities of the world. They also offer young people sufficient analytical and critical skills, so that they can pursue the value of truth and resist the spread of “fake news” and other trash in social media. The soft power of humanities and the arts constitute the essence of Cultural Diplomacy. The TAD meetings have been important and wonderful examples of the power of humanities and the arts. American and European young students and professors comparing notes, discussing important global issues, like Peace, Environment and Democracy in the exciting *ambiente* of the Luxembourg University. I can hardly think of a better form of Cultural Diplomacy

In the difficult times of “Corona lockdown” there is a risk that we surrender to a trend and accept the “digital solutions” as a future feasible alternative to live meetings. In the context of our European Cultural Parliament (the only existing pan-European forum for artists and cultural personalities) we also have this dilemma. Yes, we are

organizing zoom-conferences. Yes, they function. But they can never replace REAL meetings! The same goes for the TAD-meetings. Being together, in endless live discussions, singing, eating, drinking and laughing together, learning to understand each other is laying the ground for a long-lasting understanding and friendship. A friendship much deeper than you can ever experience through digital channels.

I very much hope that the brilliant TAD-formula can soon again be materialized as face-to-face meetings, in Luxembourg or in the USA.



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LYUDMILA NURSE &
CHIKA ROBERTSON

The Art of Communication in the Socially Distanced Environment

It wouldn't be an exaggeration to say that the events of the 4th Transatlantic Dialogue – Creating Cultural bonds through cultural diplomacy in 2017 – was an important step in establishing a new level of understanding of the nature and role of cultural contacts between us. The Programme of events covered the benefits of academic exchanges, contacts between arts and culture organisations and Universities, individual artists, musicians and students, educationalists, teachers and students of European and American Universities.

At the 4th conference of the TAD, a number of new types of communication was explored: 'tuning into the theme of the conference' by the Danish violinist Karen Humle, a symposium of the leading European artists and culture personalities from the European Cultural Parliament who with their guests: the American colleagues and the local Luxemburg

artists and culture actors, were debating the growing role for European Arts and artists in the Development of Trans-Atlantic Bonds to name just a few. The main objective of the new events was to provide a contribution to the discussion about artists' participation in Cultural diplomacy, demonstrate examples of good practice in use of European arts and culture in creating human bonds, cultural contacts within Europe and with European neighbouring regions, and to explore capacity and potential of European artists and cultural organisations in Europe's cultural diplomacy.

In 2017 for us the culmination of the discussion was a talk at the ECP Symposium by Professor Amparo Serrano de Haro, Arts Historian and creative writer from Spain, about the fragmented European culture and society, and the role of art and literature in 'weaving together different codes and levels. Professor Serrano de Haro, discussed European literature and its capacity to integrate the past into the future and to advance but also, to hold on to the humanistic principles of the European identity of the arts. The in-depth meaning of the 'weaving together', connecting in a community, village, town, city became more obvious in 2020. Nobody could foresee that the 4th TAD conference would be the last in the format of cultural contacts and communication, to which we had all become so accustomed and enjoyed. The 5th meeting of the TAD offered new initiatives, new format, new contacts, new exciting opportunities, but had to be postponed and necessarily change its format. The pandemics closed all venues for meetings and events in the format so familiar to us all.

In April 2020, Lyudmila Nurse and five of her colleagues, biographical researchers from the European Sociological Association's Research Network 03 'Biographical perspectives on European societies' decided to take

on a "walking" journey as a response to the call for papers from the ESA to share experiences of lockdown. Using the methodology of walking biographies, created by one of the prominent members of their network Professor Maggie O'Neill (O'Neill & Roberts, 2020), they recorded their everyday walks, reflected on their memories, having been physically locked down in their houses, flats, villages and cities. Their collective essay was published in the special issue of the European Sociologist Journal (Nurse & O'Neill, 2020). Ironically none of them thought about the length of the pandemics at that time.

For example, the UK Government rules were quite straightforward: 'Stay at home. Only go outside for food, health reasons or work (but only if you cannot work from home). Stay 2 metres (6ft) away from other people. Wash your hands as soon as you get home. You can spread the virus even if you don't have symptoms. Staying at home and away from others (social distancing)'. The lockdown meant in short: Stay at home! One of the most significant changes that we all experienced was the way we meet and communicate. The language we use to describe the new way of life, new experiences. The language of communication became 'distancing', 'isolating'. Instead of face-to-face activities and live events, computers, I-pads, mobile telephones became the new communication medium and vital tools and communication channels for us all.

Following this initiative, Drs Lyudmila Nurse & Chika Robertson launched the new 'Musical Steps' project: musical walks and biographical experience of the lockdown became a self-reflection opportunity for young musicians and their families as a response to the lockdown. The project involved the young people/ musicians and their families who were initially involved in the pilot project 'Peak Performance through Musical Memory MAPs' (Musically Attuned Performances) sponsored by Art Council England (ACE) in 2018–2019 and directed by Dr. Chika Robert-

son. This study of live performances by young musicians to the residents of care homes was subsequently interrupted by the pandemics. The researchers found that living within new restrictions was a big challenge to all musicians, including young musicians. Application of the walking biographies method (O'Neill & Roberts, 2019) enabled their inter-disciplinary team of biographical researchers and professional musicians to explore young musicians' perceptions of new ways of learning music and playing to the 'silence'; of new emotions through learning to listen to the music within their steps while walking on their own or with members of their own families.

The TAD legacy, its spirit of good will and enthusiasm, has to be focused on those who are already coined as the 'COVID generation'.

After the last conference the organisers and sponsors of the TAD 2017 looked enthusiastically to the future, planned new creative and performing events for the TAD 2020 programme and of the related projects for further inspiration and practical outcomes that would inform the development of cultural and education policy throughout the world. However, we had to re-design, revisit and re-consider them all in the new way.

Significantly, the role of individual artists in the cultural communications became more important than ever before. The role of individual artists was specifically emphasised in the Preparatory Action 'Culture in EU External Relations': Engaging the World: Towards Global Cultural Citizenship (2014), a document

which outlines achievement and potential of cultural diplomacy.

"Among these conditions there is the acquisition of that openness of mind which allows acknowledging, on the one hand, the plain fact that there are people who may have needs and purposes different from ours, and, on the other, the possibility of being mistaken. This acknowledgment requires in turn the development of a general sensitivity – in the broadest possible sense of the term. It is here that art's invaluable role comes to the fore".

At the ECP Symposium Dr. Chika Robertson a violinist and educator addressed the role of music education as a channel for creating trans-Atlantic cultural relations based on music as universal cultural heritage. In preparation for the 2020 'TransAtlantic Dialogue Conference', the Young Artist Musical Ambassadors (YAMA) of the Music Mind Spirit Trust held a fascinating musical workshop event at the Royal Academy of Music in London to explore non-verbal communication through musical dialogue. As the conference theme was to include 'Peace', this was one of the words which were internalised, realised and recorded, using musical improvisation to encourage and develop emerging leadership qualities among the young musicians. Having observed the event Lyudmila Nurse noted, "I was astonished with how naturally and seamlessly the musicians tuned in and connected with one another, without even knowing each other." Therefore, the same format was repeated by Chika Robertson with musicians in America in Spokane WA, and again, the live performance brought forth similar peaceful characteristics, despite being outside of all musicians' comfort zones as they needed to muster up the courage to perform in a new improvisatory manner, while conjuring and communicating the feeling of 'peace'. A follow-up Trans-Atlantic virtual meeting over Skype, facilitated on both sides of the Atlantic by Chika Robertson and a leading YAMA, Elizabeth Nurse, confirmed that there had already been established a mutual feeling of

‘social bonding’ through their shared non-verbal communication events, with the appetite to continue discussions as both verbal and non-verbal musical dialogues on a global level.

It is not clear how the new types and channels of interaction among cultural actors and creative individuals are going to replace the conventional means as we knew. What is quite clear is that they will change. The new generation of young musicians and artists are learning new means of communication and this should be the prime goal of the Transatlantic Dialogue of the future. The TAD legacy, its spirit of good will and enthusiasm, has to be focused on those who are already coined as the ‘COVID generation’. Undoubtedly theoretical and practical developments on the notion and effectiveness of cultural diplomacy strategies pursued by the countries on both sides of the Atlantic, using TAD 2017 as an example and model of a good practice, will be developed.

Back in 2017 the TAD conference was warmly welcomed to the city of Esch-sur-Alzette and the University of Luxembourg which are undoubtedly looking into future events of the European capital of culture of 2022. As we observed that the programmes of the 2020 European capitals of culture have been re-formatted and cancelled throughout Europe, we hope that expertise of hosting TAD and international artists would provide the organisers with new ideas of cultural communication for the post-pandemics time. When in 2017 Dr. Marie-Louise von Plessen highlighted the role of museums to educate a larger audience about the actual political assets held in their collections, few of us could have thought about virtual museum tours, virtual concerts, virtual performances and meetings, which are still our new normal, as we write this paper.

The last meeting of the TAD kept highlighting the importance for universities and schools throughout the world, not only those in Europe and USA that initiated the Trans-

atlantic Dialogue, but globally to look at the creative skills that their graduates and leavers will require to enter employment and to continue with their professional development. It is vital that creative skills are not only required for creative professions, but also that creativity and cultural skills be included as an integral part of any academic education and training.



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She has been working as a Research Fellow in the Department of Education, University of Oxford from 2017 in the qualitative studies of education and families; social and educational inequalities; cultural identities and belonging. Lyudmila is currently a Chair-Coordinator of the ESA's Research Network 03 "Biographical Perspectives on European Societies". She is a member of the Cultural, Scientific and Medical Advisory Board of Music Mind Spirit Trust, UK. Her publications include qualitative biographical methods, studies of social and educational inequalities; identities, belonging and cultural memory, cultural identities and music.

Development of creative methodologies for studies in cultural identities and belonging, educational and cultural policies for projects conducted by trusts, Universities and third sector organizations, evaluation of the research activities, collaborative research projects, consultancy and analytical work. Research support to international social and cultural development projects.

Presenter/speaker at the TAD 2014 'Scholarship of Culture 1' in collaboration with Prof. Barrie Axford on global citizenship and cultural identities and music. Coordinator of the Symposium of the European Cultural Parliament 'The Growing Role for European Art and Artists in Cultural Diplomacy and Development of Trans-Atlantic Cultural Bonds', speaker at the Plenary/Roundtable discussion at the TAD 2017. Member of the Steering Committee of the TAD5.



Dr. Chika Robertson

CEO of Music Mind Spirit Trust and a professor of violin at the Royal Academy of Music, Junior Academy (London), festival music adjudicator, speaker, and international Diploma Examiner for the ABRSM, Horsham, West Sussex, United Kingdom

She earned her PhD in 1999, was Head of Music at a leading UK public school, and has recorded and performed as soloist and chamber musician with the London Sinfonietta and Academy of St Martin-in-the-Fields, premiering seminal works and performing with artists including Peter Donohoe, Shirley Bassey and Ella Fitzgerald. Chika co-presents on the NHS online concert series 'Connections through Music', and is passionate about forging new career paths for Young Artist Musical Ambassadors (YAMA) using innovative interdisciplinary methods of scientific and musical research for the benefit of health, wellbeing and recovery.

Originator and director of international cultural and social projects bridging together musicians, creative practitioners, scientists and medics to provide new career paths and research opportunities into health, wellbeing and recovery.

Presenter at the Symposium of the European Cultural Parliament TAD4(2017) 'Music without Borders: musical education for the future'. Speaker at the Parallel Panel Sessions III at the TAD4(2017) 'Fostering Global Connectivity Creatively, Collaboratively and Harmoniously: Young Artist Musical Ambassadors.

2017 Cultural Closing Dinner





2017 'Planetary Dance'



2017 Tibetan Meditation







2011 American Soirée with "Step Africa"



2011 Quattropole Cultural Closing Dinner



2011 "The Apology of Socrates" by Emmy Award winner Yannis Simonides



2011 Transatlantic music sensations European Soirée

2014 World Music concert Philharmonie Luxembourg





JUSTIN J. W. POWELL

Transatlantic Dialogues at the University of Luxembourg: Intercultural Exchange, Global Networking, Transdisciplinary Collaboration

Under the banner of “Transatlantic Dialogues,” but increasingly global in scope, this series of international conferences organized since 2008 in Luxembourg, symbolize the cultural essence and reflect the core goals of the university and of its country. The University of Luxembourg (uni.lu), as the main venue, is an organization embedded in and reflecting its hyper diverse, multicultural society. Uni.lu has developed intercultural exchange, global networking, and transdisciplinary collaboration as guiding principles and *modus operandi*. Organized by cultural ambassador extraordinaire François Carbon (uni.lu Strategic Advisor for Cultural Affairs to the Rector), colleagues, and students, these truly unique events, stretching across numerous days and covering the entirety of the Grand Duchy, brought dimensions of culture, education, and science into dialogues as productive as they were inspirational. Creating durable human bonds and growing networks demands authentic environments and conditions to facilitate communication and collaboration, especially across languages, intellectual styles, and disciplinary foci.

In later iterations at the imposing site of Campus Belval, the diversification of Luxembourg from a diminutive titan in steelmaking and finance to one increasingly invested and active in globe-spanning education, knowledge exchange, and science production became concrete. The TAD put the vitality of intercultural, transdisciplinary, and intergenerational learning on display. These events, growing in participants, complexity, and ambition, reflected and showcased the uni.lu's founding and evolution. As one of the few national research universities established in the twenty-first century, uni.lu contributes to responses and solutions to the key challenges facing societies everywhere, such as social inequality, sustainability, and armed conflict. It does so by promoting intercultural understanding, fostering global networks, and facilitating even the most exotic scientific and artistic collaborations. Exemplifying cultural diplomacy and promoting global citizenship, the TAD series has enabled the building of crucial common bonds and shared perspectives and demonstrated the power of diversity and inclusion – all the more important in an era of misinformation and threats to democracy the world over.

Especially Luxembourg, as a hyper-diverse society at the crossroads of the Francophone and Germanophone worlds and hosting a cosmopolitan EU capital city, presents a rich locale to understand the diffusion of ideas and (policy) learning across borders. With one of Europe's youngest national research universities that is multicultural and trilingual, the Grand Duchy provides a social and political laboratory to study processes of Europeanization and internationalization, institutional and organizational development, and intercultural communication (see contributions in Margue, 2013). Founded in 2003, the University of Luxembourg has achieved considerable success due in large measure to

its global recruitment of faculty and staff who contribute their existing global networks to the work and life of the academic community. Its high rates of international co-authorship also confer tremendous advantages for translating theoretical traditions and empirical results, especially those appearing in English, French, and German. And most importantly, students from all part of the globe come to Luxembourg to learn and expand their horizons. Indeed, by design and parliamentary decree, Luxembourg has the highest rates of international student mobility worldwide (Kmiotek-Meier, Karl & Powell, 2020).

The TAD explicitly addressed and brought together mainly two contrasting academic worlds that have oriented themselves toward each other for centuries: the United States, which despite its laudable inclusivity in higher education, continues to suffer from parochialism even in its vaunted research universities, and Europe, which reflects an extraordinary diversity of cultural contexts and scientific communities as well as recent Continental attempts to harmonize its higher education systems to reduce barriers to spatial and social mobility. To provide unusually rich lived experiences and share insights has the most potential to ensure we move beyond our own comfort zone, to extend research beyond the single case study, and to effectively critique reductionism, manifest in ubiquitous benchmarks as well as ratings and rankings. Achieving this potential requires intercultural collaboration in teaching and research and often challenging multilingual and multidisciplinary synthesis. It also demands open exchange that requires considerable trust. The cultural ambassadors who have carried the TAD forward have provided remarkable fora facilitating deep connections.

European scholars and scientists also drive comparative research, due to centuries of competition, conflict, and collaboration across the Continent. The European Union's supranational governance and investments in cross-border cooperation and comparative

studies; on the basis of dozens of countries, of varying size, in continuous dialogue over decades (and preceding centuries); and benefiting from local traditions as well as historical approaches that have been foundational for comparative and international studies in many fields. Given the age and embeddedness of Europe's extant institutions and organizations, with some universities surviving centuries and thus outlasting innumerable political regimes, the Bologna process in higher education proffers an emergent European model in skill formation, significantly bolstered by state support for universities and international exchange (Powell, Bernhard & Graf, 2012). Current ideals, as well as the rates, of international mobility across Europe demonstrate the systematic diffusion of ideas and values. These proceeds, as ever, via personal experiences, fostered most fundamentally by the Erasmus program that has, in just a quarter-century, risen to around a quarter-million persons per year crossing borders. The ensuing translation processes facilitate inter-sectoral circulation of organizational designs and templates, instruments, and reforms, as they foster individual understanding of other communities and societies.

Elaborate migratory flows, massive government and philanthropic programs, and everyday mobility enormously facilitate the exchange that leads to dense scientific networks, "brain circulation," and the potential for collaboration on a vast scale. As millions of students and faculty visit other universities to broaden their horizons and explicitly gain knowledge and experience of another culture, it is often the short-term visit during a conference or other events like the TAD that provides the first impressions, meaningful interactions, and budding friendships that often lead later to sustained engagement with a new culture and its traditions. Throughout history, large-scale migration has led to the transfer of

ideas across cultural, linguistic, and geographical borders. Thus, states, foundations, and international organizations have systematically increased their investments in educational exchange and mobility of students, scholars, and scientists, with this scientific and cultural diplomacy essential to bolster democracy and achieve peace. These trends are more than symbolically significant, as border crossings transform individual careers, epistemic networks, and scientific capacity (Dusdal & Powell, 2021).

Yet such opportunities remain highly stratified, not only by region, but also along class, gender, and ethnic boundaries, despite transnational higher education and mobility having witnessed tremendous growth. Academics continue to move consistent with long-established hierarchies among nation-states and organizations, yet academic stratification dimensions continuously evolve. Such globalization manifests itself in joint, dual, or franchised programs, online and distance education, and international branch campuses, with research developing apace. What will be the consequences of these elite border-crossings in the face of humanitarian crises of restricted migration and mobility, such as Europe's waves of refugees, newly constructed walls, and re-articulated national borders between countries in the COVID-19 era? Indeed, those responsible for the governance of global, regional, and national systems face a crisis of legitimation that challenges higher education and science in their traditional, universal means of generating expertise. Simultaneously, it is the collaboration of scientists globally that has provided the most effective responses to threats to human well-being, notably in the record-breaking development of coronavirus vaccines in 2020/21.

Luxembourg, as perhaps the most Europeanized of all countries on the Continent, and with its extraordinary diversity of cultures and languages, also benefits from government commitments to (higher) education, also via European Union policies, that encourage internationally collaborative research among

diverse universities in all regions (Zapp, Marques & Powell, 2018). The main driver of scientific capacity is the education and training of each generation of scientists poised to push the cutting edge, a continuous inter-generational process. Factors, from research policy and funding instruments and system development to scientific communication and event planning, have also transformed the ways scientific discoveries are made and the scope and speed of knowledge diffusion around the world. If university networks and markets for scientific talent have always been wide, today they are nearly boundless. The success and rising attraction of the Transatlantic Dialogues emphasize the continuing need and desire to learn from diverse others and to broaden our horizons. Currently, we all feel the enormous loss of interactions and social connections during this global pandemic, but the bonds established in earlier times through such events at the TAD sustain us even in the darkest ages.



Prof. Justin J. W. Powell

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The comparative study of changing education systems and societies relies essentially on intercultural dialogue and experiences to enable meaningful comparison of (dis)similarities and convergence/divergence on multiple levels. The MA in Social Sciences & Educational Sciences (MASSES), a highly international program, leverages such university-based dialogue to educate next generations of global citizens.

A born, raised, and trained transatlanticist, I have been involved in family, educational, and scientific transatlantic dialogues my whole life. My contributions to uni.lu's Transatlantic Dialogues: to present research findings, to share perspectives, and to integrate TAD into the MASSES curriculum, with students fully engaged as participants and rapporteurs.



“Be the Change You Want to See In the World”

(Mahatma Gandhi)

The TAD 2020 (Transatlantic Dialogue – “Re-imagining the Tower of Babel”) will examine the role that culture in general (including the linguistic issue/languages) can play during this period of structural change which is forcing our societal organisations to question the bases of their existence and their functioning.

Two key questions arise:

1. Is the overall context of these societal relationships substantially different now than in the past?
2. And, if it is, what new challenges do face?

Our behaviours will depend on the response we believe to be correct.

Although history shows us that human organisation is in continual development, it is clear that for the last fifty years or so the changes that have occurred have been such that we risk losing control over our own future.

- For example, and in no particular order:
- Climate change (perhaps irreversible?) (Changement climatique, 2015);
 - Loss of control over the demographic curve (Montenay, 2021);

- The proliferation and the uncontrolled management of all kinds of weapons (Military Balance, 2021);
- The gradual disappearance of biological and cultural diversity (Perte, 2004; Data-lab, 2018);
- The depletion of natural and food resources (Epuisement, 2014; Changeons, 2020);
- Environmental degradation (deforestation, marine plastic waste, desertification, etc.) (ONU, 2020; Atlas, 2020; Garric, 2012; Ter Halle & Perez, 2018);
- Accelerating cycles of economic and health crises (Gilles, 2009; Quammen, 2013);
- The exponential dynamics of the accumulation and concentration of wealth (Picketty, 2013; Stiglitz, 2010; Galbraith, 2004);
- Increasing loss of control of global financial procedures and mechanisms (Sadigh, 2010; Dumenil & Levy, 1999; Posca, 2013);
- The danger of a society based on a risk of “digital totalitarianism”(Allal-Cherif, 2020; Monelecte, 2017; Lee, 2019; Meneceur, 2020);
- The concentration, monopolization and standardization of knowledge (Trommetter, 2010; Bessay, 2006; Brenner, 1998).

And there are more such signals.

I believe the situation can only be dealt with if we try to provide a clear and pragmatic answer to the first question above – whether or not the fundamental paradigms governing intra- and inter-national relationships have substantially changed. For this, we must consider, in particular, the shifting of major relationships (economic, cultural, scientific, military, etc.) which is currently taking place.

If we consider that there are no fundamental changes, we can continue to act much as we have done in the past but if, on the other hand, we believe we are experiencing a

period of breakdown, even rupture, then we must respond accordingly, and change our behavioural and organisational models.

In a context of the management of continuity we can consider “classic” cultural solutions such as:

- The use of one or a very few languages as a “lingua franca”;
- Cultural exchanges (in the broad sense) which aim to optimise relations within circles (élites) which will be broadened but remain restricted;
- Strengthening the control of technical and material resources within the context of “power” relations;
- The “hierarchical” concept of cultures; and so forth.

But if we believe that the paradigm-breaking hypothesis is correct, we will have to adapt our analysis and our behaviours in response to the unprecedented context of a new societal model which, although still undefined, will bring changes hardly conceivable on the basis of our past references. We will then have to consider:

- Societies which allow a greater egalitarian and equitable distribution of resources;
- Substantial respect for the interests of each component of the whole of human society;
- Policies which gradually correct past inter-intra-societal inequalities or injustices, etc.

This existential choice will present us with the following two options:

1. Continue as we have done in the past, with each of us acting independently, in our individual zones of influence and/or comfort,
or
2. Consider that we are all in the same situation and that therefore to improve it we must shift from an attitude of conflicting relationships to one of meaningful collaboration.

It goes without saying that our fundamental duty as humans and citizens is to seek to contribute in whatever degree possible to the construction of a better society, so that the current dynamics of concentration of resources and knowledge will evolve towards a more collaborative, participatory and equitable context of all inter- and intra-societal components.

If we wish to be pro-active, with will and constructive optimism, we should be aware that, for first time humanity, if it is able to seize the opportunity, has the means and the technical knowledge to reverse the direction of our human involution towards a more positive trend.

Culture, in a broad sense, can and must drive the necessary change in our behaviour, regardless of the field in which we operate.

These reflections are applicable to the three areas listed in the TAD 2020 presentation brochure and, although I have limited them to the first area (Languages and Cultures), the same methodology can be applied to the other two.

At the level of linguistic mediation, the situation can be summarised as follows: for the first time, humanity has a genuine opportunity to be able to address and resolve, within a short time frame, the problems arising from the so-called “Tower of Babel” paradigm that has developed so far.

In fact, there exists a widely shared consensus that the “language problem” can be gradually resolved through technology (in particular through the use of AI – artificial intelligence) reasonably quickly. The quality of translations and interpretations, disappointing a few years ago, is improving significantly and with surprising speed.

In addition, there is a phenomenon that affects not only the “main” languages but the entire world of linguistics. For example, a new Nigerian portal, relying on AI, aims to translate 2000 African languages. In this case, the immediate qualitative level is subordinate to the cultural outreach which suddenly comes into being.

So, the issue we face is no longer of a strictly scientific and / or technical nature but one of vision and political will which must find expression beyond words – in action. Budgets, for example, should be established to support general cultural exchanges including, in what concerns us here, computational linguistics, highlighting the necessary R&D in infrastructure and software. These actions should be framed in a participatory and truly inclusive manner, as should the subsequent necessary organisational adaptations.

The fundamental challenge which is posed will be to define ownership and control of future developments from a newly-based perspective that is no longer owner / vertical but participatory, cooperative and distributive.

Advances in AI are such that the variable today is not whether or not we can achieve the widespread use of computational and generalised linguistic mediation, but rather when it will all be up and running well enough to meet both quality requirements and a meaningful range of languages.

Crucially, the use of computerised language mediation need not involve the replacement of human input in any form of linguistic and / or cultural mediation.

This is neither feasible nor desirable either now or in the near future; in fact, the development and widening of access to an ever – greater number of linguistic realities will allow for increasing inter- and intra- cultural contacts while facilitating the task of human operators.

The distribution of “work” in this field could then be envisaged as follows: the bulk of the basic intercultural and linguistic exchanges would be carried out by computers, with human provision of the essential psychological, relational and emotional input.

The real challenge in the future for this field of human activity will be less the mastery of “mechanical” inter- and intra-language

exchanges (including vocabulary, syntax and semantics) than the increasing knowledge of various cultures, mentalities, ways of being, of thinking, and of (self-)perception among interlocutors.

Such a very significant reduction in the cost of linguistic mediation and the widening of the spectrum of human possibilities resulting from basic linguistic facilitation can only benefit the process of understanding between populations, and so ultimately provide a greater opportunity for peace.

The discussion of the “lingua franca” should not lead us to a situation such as: “You taught me your language, and all I got out of it was the chance to curse you.” [“The Tempest” – Shakespeare (Prosper and Caliban)];

On the contrary,
“The recognition of humanity in every human being has the immediate consequence of recognising human plurality. Man is the speaking being, but there are thousands of languages. Anyone who forgets one of the terms falls back into barbarism [“Human plurality” – Raymond Aron].

To conclude, we can affirm that the only real difficulty man has to face, and deal with, is not a technical linguistic problem and / or superficial cultural knowledge but rather a lack of awareness of the innovative and disruptive historical context that we are experiencing.

The only possible organisational paradigm for our societies in the near future is to shift from perceiving one as against the other to one acting together with the other. From envisaging a perspective of competition or even conflict between humans to one of mutual collaboration. The practice of “cultural diplomacy” and recourse to linguistic mediation are “technical” approaches which can crucially further the search for peace, which requires above all respect and the equitable development of relations between peoples and populations.



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paradigm for our societies is to shift
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“Be the change you want to see in the
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DENNIS C. ROBERTS

Curiosity and Creativity – Sources of Cultural Understanding

Molinsky (2013) proposes that the ultimate in cultural understanding is “cultural dexterity,” which is the outcome of a combination of understanding our own culture, acquiring knowledge of other cultures, and improving our capacity to adapt in order to function in contexts different from our native environment. In order to foster this cultural dexterity, those seeking to learn must embrace curiosity and creativity as central to their discovery. Eagerness to learn must also be coupled with a willingness to be a novice or amateur, thus putting aside the need to appear an authority.

The 2017 Transatlantic Dialogue (TAD) atelier “Curiosity and creativity – sources of cultural understanding” offered music, and learning about it, as an analogy for learning about culture. Specifically, I proposed that the willingness to be novice learners in exploring new or unfamiliar music or culture is central to enhanced appreciation of either. In the continuing text, I begin by sharing my background in music. Then I introduce the music I performed during the atelier. The atelier is offered as an example of how we can approach learning to appreciate something that is outside of our previous experience. I conclude with reflections on the barriers and opportunities of exploring new or different music or cultures.

Early influence of music and eventual career decision

I expressed interest in playing piano at age five and started formal lessons soon thereafter. By the time I was twelve years old, I was beginning to compete in community events and eventually participated in professional juried competitions as well. I received high marks for my juries and began to win competitions, which distinguished me among my peers.

At age twelve, my family life was disintegrating with the contentious divorce of my parents. From age twelve to fifteen I lived in four different houses or apartments, mostly alone with my mother, having little contact with my father or two older brothers. Looking back, I probably would have been judged to be “at risk” by school counselors. However, I was fundamentally unaware that the turmoil of my family was any different from my peers and, as far as I understood myself, I was thriving. The sense of well-being and possibility that I maintained was shaped by my unique ability in music. In sum, my musical ability gave me resilience and a sense of self-efficacy that would support continual academic progress and relatively stable social development regardless of my family circumstances.

I couldn't imagine choosing any other major than music when I went off to university and my success in competitions resulted in a significant portion of my expenses being covered by scholarships during undergraduate study. My identity at the time, shaped by ongoing positive experiences, was that of an artist – a musician. However, the social distractions of university life undermined the seriousness of my continued preparation for a career in music performance and positive campus leadership involvement coincidentally introduced me to career possibilities in higher education administration. This shift resulted in music no longer being at the center of my identity but shifting to an avocational interest.

Even though my career focus had changed, I hung on to a modest commitment to music by singing in faith community and other local ensembles, practicing piano intermittently, and regularly attending all the musical performances that my wife and I could find and afford. Music was often a topic of conversation with colleagues and friends, tapping a knowledge base that made for lots of interesting cocktail and dinner conversations.

My career path from beginning to retirement included a succession of appointments to jobs that had never existed before and I actively experimented with conceptual models and innovative strategies to advance leadership, student development, and eventually international higher education. I was deeply fulfilled in this work but recognized that some of the positions I held ended up feeling as if I was a “square peg in a round hole.” But why?

This may be an admission of profoundly low self-awareness on my part, but for most of my career in higher education I didn't realize that I saw the world in fundamentally different ways from many of my colleagues. I often saw a more holistic system, patterns of discord and consonance, and opportunities for innovation that others did not see. I was rewarded in some cases for seeing things differently and trying new approaches to them but not in others. In retrospect, it would have been extremely useful had I had a way to understand why. I may not have made different choices given a better understanding of my experience, but I would likely have leaned more fully into my artistic/creative gifts and I would have been able to negotiate the opposition to the innovations I advocated more comfortably.

I provide this background as an introduction to understanding this atelier and how I came to return to live performance before an audience. Preparation for and actually performing required me to return to the discipline of practice, renewed some degree of comfort in performing, and brought a return to an identity that I sidelined so long ago. The atelier also stimulated the deeper analysis of how insights from learning in music might

illuminate the process of learning about culture, a topic that had become a fascination in my career and to which I will return after describing the TAD atelier experience.

Rachmaninoff and Ravel – different and the same

I chose to play two piano compositions for the atelier. The composers of the two pieces never had the opportunity to encounter one another, although both were very popular in their own times and overlapped in life span. Sergei Rachmaninoff (alternatively spelling – Rakhmaninov), born in 1873 and living until 1943, came from a relatively privileged Russian family and was recognized as one of the greatest pianists of the era and one of the most promising composers of the late Romantic period. Maurice Ravel, born in 1875 and living until 1937, was a French composer of Swiss-Basque descent, also an excellent pianist but more noted for his skill in orchestration, sometimes of his own work and sometimes of others'. Ravel composed a number of pieces depicting distant countries and cultures and was often grouped among the Impressionists of the early 20th century, although he never embraced this categorization.

After playing each composition, I stopped to ask those listening to share their reactions to what they heard, guessing the era in which it was composed, what culture or story it conveyed, and even the composer's name if they cared to postulate. This led to divergent reactions, guessing, and a playful exploration of the origin and message of these pieces. While no one was able to guess the composers' names, very insightful comments were made that brought to light the similarities as well as differences in the two pieces. The pieces were Ravel's "Pour Une Infante Defunte" (On the death of an infant) and Rachmaninoff's Prelude IV in D Major, Opus 23, No. 4. Although the Pavane was composed in 1899, it was first performed in 1903, the

same year that Rachmaninoff composed the Prelude. The compositional form of the two pieces was somewhat similar (one primary melody repeated three times with increasing embellishment each time) as well as the long- and reflective moods each portrayed. Each was written in a major key and both composers took significant harmonic liberties within these keys. Each composition closed with a brief afterthought, Rachmaninoff closing with a quiet, sonorous resolution while Ravel left tonal ambiguity and question by leaving out the major 3rd interval in the closing chord. The discovery of the similarities seemed a surprise to listeners and yet there was clear recognition of how different the compositions were, Ravel's title and mood revealing a very specific picture while Rachmaninoff sought to convey no particular "program" or image at all.

These two pieces of music were used to convince participants of their own authority in understanding and interpreting art. By exploring the composer's intent, interpreting through performance, and drawing from listener's own insight, I hoped to demonstrate why it is important to approach music (as well as any art form) with a sense of wonder and curiosity. Engaging more thoughtfully and from an informed view, regardless of how naïve or uninformed one might initially be, allows us to explore culture, to share artistic insight, and to seek mutual understanding rather than detached observation and evaluation as is sometimes characteristic of art performance. Most important in my mind, I hoped that the participants would be drawn to other music and arts encounters with greater enthusiasm for understanding, appreciating, and enjoying great art.

Exploring something new – personal authority in learning

Four conditions that seem to support exploration of new music or ideas and finding one's own authority in learning are: recognizing common elements, listening for the story, suspending expert assumptions, and rejecting the inclination to evaluate. These conditions

allow artist and listener, as well as those listening together, to connect – to relate with one another.

Music is a unifying force for a variety of reasons but one is that, while compositions are unique, they share a number of common structures. It is these structures that offer just enough familiarity for listeners to be able to move from one piece to another while feeling somewhat “at home” with what they hear. These structures include key signatures, rhythm, melody, and form. To be sure, many cultures have unique sounds and rhythms that take listeners to new places but most of the time there is enough shared language in the music to hold a listener’s creative interest.

In the interconnected world of the 21st century educators will need to better prepare students, businesses will need to develop their employees, and diplomats will need to engage more effectively across borders if they are to be successful. Using the intersection of music and culture is one way to look at the process of fostering the curiosity to bolster the courage to meet these challenges.

Whether explicit in program or image or simply pieces intended for pleasurable listening, music emerges from our desire to tell our stories – each story being different and unique but bound together in the urgency to inform others about our experience, culture, striving, and achievement. Mauceri (2019) admonishes that, regardless of the purposefulness of the messages intended by a composer or performer, delving into the historical, social, and other contexts in which the music was conceived always enhances a listener’s appreciation.

In this atelier we explored the context of the two pieces without the pretense of expertise. In asking for audience reactions, I validated all of the perspectives shared in the open discussion. This had the impact of allowing the participants to enjoy the music at a deeper level that they defined for themselves. Granted, I provided background and context but the interpretation was up to the listeners.

No evaluation was invited of the two pieces, an approach that Mauceri also recommended so that “liking” or “disliking” any form or particular piece of music should be an impediment to seeking to understand it. Mauceri advocates presenting classical music in an environment of curiosity rather than allowing any particular socio-economic, religious, cultural, or national walls to separate us. The music was offered as a timeless bridge among people, communicating messages across an array of human experience.

Diversity in music and culture

In the interconnected world of the 21st century educators will need to better prepare students, businesses will need to develop their employees, and diplomats will need to engage more effectively across borders if they are to be successful. Using the intersection of music and culture is one way to look at the process of fostering the curiosity to bolster the courage to meet these challenges.

Exploring music and delving into the process of understanding another culture are really quite similar when we think of it as

striving to cultivate appreciation, or dexterity¹, in an environment different from one with which we are familiar. When attempting to establish rapport or relate to someone of another culture Molinsky recommends first acquiring an understanding by observing and studying what is the same or different from our own cultural experience. Once a base understanding is acquired we then explore what we must do to be effective in the new environment. This requires explicitly reflecting on our own cultural inclinations and then determining what accommodations are required and if we are comfortable in making those adaptations.

Both music listening and cultural listening and appreciation evolve over time. As a young musician I had certain preferences, and comfort with, a relatively narrow niche of composers and types of music. However, listening to the same or similar music over time grows stale which leads to branching out to sample something different. Different may include moving into a new period or era of music, exploring new composers, new compositional forms, or entirely different kinds of music. Regardless of what the difference is, the exposure begins with superficial sampling, then repetition for deeper listening, and eventually full appreciation. Stretching to new styles and types of music also tends to build on itself, with small steps at first and then larger leaps to more experiences that are novel and foreign. Composers and performers introduce us to new experiences that may be uncomfortable at times. When we are uncomfortable we either incorporate what we hear or we decline by taking another path to music that feels more like “home.”

In my own experience of exploring music as well as culture, the most intense moments are filled with discord and discomfort. In some cases, I backed off, deciding to come back at a later time or perhaps postponing indefinitely. The point is that I sought new

experiences, I recognized what was the same and different when I got there, and decided if this new experience (whether musical or cultural) was something I wanted to explore more deeply. If I decided to go deep, I sought to understand and gradually developed the dexterity and confidence to enjoy that new experience.

What are the barriers and opportunities of exploring music and culture?

Others have claimed that their days in other historic periods were uncommon. Surely those of us living and working in the third decade of the 21st century could assert equal or greater critical importance of our time. As the Transatlantic Dialogue has demonstrated, and with this atelier on curiosity and creativity an example, engaging across difference with respect and humility is essential to our individual survival in our communities and workplaces. Collectively, the ability of governments, institutions, and organizations to weather the combination of a pandemic, economic tremors, and political upheaval will challenge us all. Appreciating and embracing the diverse gifts of all people and inviting voices to the table that have often barely been audible or entirely silenced is at the heart of our individual and collective thriving.

Active learning in music and culture involve a number of barriers and opportunities for those who might seek more diverse experiences. Seven that come to mind are:

Barrier	In music ...	In culture ...
Comfort results in ...	staying with the familiar – requiring little effort and curiosity.	staying separated and isolated – reinforcing our own experience and limiting new perspectives.
Reliance on expertise fosters ...	overconfidence in confined knowledge and/or expertise.	avoiding encounter with new languages, customs, and values.
Risk avoidance results from ...	fear of looking foolish as a result of limited competence.	fear of exploring something new and different.

Opportunity	In music ...	In culture ...
Innovation is generated by ...	broader exposure and comfort that stimulates further exploration.	diverse perspectives that open new horizons and bring value to life's experiences.
Identity emerges through ...	self-determined preferences based on diverse exposure and growing insight and depth.	self-defined point of view that is informed by evidence and personal experience.
Responsibility is taken by ...	engaging with others to explore new and different forms of artistic expression.	reveling in cultural encounters that continually broaden our perspective.
World view adopted that ...	relishes a broad array of origins and styles of music/art, enriched by broader and deeper understanding.	comfortably engages with diverse cultures during travel, community building, and seeking mutual benefit of all.

The atelier “Curiosity and creativity – sources of cultural understanding” began as a challenge to myself to return to performance that had so deeply influenced my youth and, indeed, my identity. The practice and reflection that then ensued brought me to numerous realizations about how powerful music can be in shaping human and cultural understanding. I appreciated the opportunity to explore these questions with colleagues who joined me in 2017 and I now offer the following questions as we continue our exploration together. Reflecting on the barriers

and opportunities of exploring new music and diverse cultures, what choices will we make? What makes exploring new perspectives more compelling than staying with the familiar? What are we called to do as educators in order to prepare our colleagues and students to live more fully and thrive in the 21st century?



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JUDITH L. ROGERS &
MICHAEL D. COOMES

Cultural Collaboration: A Reflective Appreciation of the Transatlantic Dialogues

Since 2008, educators, artists, social activists, government officials, and university students have gathered together in Luxembourg every three years for the Transatlantic Dialogue (TAD). Dr. Judy Rogers was a member of the planning team for that initial Transatlantic Dialogue. She served as a member of the planning teams for all subsequent iterations of the TAD and was a presenter and facilitator at the four TADs. At Dr. Rogers' invitation, Dr. Michael D. Coomes presented at the 2008 conference. Following the initial conference he joined Dr. Rogers as a member of the planning and implementation teams for the subsequent TADs. In addition, Dr. Rogers and Dr. Coomes collaborated on joint study abroad excursions for graduate students in US student affairs preparation programs. Those study tours culminated in participation in the 2011, 2014, and 2017 TADs. In this essay, presented as a conversation, Drs. Rogers and Coomes reflect on the history of their involvement with TAD and its impact on their roles as educators.

annual meeting at the same time my students and I would be in Luxembourg. So, François suggested we take advantage of this gathering of student affairs professionals from all over Europe to have a dialogue comparing and contrasting how student services were defined and practiced in Europe and the United States. I was delighted with this prospect, especially given the reforms occurring in the European Higher Education Area in the context of the Bologna Process. As Prof. Dr. Ralph Tarrach (personal communication, January 7, 2008), Rector of the University of Luxembourg, wrote in the conference invitation, the Bologna Process was prompting the US to “observe the ‘New Europe’ from another point of view.” Reciprocally, he noted that Europe had much to learn from the American student services model. Thus, the vision for the first TAD was to examine how student services were conceptualized and practiced across US and European cultural contexts with the goal of advancing the value of these programs on both sides of the Atlantic while also exploring new possibilities for cooperation.

Michael Coomes: Judy, the TAD was an outgrowth of a visit by the Miami University Student Affairs in Higher Education (SAHE) program with François Carbon, Head of Espace Cultures at the University of Luxembourg in 2006. What was the vision you and François had for the TAD?

Judy Rogers: To provide a bit more context, in 2006 I took graduate students in the SAHE program at Miami University on my first study abroad course. Our purpose was to learn how higher education was structured in Europe and how tertiary institutions defined and provided student services through visits to European universities in Luxembourg, Germany and France. The overarching goal was that my students develop a global perspective on student affairs – the profession that they were preparing to enter. During that first visit to the University of Luxembourg, François Carbon, Head of Espace Cultures and Sports Department and his staff, met with us to describe what services they provided to students for out-of-classroom learning at the University of Luxembourg.

Based on the great success of that first study abroad course, I took a second group of students back to Europe in 2008. When I asked François if we could visit with his staff again, he proposed a broader conversation. As it so happened, the European Council on Student Affairs (ECStA) was holding their

MC: It was certainly fortuitous that your second study abroad trip coincided with the ECStA meeting and that you, in collaboration with François, were able to build a transnational conference on the topic of student services. I was honored and excited to be invited to present at that first conference. The Dialogue was engaging and led to many discussions on how European and US student services professionals face similar challenges (e.g., fostering student leadership) but approached those challenges quite differently. I left the meeting with a much better understanding of the degree of autonomy European students were provided in directing their own educational experiences. That realization made me question many of the assumptions we hold about working with students in the US, particularly the paternalistic care (frequently implemented through university codes of conduct) that guides the work of US student affairs professionals. Subsequent TADs focused on some of the student services themes that emerged in that 2008 meeting but the foci of subsequent meetings shifted to other emphases. Why do you think this happened and was the evolution of the foci intentional and established as a goal from the beginning?

JR: The short answer is that yes, the foci shifted somewhat in the subsequent meetings of the TAD. I would characterize it as an organic evolution of the premises of the international dialogue rather than a specific path advancing to a predetermined end. Perhaps the best way to see how the evolution unfolded is to examine the themes of the 2011, 2014, 2017 and 2020 TAD conferences.

The theme of the 2011 conference was “Living Culture in the University – Developing Citizens of the World: A Transatlantic Dialogue.” It introduced the idea of culture as a conduit for students’ development and that began to shift the foci of the TAD a bit. In addition to defining culture from European and US perspectives and exploring the role of culture in personal development, a hallmark of the 2011 conference was its experiential component. All participants engaged in creative workshops that resulted in a final “performance” at the culmination of the TAD. The goal of these creative workshops was to demonstrate how the arts can promote students’ development and their sense of being citizens of the world. The idea that the lessons gleaned from cultural engagement often happen beyond the university context was representative of another shift in focus.

The theme of the 2014 TAD continued the examination of the role of culture in developing students who think broadly, who respect diversity, and who, by engaging in the arts, can develop authenticity. As such, the title of the 3rd Transatlantic Dialogue was, “Connecting Through Culture: A Vision for Global Citizenship.” Key arguments addressed by the conference keynote speeches, workshop sessions and cultural performances were how culture/broad education can prepare students and teachers to become globally literate and responsible citizens and how culture/broad education can be embedded not only in academia but also in daily life.

“Creating Human Bonds through Cultural Diplomacy”, the 4th Transatlantic Dialogue, moved the conversation from understanding

culture and educating students for global citizenship to promoting action. The overarching questions for the conference demonstrated this focus on enacting change, i.e., “What is the role of culture and cultural diplomacy in negotiating the problems facing humanity? How can universities harness the potential of cultural diplomacy to transform societies? How can we interpret cultural diplomacy and act on it?” (University of Luxembourg, 2017, p. 3). This shift in foci from educating about, to acting on, the lessons of international cultural relationships was evident in the interdisciplinary keynote speeches, plenary sessions, roundtable discussions, and creative ateliers that provided the spaces to discuss possibilities and strategies for translating notions of cultural diplomacy into action.

Finally, the 5th TAD was to culminate our exploration of developing global citizens through the theme of “Re-imagining the Tower of Babel: Languages, Cultures, Cultural Diplomacy and World Peace.” As stated in the conference announcement, the 2020 edition of Transatlantic Dialogue aimed to explore the complexities of human communication and develop our skills at engaging with those complexities. The goal of the conference sessions was to encourage participants to reflect on our contemporary patterns of communication and the way they shape, hinder, and enable more meaningful relationships. By asking how languages and cultures can be not only enablers of, but also barriers to, communication within and across different communities we get at the crux of what is required of global citizens. How can we navigate different “languages” in our goal of serving as cultural diplomats in our personal and professional lives? How can we promote inner peace and peace within, between, among diverse communities? It was so unfortunate that the 5th TAD was a casualty of the pandemic and we did not have the opportunity to delve into these final, critical questions with our colleagues from around the world.

So, Mike, back to your original question about whether there was a shift in focus from the premise of the first TAD conference

to the goals of the subsequent four. I would argue that while there was a shift in emphasis and context (as was described above), the core mission of the transatlantic dialogues remained constant throughout all five iterations. Each TAD advocated for the significance of culture and intercultural relations in fostering global citizenship from both US and European perspectives.

MC: That chronological presentation of the evolution of the TAD is very helpful. If I understand you correctly the TAD meetings evolved from an emphasis on engagement with culture to an understanding of how culture is linked to global citizenship. That understanding then leads to action and reflection – especially reflection on the centrality of languages. The evolution from engagement to action reminds me of Paulo Freire’s idea of *conscientization* which is “The process of developing a critical awareness of one’s social reality through reflection and action. Action is fundamental because it is the process of changing the reality” (Freire Institute, 2021, para. 6). I don’t think at the time we were developing these conferences I realized we were channeling Freire, but making this connection helps me make sense of the process and its outcomes.

Having examined how the TADs evolved over time, I would like to return to the idea of culture. My recollection of the planning for the conferences was that culture was not understood in the same way by the American and European planners. Would you reflect a little bit on those discussions.

JR: Your recollection is spot on! Defining culture was an on-going challenge for we Americans on the steering committee. We had to revisit our understanding of culture from the European perspective each time we began planning the next TAD. It was difficult for us to wrap our minds around how our European colleagues defined culture as it was quite different from our experience of multicultural education in US universities. In the 2011 TAD we recognized that the European perspective on culture revolved around the arts (high culture) while the US view of culture revolved around social-ethnic background, personal identity, and institutional (corporate) culture.

For the 2014 TAD we (the steering committee) referred to culture as synonymous with broad or liberal education. We further explained the European and US perspectives with a diagram delineating culture as experience (the European idea), culture as competence (the American idea), and Cultural Diplomacy as the call to action. The 2017 TAD conference theme stated, “Explorers, travelers ... teachers and artists can be all considered living examples of “informal ambassadors” or early “cultural diplomats”. Indeed, any person who interacts with different cultures, (currently or in the past), facilitates a form of cultural exchange ...” (Institute for Cultural Diplomacy, n.d.). The 2017 conference explored the role of cultural diplomacy as critical to international relations as it enables us to appreciate and advance points of intersectionality and common bonds across our differing cultural identity.

So how did these many dialogues about culture with our European colleagues shape my own view? I offer that the paradigm shift I experienced in understanding culture exemplifies exactly what we hoped would be the result of participating in the Transatlantic Dialogue conferences. I came to “see” how the arts of music, drama poetry, dance, etc. are also conduits for student development. The arts can help define and celebrate our identities. They can help us understand the identities of others. They help us see what a magnificent gift diversity is for the human race. While my “default” theoretical foundation for exploring identity and multiculturalism remains in the research emanating from psychology, sociology, anthropology and history, I would now include the fine arts as part of my exploration of identity with students. I think the most powerful example of how the arts can capture and illuminate the essence of identity was the Step Afrika performance in the 2011 TAD conference. No words were needed to explain how that musical and dance artistry expressed the identity of the peoples who created it. What about you Mike, what are your thoughts on the link between the arts and student development?

MC: I think your analysis is sound. The developmental role of the fine arts is certainly part of the liberal arts tradition in the United States. Through the liberal arts, we try to instill in undergraduate students an understanding of and appreciation for the all the arts. I would contend that in the US, the out-of-class room experience is focused on student and leadership development but that those outcomes are realized primarily (though not exclusively) through engagement in activities such as student government organizations, social fraternities, academic honoraries, and residence hall educational programming. I am not sure how frequently we ask students to link their creative “artistic” skills to personal and leadership development.

Okay, I have one more question for you about the evolution of the TAD. Our colleague in the development of TADs, Dr. Wim Coudenys, currently Vice-Dean for International Relations at KU Leuven, introduced me to the term “fil rouge” (i.e., red thread – what we Americans might call the “through line.” As you said earlier, the idea of culture was, in one form or another, a central construct in the development of the TADs. Would you then identify “culture” as the fil rouge for the Transatlantic Dialogues?

JR: Beginning with the 2011 TAD each call for proposals contained some variation of this succinct vision statement: “The Transatlantic Dialogue conference series on global citizens, held in Luxembourg since 2008, explores the significance of culture and liberal education for fostering global citizenship from both US and European perspectives” (UNICA, 2019, para, 2). I would argued that this was indeed the fil rouge for the Transatlantic Dialogues. As I considered your question the image that came to mind was holding the idea of culture up to the light, as if it were a prism, turning it this way and that as we examined it for all of its complexity, nuance and color. From different angles it revealed different meanings depending on where one was standing to view it. That for me is the fil rouge of the five transatlantic dialogue conferences. How about you Mike? What do you identify as the through line of these conferences?

MC: Like you, my own understanding of “culture” has been shaped by ideas drawn from psychology, sociology, anthropology and history (perhaps because we read many of the same books in our own educational practice). I do think culture is a concept that can be construed broadly enough to serve as the fil rouge of all five TADs. That said, I have always thought about “culture” primarily as a way to explain the goals, values, and behaviors that function at a variety of societal levels including institutions (e.g., higher education), organizations, and groups—again a very similar definition to the one you offered. Of course I was aware of a more European conceptualization of culture—a dominant set of experiences that serve as the glue of identity and frequently is considered from a variety of perspectives including “high,” “folk,” and “popular” (Nachbar & Lause, 1992). As an aside, you have nicely linked how the arts can serve as a bridge to understanding other cultures. I would agree, but I would also propose, especially when it comes to high culture, that the arts have, throughout history, been the domain of elites and that they have provided those elites with social capital that has further distanced themselves from members of marginalized groups.

Trying to reconcile the US and European conceptualizations of culture has always been a challenge for me and its evolution in the context of the TADS was equally challenging. What began as a conference focused on student cultures, moved in subsequent iterations to a more expansive definition of culture. You do a good job of explaining this evolution. It was also helpful that you reminded me of the diagram that “delineated culture as experience (the European idea), culture as competence (the American idea) and Cultural Diplomacy as the call to action;” that diagram is a good reminder of all the interesting thinking that went into the development of the various iterations of the TAD. Having those sometimes confusing discussions finally led me to a better understanding of what our European colleagues meant by culture and its relationship to the arts but it also helped me conclude that what we were talking about was a resurgent transnationalism that I would label “Europeanness” a transnationalism that was summed up in a number of initiatives like the Bologna process and ECStA or what Prof. Dr. Tarrach (2008) called the New Europe.

JR: Over the course of the four TADs hundreds of plenary and breakout sessions were conducted, scores of artistic and culture events were held, and dozens of meals were

shared. Are there specific events that stand out for you and if so, what made those events memorable?

MC: The events that stand out most memorably for me were the artistic events and activities like the concerts, performance art, and the creative workshops that conferees were required to participate in during the second TAD. You mentioned Step Afrika and the impact the performance had on how you understood the arts as culture. I completely agree. It was fascinating to see how differently the arts were presented on the first and second nights of the 2011 TAD. The first night's featured operatic arias, poetry readings, and choral music – all very classically inspired and formal – very much “high culture”. The second night featured the hip hop rhythms and dancing of Step Afrika. The first nights performances were received by the audience with reserved applause; Step Afrika's performance was received with boisterous cheers and calls and responses reminiscent of an African-American church service or a rap throwdown. The two events could not have been more different in their approach, in the audience's response to the performances, and in their cultural roots. What the two nights shared was performing artists who were creative and talented. Judy, how about you, any striking moments for you?

JR: I concur that the creative ateliers and the artistic performances presented in each of the TAD conferences were memorable – most likely because this was not something typically experienced at professional higher education conferences in the US. They served as an added dimension to our learning. I also enjoyed being exposed to the European way of introducing international events like the TAD. These entailed formal opening statements from European Union and local government dignitaries as well as the leaders of the educational institutions and cultural organizations that helped sponsor the conferences. In addition these formalities included receptions at the US Embassy in Luxembourg frequently hosted by the Ambassador and the City of Luxembourg Municipal center with the mayor. All of this was quite impressive to a

girl from Kansas! The setting for many of the conference events at the Abbaye Neumünster was sublime! Its gorgeous architecture and historical significance made it the perfect showcase for artistic performances and for nurturing international exchange. Finally, I relished the workshop sessions which were structured around examining a selected topic from both a European and a US perspective. Those presentations brought into high relief how we approached the same issue in differing ways and yet sought to achieve a shared goal – developing citizens of the world. I learned a great deal from those dialogues.

Considering that we brought a number of our graduate students to all four TAD's, not only to attend but also to present at the conferences, what did you come to see/know about the value added for their personal and professional development?

MC: This one is a little difficult for me to answer as the 2011, 2013, and 2017 TADs were part of more extensive study abroad experiences that included visits to tertiary institutions, governmental agencies focused on tertiary education, meetings with academic and students services professionals, and visits to historical and cultural sites. It is a little hard to tease out the impact of the TAD from all that preceded it in the two weeks our groups were in Europe. However, I do think our students, through their participation in the TADs, saw a different way to “do” a professional educational conference. You have already mentioned the formality of the Opening Sessions of the TAD—that is quite different from conferences in the US and it was helpful for our students to see that formality. Another difference is the structure of US conferences and the TAD. The US conference model jams as many sessions into a conference as possible (including many sessions that overlap and compete with each other), relegates all social activities to the evening (and even then have many different competing social activities) and emphasizes “networking” for professional development. The pacing can be quite overwhelming and exhausting. The TADs, to use an American colloquialism, were more laid back. Time was set aside for social interaction (frequently over a meal), fewer programmatic options were offered, and more sessions brought all participants together for enlightenment and reflection. I really

think the students came to appreciate this slower pace. I think it helped them understand how ideas about time; work (Americans live to work, Europeans work to live); the complexities of language; and dare I say it, “culture” differed among the participants. Many of my students told me those insights would stay with them and would help them work with students with less haste and more care. And, I couldn’t agree more, time spent at the Abbaye Neumünster conversing with colleagues new and old, absorbing the beauty of the surroundings, and watching many of our students who, like the aforementioned “Girl from Kansas,” were taking it all in for the first time was very fun. Judy, your question is a good one so I’ll ask you to answer it as well. What do you think your students took away from their TAD experience?

JR: I would agree with a number of your assessments about what our students took away from the TAD experience. First was the realization about how provincial we are in the US as far as our language skill/use. They were amazed (as was I) to see European graduate students their own age discussing complex topics in two, three or four different languages. My sense is that they now see the value of multiple language use in the US rather than view it as a threat to the primacy of English. Second, they came away with a different sense of time orientation, as you also observed. They savored the slower pace of the conference schedule, the opportunity to delve into deeper conversation with new international colleagues while lingering over longer coffee breaks and slower paced meals. I would venture to say that most of my students returned from their study abroad and TAD experience vowing to slow down, to savor each moment more fully and to recognize that making space in their work schedule to build relationships, to pause and reflect on life’s lessons, and to care for one’s physical and emotional well-being were just as important as finishing one’s ‘to do’ list. Finally, I think they came away with a respect for the student services practices of their European peers. Yes, the student affairs profession was founded and first implemented in US higher education. And yes, we were more advanced in developing some types of programming given this long

history. However, my students recognized how their colleagues, in the context of European higher education structures and culture, were accomplishing many of the same student development goals and doing so in quite different and innovative ways. This provided my graduate students with a broader view of the profession and its global parameters – which was exactly why I took them on international study tours! Mission accomplished! Finally, for my students who submitted proposals and were selected to present at the TAD’s, it was a wonderful professional opportunity to share their scholarship with an international audience. Mike, how did your TAD experience – in both planning them and participating in them over the last 13 years, influence your own world view?

MC: I came to the TAD late in my career and in middle-age and while I believe we are constantly assessing and reassessing our world view, I think, in my case, my world view was pretty well established by the time I attend the first TAD in 2011—at least I hope it was. What the TAD did do was reinforce and reaffirm the values and beliefs that are foundational to my world view. One of those values is a commitment to openness—openness to new experiences, new places, new ideas, and new people. I firmly believe that good educators must be good students; students who should be eager to listen, reflect, and learn. The format, pace, and content of the TAD gave me multiple opportunities to do all of those. The theme of the 2017 TAD was “Creating Human Bonds Through Cultural Diplomacy.” The nurturance of human bonds is central to who I am as a person and educator and the TAD brought me in contact with educators and learners from across the globe (not just across the Atlantic) who have become important colleagues and friends. The planning meetings for the TADs were demanding and, to me, frequently confusing. However, I knew that my colleagues always put the common goal of educational excellence at the forefront and that at the end of the day we would move beyond our missteps and misunderstandings and come together to build a conference that was unique and would nurture friendships that endure.

Your turn Judy. Was your world view changed by your experiences in planning and participating in the TAD? And if so, how?

JR: : I was nodding my head in agreement as I read your eloquent reply. Our fundamental values and beliefs about being open to others and to new (and sometimes challenging) cultural experiences are in sync. Perhaps this is why we have formed such a lasting professional and personal relationship! I too found great joy in forming friendships with wonderful international colleagues. Working together with them to plan the TAD, engaging in deep conversation about the meaning of our life's work in higher education, sharing our passion for developing students as citizens of the world, all broadened my world view beyond my upbringing and education in the Midwest United States. Like our students, my eyes were opened to the significance of language in understanding culture, by how the arts can shape identity and push human development, and to how time orientation is so out of whack in the US and often asks us to sacrifice "being" for "doing." One small but tangible outcome of my engagement in the TADs was how I approach professional communication. In both written contexts (e-mail primarily) and verbal interactions (via the telephone or in person) I made a conscious effort to attend to the relationship aspect of my engagement with colleagues as well as the business we were conducting. Though this shift felt a bit forced at first, now it is a natural part of how I engage with colleagues. And the rewards of this new way of being have been most gratifying. I so appreciate the lessons gleaned from my international colleagues and friends!

In closing I would observe that as two university educators from the US, the lessons we took from the TADs, the international friendships they fostered, and the positive impact they had on our graduate students' professional and personal development, proved most gratifying. I daresay, our lives were enriched in great measure by our involvement in these transatlantic dialogues over the past 13 years. We thank you, François, for including us in these meaningful and life changing conversations! **January 4, 2021**



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I retired from Miami University in 2017 after 37 years at the university. I served primarily as Professor in the Student Affairs in Higher Education Graduate Program. From 2008 to 2014 I was the Associate Dean for Faculty Development and Graduate Education in the College of Education, Health and Society. I collaborated with François Carbon as part of the planning committee for all five TAD conferences. I also presented at the conferences and brought graduate students from the USA to participate.



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Dr. Coomes is a retired Associate Professor of Higher Education and Student Affairs. Although retired, he continues to advise students who are completing their doctoral dissertations. Since January 2019 he has served as a Docent at the Toledo Museum of Art working primarily with school-aged children.

Dr. Coomes presented or moderated presentations at all four TADs. He served on the 2014 and 2017 TAD planning committees and as a program reviewer for the 2020 TAD. In 2011 and 2015, he brought graduate students from the U.S. to study postsecondary education in Europe and attend the conference.



RIKA SAIONJI YOSHIKAWA

Transatlantic Dialogue - Forming Heart-to-Heart Connections

I am so very happy to be given this opportunity to join in this year's Transatlantic Dialogue held by the University of Luxembourg. Thank you very much for inviting me to submit my written contribution to this meaningful event.

In these rapidly changing times, the walls that separate various nationalities, cultures, and languages are, I feel, starting to weaken. As a result of this trend, I believe that we are beginning to witness a shift in the human consciousness. As the dividing lines that used to separate us from each other are starting to blur, we are seeing signs that humanity's thinking may be shifting from a belief in separateness to a belief in integration and connectedness.

My country, Japan, is no exception to this trend. Each year, attracted by our culture and traditions, a growing number of visitors travel to our shores for either tourism or immigration. As virtual communication continues to develop, people find themselves wanting to make friends with those in other countries and visiting their lands. In ways like

these, I find it truly wonderful that people are able to connect with each other more easily now, unconstrained by national boundaries. This means that the world's people can now learn about each other not only in traditional ways – through schoolbooks and classrooms – we can also make contact with people in distant countries through direct communication. This, I feel, helps us to learn about each other's cultures and build a stronger base of mutual trust and friendship.

In my case, starting from a young age I had the good fortune to live and study overseas in two countries: the U.S.A. and Germany. Although the cultures and features of each of these countries were different from my own, I was able to gain a slight sense of the cherished understandings that bound its people together, becoming the axis around which their lives revolved. The more I was able to glimpse these shared understandings, the more I came to appreciate and respect the special qualities of each country.

I think this experience may have played a large role in directing the course my life has taken. It was the heart-to-heart connections that I made with people in other countries that cemented my sense of mission to work for peace in the world.

In our present-day world, I deeply feel that Transatlantic Dialogue has a vital role to play in bringing all people together. It offers us a precious platform where heart-to-heart connections can be formed, enabling us to step beyond the realm of intellectual knowledge and engage in valuable exchanges with one another. Thanks to this heart-to-heart communication, we can hone our sensibilities in areas such as art, music, and love of nature, and come to honor and respect each other's humanity more and more.

For several years I have served as a vice president of *May Peace Prevail on Earth International*, a global grassroots movement

to bring inner peace of mind and foster peace in the world. For more than fifty years we have been praying for world peace, and telling people about the words *May Peace Prevail on Earth*. We have been encouraging people to hold these words in their hearts, and we hold ceremonies where we pray for the happiness of each country in the world while honoring its national flag.

The words *May Peace Prevail on Earth* were created by my grandfather, Masahisa Goi, at a time when Japan was suffering in the aftermath of World War II. The atomic bombs dropped on Hiroshima and Nagasaki had turned vast areas into a burnt wasteland, and people were living on the edge of despair. What my grandfather said to people was, "We must pray not only for peace in Japan, but in the whole world. As Japanese people, that is our mission in life." He declared this in very strong terms. And from this emphatic declaration were born the prayer words *May Peace Prevail on Earth*. "If you care only about your own country," he told them, "the tragedies of the past will surely be repeated. If you desire peace for yourself, your family, and your country, that is fine. You can pray for your own happiness. But when you do, please add the words *May Peace Prevail on Earth* at the end."

And so, we have been getting together with others who agree with this prayer. Even in the darkest of times, even in the worst situation imaginable, we have continued sending out the energy of this heartfelt prayer, joined by like-minded people all over the world.

For the past forty years, we have held what is called a World Peace Flag Ceremony, in Japan and other countries, in places where people gather – churches, schools, parks, and so on. We have also started a movement of planting Peace Poles – four-sided pillars bearing the words *May Peace Prevail on Earth* in various languages – anywhere and everywhere. So far, some three million peace poles have been planted, one by one. And behind each peace pole and each flag ceremony, there is a backdrop of deep thoughts of the



Peace Pole for the University of Luxembourg

love, light-filled hopes, and efforts of many people, all woven together, each with its own moving story to tell.

One moving flag ceremony that stands out in my memory was held at an international school in Israel in December, 2019. The school that hosted the ceremony had about 300 students, aged three to eighteen. For the flag ceremony, students also arrived from Jewish and Arab schools, about 60 students from each.

At the beginning, the students were grouped together in classrooms, in ways that would make it easy for them to communicate with each other, and time was given to them for that. For the students, this was a very special opportunity to meet and talk together, transcending the long years of conflict among adults over differences in religion and culture. At first there was tension in the air, but the teachers cooperated in giving the students various activities designed to help them learn from one another. The power of the children was wonderful! And where there was a language barrier, they communicated with smiles and gestures.

After that, the plan was to go out into the schoolyard and hold a flag ceremony together. The children were looking forward to raising the flags along with their new friends. In reality, though, this was easier said than done.

Behind the scenes, the conditions among the adults had become volatile.

When the flags were actually seen by the adults, there were questions about whether or not to raise the Palestinian flag, about the borders separating various Middle Eastern countries, about which flags the children might or might not want to carry, and so on. Varying opinions were expressed, reflecting each different standpoint. Amidst the deep wounds and persistent memories from the past, even the most trivial words and actions gave rise to tension.

My colleagues and I focused on keeping calm and listening to each voice, gathering up their opinions without putting pressure on anyone. Then, it was mentioned that the police had already given permission for the children to parade through the town holding up the flags of the world, and on this all the teachers agreed.

And so, a new plan was set and more than 300 children left the schoolyard with flags raised high. They walked through the town calling out messages such as “We want peace” and “May Peace Prevail on Earth” in English, Hebrew, and Arabic. The children’s hearts were so united that one couldn’t tell which school they had each come from. Point-

The powerful thing about prayer for world peace, I think, is that it envelops everything, embraces everything, and lets everything come alive. I think there are various tools that can help human beings to respect one another and bring out the best in one another.

ing their flags toward the sky, they walked through the town, cheerfully voicing their heartfelt messages.

The sight of those pure-hearted children in front of my eyes conveyed an exact image of my hopes for the future. It was not that one national leader, or one specific religion stood up and gave us a vision for peace. Arab and Jewish children stood up all together as symbols of peace and showed the world how the future can be.

In the process leading up to this magnificent display there had been some disagreements over the flags, but one by one the adults were all able to take one step out of their comfort zone and call forth the courage to take a step forward into an unknown world. It was the power of the children's pure and honest smiles that gave them the boost they needed.

From the moment I met these peace-loving people, I felt that my heart was connected with theirs without the slightest separation. And another force at work was the safe, peaceable atmosphere and energy that had built up over the years thanks to the continuing world peace prayers of many people around the world.

My colleagues and I made sure not to put pressure on anyone. For our part, it was not a must for the ceremony to take place. All that we wanted to do was accept whatever happened with a quiet heart, offer silent support, and believe in each person from the bottom of our soul.

The powerful thing about prayer for world peace, I think, is that it envelops everything, embraces everything, and lets everything come alive. I think there are various tools that can help human beings to respect one another and bring out the best in one another. There is not just one way to pray for world peace. How wonderful it would be if we could introduce a variety of such tools to each other and cover the world with love and gratitude.

I feel sure that Transatlantic Dialogue is one such tool. Learning through experience, which is important for Transatlantic Dialogue, is not just about scholastic studies, but is also about re-enlivening the five senses and engaging the heart and mind. If we can learn about our own country through various perspectives and experiences, I think we may eventually be able to deeply understand other countries from many different angles. And with the addition of Transpacific Dialogue in the future, I feel sure that this initiative will develop and grow even more during the times ahead.

Thank you very much.



Rika Saionji Yoshikawa
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NOUR SALEH

Echoes of Thoughts: TAD'20

2020: Reflections

At some point this past year, many of us would have probably taken some time to reflect.

Alongside any personal life contemplations, political, social, economic and cultural issues played their part in propelling thoughts, pushing forth an assessment or reassessment on the sphere of power and influence they exert on our lives, and how best to transform these notions for a more inclusive, diverse, empathetic, respectful and sustainable world.

For some time now, the speed of technology, has meant that our globalized world, its outreach, information, worries, celebrations, our identifications, have travelled through the wires, creating virtual tribes and communities beyond borders, made up of common concerns, interests or artistic bonds. Yet the current global pandemic and certain political discourses, have led to a world seeming like it was closing in on itself. 2020 saw some devastating news, with certain issues divide nations and communities, and some unite us with a common cause for a better world.

It is often hard to believe that still in 2021, inequalities and disparities exist. Yet unfortunately they do. Reflecting on what 2020 has been like, may swerve us further back into analysis, as well as project us forward into discussion.

Re-imagining the Tower of Babel, TAD'20's theme, asked for a deliberation on cultural diplomacy, on best ways to communicate with each other to reach mutual respect and understanding, paving the way to prompt peace amidst our lives, and subsequently amongst communities and nations.

Set to address at a roundtable one of the conference's posed questions "*How can we best serve as cultural diplomats in our personal and professional lives?*", the discussion I had planned was centered on reframing the question, reevaluating the practice of cultural diplomacy, and looking at how our cultural exchanges be shaped on understanding, respect and empathy and not propelled into the implications of a political tool for cultural dominance, as has been in much of our world history.

In other words, how can culture and the arts have their own power of uniting or highlighting, that is void of soft power politics – or is that form of power, a by-product (in diplomacy) that will always be present, and in turn affect our relations as cultural diplomats to each other?

Echoes of thoughts on what could have been shared at TAD'20, will be projected here, in lieu of gathering in person, enabling us to reflect, start or continue the conversation.

General viewpoints in no specific time or space, nor concrete set of solutions are presented, instead, open ended snippets of thoughts, opinions, questions or ideas placed around theoretical frameworks, culture and art, with an intention to seek and understand how to reshape things and reassess the visible and invisible notion of power that sits between the spaces of our cultural exchanges, in

a tangible and intangible manner, enveloping our gestures and activities.

The Power of Culture

When we think of cultural diplomacy, it is usually in the form of soft power amongst nations.

As soft power is meant to infiltrate society, then our personal and professional lives sit at the core of that.

Instilled within the term 'soft power' is nonetheless the word 'power'. Though we would like to hope that time moving forward has reconstructed how soft power may be used, with multiple narratives and perspectives, many a times, these important elements, become part of a brand or an image.

However, the power of art is immense, great and positive when it brings about awareness, change, elements of healing or relaxation, and highlights diversity and perspectives.

Therefore, the discourse, intention and perception are what is at stake and no longer just the notion of power per se – as it carries both elements of positivity and negativity, and so the discussion needs to be reevaluated and the roundtable's question reframed, as we seek to understand the power of culture and the arts – through the self, and each other within the realm of diplomacy, as an exchange and not a top down approach.

Frameworks and reevaluation

Drawing on Zygmunt Bauman's analysis and term of 'liquid modernity', we can apply the theory to reframe the conferences' question and ask, *how best can we exchange cultural attributes in our personal and professional lives, becoming cultural diplomats to each other.*

Neither culture nor identity are static, but rather fluid entities in constant change, moving in multiple directions, just like Bauman's 'liquid modernity' (Bauman, 2000). Therefore, being a cultural diplomat is not a unidirectional entity. As cultural diplomats we are also cultural receivers.

Power, culture, the arts are extensive subject matters, they can be used as either a weapon or a unifying tool – transcending borders and seeping into every corner of our lives.

Edward Said's Orientalism theory and his framework on the effects of art and culture, can be used as our anchor in our discussion, dismantling the layers of power and revealing the consequences of soft power, as “partly because of empire, all cultures are involved in one another” (Said:1993 & 1994, p. xxix). Said's lens, reveals the hidden powers that sit within the spaces of our exchanges, it deconstructs the question and brings to light a discussion on the notion of intention.

Kwame Anthony Appiah (2005, p. 156) describes in his book ‘The Ethics of Identity’, that “we may shape our selves, but others shape our shaping.” Thoughts and questions come to mind regarding the relationship of cultural diplomacy and identity engaging with each other, leading us to look at the self and what could be projected from multiple spheres of influence, taking on in our discussion the lens of cosmopolitanism.

Art identity

“Beginning in infancy, it is in dialogue with other people's understanding of who I am that I develop a conception of my own identity” (Appiah: 2005: p20).

Identity is another broad subject. Between family, society and community projecting onto us traditions, expectations or a collective identity, through to political means infiltrating our lives, via agency, societal norms or an Orientalist lens of the arts – which in turn can become the way an identity is asserted (Said, 1993 & 1994, p. xiii), to technology informing our identity via algorithms, data and tracking our preferences, these powers infiltrate our spaces and inevitably how we may become cultural diplomats in our lives.

Joseph Nye in his book ‘Soft Power’, relays that “[...] simple items like blue jeans, Coca-Co-

la, or a cigarette brand acquired an added value [...]” (Nye, 2004, p48; Kroes, 1999, pp. 468–74).

And as such, these quoted items have become universal through power.

This is likely what was meant by Nye, with the term ‘soft power’ – as in – for cultural elements to become dominant norms, embraced by a majority and indoctrinated in lives.

We can then suggest that we are powerless to our childhood references, when faced with media, branding, popularity, community, (and politics throughout each discipline) and thereafter faced with the power of attachment, nostalgia or memories.

So, at the same time, for a moment, forsaking hegemony or infiltration of power that seeps into objects and the arts, varied cultural notions are our own references and a part of each person's life (not including of course any disrespectful or hateful arts or notions, which should never form any part of it), with “[...] the possibility of a world in which *everyone* is a rooted cosmopolitan, attached to a home of one's own, with its own cultural particularities, [...]” (Appiah, 1997, p. 618).

Would it be possible to transform the initial trajectory of a soft power into a real cultural exchange? – a building block of arts, one where objectives are changed, access to knowledge and acknowledgement that art, an object or a culture evolves from a variety of entities or cultures (they may also eventually form a new collective). In other word, notions, art, culture, objects, do not (or rarely) come from, have been formed, started or belong to, just one part of the world. Time, trade, alliances, or empires whether from what is called the “East” or the “West” have transported art and culture with them.

Though it's likely that there will always be elements of soft power attached to an object or art form we encounter, and whether exchanges or metanarratives through a globalized service like social media, has either opened a window to different little narratives or morphed different perspectives into one hegemony, nevertheless, as writer Amin Maalouf suggests, ‘our identity’ is “made up

of many components in a mixture that is unique” to us” (1996, p. 2; cf. Saleh, 2018).

Applying Bauman’s liquid modernity theory, exposing and then peeling away the layers of powers, whether historical, imperial, colonial, modern, or technological that cling onto things like the arts, bringing diverse perspectives through institutions like the education system, respecting diversity and the arts without culturally appropriating them, we may then perhaps form our very own Art Identity, one that flows like liquid, ever changing, evolving into our very own personal perspective, our transnational Art Identity made up of multiple arts and culture, from multiple corners of the world fusing cosmopolitanism and multiculturalism.

Knowledge is power

Education is not a neutral body as it is conducted by “institutions run by government” and “[...] therefore, in the domain of the political” (Appiah: 2005: p138) And yet we should look to education, to aid in re-balancing cultural power, and render the invisible, visible.

Many perspectives and narratives in history or art history, have been overlooked in school curriculums or education. Reading lists and teachings should include more diverse writers, and public spaces embrace a variety of arts from different cultures. Each discipline has many spheres of influence that flow in multidirectional ways. As examples of that, we can look to art history with the significance African Art had for Pablo Picasso or Japanese prints for Toulouse Lautrec.

Looking forward

Where do we go from here? “we are all being ‘globalised’ – and being ‘globalised’ means much the same to all who ‘globalised’ are” (Bauman, 1998, p. 1; Saleh, 2018)

Being globalized does not (fully) imply that power is unidirectional. Multiple spheres of power, perspectives and influences still flow (– even if within the sphere of competition on globalisation).

With new technologies, virtual communities, financial systems, digitalisation of the arts escalating into the realm at such speed, we are constantly having to adjust, evolve, grow, change.

How best can we exchange cultural attributes in our personal and professional lives, becoming cultural diplomats to each other in respect and understanding, may lie in some of the points highlighted in this piece to consider, including at the forefront a sense of humanity. It is a discussion that exceeds these pages, shared in the hope to continue the conversation – whether in person or in the virtual world, as being a cultural diplomat, encompasses being a digital diplomat.



Nour Saleh

Founder of Art Breath, Artist, Writer, Moderator; London, United Kingdom

- Highlighting, Reporting, Developing links between the arts and politics
- Interviews, Articles,
- Content, development and moderator of events Art Breath X SOAS
- Event Art Breath X Middle East Center Oxford University on art, culture, politics.
- Art workshops

Roundtable at TAD’20





2017 Foundation of the moving.lab



2017 Panel session



2017 Theoretical workshop





2017 Theoretical workshop



2017 Theoretical workshop



2017 Roundtable discussion



2017 Workshop



2011 Art workshop at Galerie Clairefontaine



2014 United Instruments of Lucilin in action



The TAD 2017: Diverse Engagements in Diversity about Diversity

Going to a conference on cultural diplomacy is one thing, but experiencing the TAD, focusing on cultural diplomacy, was indeed quite another. I realized this straight away on arriving when I was faced with a range of people, wide themes of papers, diversity of formats, modalities, multi-media and indeed very exotic foods, smells, colors and music. The TAD was not only an academic exploration of how culture and arts can offer avenues for advancing diplomacy and diversity understanding, but it was also an experience of diversity on all levels.

And this is what makes the TAD entirely different: it's not talking about cultural diplomacy, but it is about experiencing cultural diplomacy! Experiencing the TAD is about engaging all the senses and modalities, being roused to speak, listen, dance, move, meditate, eat and taste, and engaged the mind, the emotions, the imagination and creativity indeed thus make sense of these multiple experiences into a cohesive experience which fundamentally shifts our understanding: from cerebral to the profound.

On reflecting on why I was so moved by the experience at the TAD I was reminded of Burgstahler's Universal Design for Learning. Sheryl Burgstahler (2007) developed the Universal Design in Education as a model to help us think about, design and ultimately assess progress in learning using a model that profoundly recognizes diversity: diversity of learning styles, diversity of modalities, diversity of engagement and reflection. There are some seven criteria which inform universal design and the key aspect is that the experience needs to be equitable, meaning that it needs to be designed for people with diversity abilities. And indeed the TAD was designed in exactly such a way by recognizing the diverse choices and abilities of all participants, be this through dance and movement, meditation and music, word and thought, light and image, or taste and touch.

The Universal Design for Learning in Education is a model that is underpinned by three principles.

1. The learning experience needs to offer multiple means of representation, meaning that the learnt material needs to be offered in a range of modalities, this includes the visual, the auditory, the cerebral and the senses, and various other avenues of offering material in such a way that people with a diverse range of engagement preferences are enabled and enticed to engage via a range of different avenues. This might also be in flexible and fluid offerings, like we saw at the TAD: at times the material is offered in

audible ways, when for instance Dennis Roberts offered a moving piece on the piano and used this medium to shift the participants to reflect on their experience. Or when meditation is facilitated by Lama Jigmé Namgyal which shifted the participants to consider their state of personal connection to their contexts. These multiple 'avenues for comprehension' (Center for Applied Special Technology [CAST], 2011) offer a much deeper and more profound way of reaching participants and enable a more profound way of shifting attitudes, beliefs and ways of being.

2. The second key principle of the Universal Design for Learning to advance diverse ways of engaging is about 'providing multiple means of action and expression' (CAST, 2011) which is exemplified in the TAD's key themes, particularly the one of 2017 which states that TAD aims to 'create human bonds through cultural diplomacy by engaging the arts'. The TAD organizing committee, under the leadership of the Chair François Carbon had designed the TAD in exactly this way: multiple expressions were invited, in multiple media, multiple modalities – dance, display, movement and music, song and instruments. These multiple means of expression promoted a diverse expression of diversity!
3. The third principle of Burgstahler's Universal Design for Learning in Education is about providing multiple means of engagement which is about, among other aspects, relevance, value and authenticity, fostering collaboration and community of participants. Again, perhaps by design or by serendipity, the TAD 2017, for me, achieved this by enabling an authentic experience which created community.

Overall, the scaffolded and textured design of the conference, the multiple layers of offering and diverse engagement reflected the cultural

diversity that was the key theme. Diversity was thus not only the focus, but also the way in which this theme was explored.

Indeed, so too were the participants: looking beyond race, gender and age, the participants represented a wide range of layers of society, including state and public organizations, NGOs and universities, private and public, media and the arts, academics and students.

The papers and sessions of the conference offered a range of discussions and themes on how the complexity and entirety of the human experience can be engaged to advance our harmony across differing cultures.

A few papers stood out for me:

1. Venu Dhupa, Visiting Professor from University of Nottingham, Trent, UK, invited participants to share their personal understanding of diversity, while she offered a discussion on her findings of EU and USA perceptions of diversity – indeed grappling with tolerating or celebrating diversity.’ as her title promised. It raised interesting questions of how to think about diversity in the European context, where race is less pronounced in the diversity taxonomy.
2. Christel Balthes-Löhr, Associate Professor Education, Gender, Identities, Performance and Migration of the University Luxembourg, brought debates on gender to the range of themes at the TAD. She proposes that we move beyond a binary consideration of gender towards a fluid conceptualization and while her proposition was academic, she brought the topic right up close by inviting participants to debate and discuss their own perceptions. For me, it was profound because it is touching on many other topics where understanding should move beyond the binary and categorical towards the fluid. She brought a powerful argument that reaches beyond gender and also applies

to race, age, ability and so on. We move constantly between states of being mature and yet childlike, between ego, id and superego dominance, between different states of being-more-or-less-able, and different degrees of privilege and power, depending on context, and so on. Her paper moved the diplomacy debate to the personal – inviting participants to shift their own identities. I found her presentation of her ideas extremely thought provoking and enjoyed how she moved discussions of personal and cultural pluralism beyond our usual boundaries.

3. Kerstin Heuwinkel from the University of Applied Sciences, in Saarbrücken, Germany, offered an exploration of the role of tourism and sports in advancing cultural diplomacy. She had done a lot of work with shaping exchange avenues between South African and Germany universities on how sport can open up yet another avenue of engagement to advance personal diversity horizons.
4. The TAD is characterized by colorful evenings, full of culinary experiences, music and dance. So too was our dinner at Neumünster Abbey which I thoroughly enjoyed at the side of Prof Bill Chambers of Hope Liverpool, UK and the TAD chair François Carbon of Luxembourg. Having just met both, the TAD indeed offered opportunity for community building and last relationships!

My paper that I presented in a fairly traditional format of describing context, then presenting my research and offering interpretations and inviting discussions. I dealt with our struggle in South Africa to deal with and come to terms with diversity and pluralism. I entitled my presentation “Lessons from the South: Integration – assimilation – accommodation: Recognising difference and minimising otherness – Higher Education response to diversity in South Africa”. My paper dealt with engagement across culture, diversity and dif-

ference as one of the challenges facing South African Universities. Like many Higher Education Institutions across the globe student populations are increasingly heterogeneous across race and ethnicity, gender and sexual orientation, age and abilities, rural and urban backgrounds, social and cultural capital, and socio-economic status. South Africa, as well as most of Southern Africa and many of the BRICS Higher Education Institutions, have experienced an unprecedented influx of diversity and this presents immense opportunities for development and advancement. Universities embrace this emerging cultural diversity as vehicle for personal-social-academic development of its graduates, to accelerate innovation and excellence and to advance national and regional development goals.

My paper presented the findings of a cross-sectional quantitative study done with 890 students at a research-led university in South Africa which examined the range of engagements stratified according to various indicators of diversity. The research findings were the point of departure to explore how difference can be recognised to advance integration and – at the same time – how otherness can be minimised in order to reduce alienation.

The Social Justice Framework with special focus on Fraser’s Participatory Parity (Bozalek, Hölscher & Zembylas, 2020) and Burgstahler’s Universal Designs (Burgstahler, 2007) provide the lens through which the data was interpreted and discussed. The presentation concluded with offering lessons from the South on approaches to employ ‘cultural diplomacy’ as defined by the Transatlantic Dialogue in transforming societies.

The highlight of my session for me was the participation of the audience who contributed with questions and discussions, so much so, that I used this experience to publish this research.



Dr. Birgit Schreiber, Ph.D.
Africa Centre Freiburg
University; Germany

Paper presented at the
TAD 2017:
‘Recognizing difference
and minimizing other-
ness – Higher Education
response to diversity in
South Africa’

T

My Happy Place

The Transatlantic Dialogue is truly my happy place -
The people, the topics, the energy - all in one space.

Planning for years and months and days - down to the last detailed plan -
Then seeing all of the work come together mostly thanks to one man.

This conference is testament to the dreams and beliefs of François Carbon -
He has inspired us, connected us and given us all so much for so long.

2008, 2011, 2014 and 2017, but for COVID-19, TAD 2020 would have been grand -
Education, culture, sharing, learning and enjoying were all equal parts of the plan.

To find people who care about and understand the world in such a unique way -
Is a magical, fantastic experience I wish we could have each and every day

The TAD brings people and cultures together from all over the planet -
With talents, ideas and experiences that really run the gamut.

Students work with practitioners and retirees work with professors -
All have the same goals, learning, exploring and sharing successes.

The academic portion is only the tip of the iceberg at the conference -
Meditation, dance, music, meals and concerts create a confluence.

The atmosphere is always full of positive energy, enthusiasm and new collaborations -
So many people working and coming together - connected yet from all different nations.

We have already gained so much from the first four gatherings -
I can only imagine that the future editions will offer amazing things.

The Transatlantic Dialogue is truly my happy place -
The people, the topics, the energy - all in one space.



Dr. Stephanie Shaheen

Professor at Miami University Luxembourg and Public Affairs Assistant at the U.S. Embassy Luxembourg; Luxembourg, Luxembourg

For the past 15 years I have both taught 3 courses on intercultural relations and European Cities at Miami University in Luxembourg and worked in Public Affairs as a culture and education specialist at the Embassy.

Participation in each TAD since its inception. Worked on the organizing committees, presented at the conferences, organized various Embassy support for cultural components and financing of various parts of the conference and gifts for speakers as well as preparing Embassy guest speakers for their remarks at the conferences.



BARTŁOMIEJ STRUZIK & RICHARD SHUSTERMAN

Body - Public Space - Non-verbal Communication

The *Transatlantic Dialogue* Conference (TAD) opens unique space for discussion and interaction between what might appear distant areas of culture. The two voices of Professor Richard Shusterman (Florida Atlantic University) and sculptor Professor Bartłomiej Struzik (Academy of Fine Arts in Krakow) outlined fields of research and artistic exploration where the authors disclose the perspective of a pragmatic philosopher and the viewpoint of a sculpture

artist. *Body – Public Space – Non-verbal Communication* was the title of the discussion we planned to stage as part of the 5th. Edition of *Transatlantic Dialogue* in 2020. This brief text, while hardly able to replace the thrill of personal meetings, interactions and emotions that come with live debate, are an invitation to look for individual reflections on body consciousness and the role of the body in the space of social interactions.

Bartłomiej Struzik⁽¹⁾

“My experience in sculpture is that it is an incredibly dynamic and moving thing. There is something very immediate about reading material” (Cragg, 2017, para. 1).

I am a sculptor. While my academic and creative experience of architectural-sculptural⁽²⁾ design covers a wide range of interdisciplinary activities that merge sculpture, architecture, urban and space design, I am going to focus on how significant traditional sculpture is in forging man’s emotional and intellectual links with the surrounding and on its role in teaching and professional work in the field of architectural-sculptural design.

In sculpture, the creative process is substantially inseparable from the sculptural material. Also, in contrast to painting, printmaking, photography or video art, where in most cases the artist works on a flat, two-dimensional image, the sculptor constantly interacts with a spatial-and-temporal, three-dimensional structure which triggers an enhanced range of carnal, deeply sensual experiences.

Physical, direct, conscious but at the same subconscious and intuitive acts of touching the sculptural material, recognizing its nature, inner dynamics and tensions, are the key aspect of the creative process. Apart from unchallengeable, fundamental semantic and emotional values and its intellectual attractiveness, the bodily nature of the experience in sculpture adds to the complexity of the process.

There is one more aspect of the sculptural creative process that I would like to draw attention to. Whether it is by modelling forms in a workable material like soft clay or by carving wood or chipping off hardest stone, the artist’s body gets engaged profoundly and immediately: through continuing muscle flexions and relaxations, the smell of wood, unmistakable sound of metal chisel on stone, the vibrations transferring to the maker’s skeleton, or his ceaseless and constant circulation around the object, and the rhythm of drawing close to and away from it

(detail versus whole). On the one hand, the creative process in sculpture is marked by the dynamics of action, and on the other hand the material’s charming ‘resistance’, slowing-down qualities give pause for intellectual reflection and emotional reaction over extended periods of time.

The nature of sculptural experience gives a strong understanding on how powerful our presence and motion in the physical, emotional and spiritual space is related to the various aspects of the multi-sensory cognitive process. Sculpting reveals directly the deep ties between the maker and the reality around, and highlights the many dimensions of that relationship. Having its source in the oldest forms of human activity in visual arts, this type of sculptural experience is particularly pertinent today, both in the teaching process and the architectural-sculptural designer’s professional workshop. From the perspective of the human condition, it is a necessary counterbalance for hasty generalizations and superficial experiences in which a man’s existential union with the world around seems far too arbitrary.



TRANSITUS, Oranżeria Gallery, 2016, Centrum Rzeźby Polskiej in Orońsko; Photo: Jan Gaworski

Richard Shusterman

What is somaesthetics and why should it appear as an important perspective in our understanding of ourselves and our diverse interactions with the world today? As a new interdisciplinary field whose roots are in philosophical theory, somaesthetics offers an integrative conceptual framework and a menu of methodologies not only for better understanding our somatic experience, but also for improving the quality of our bodily perception, performance, and presentation. Our experience of ourselves and our world is always embodied and involves somatic responses and feelings that are typically unnoticed though they are unavoidable and indispensable for our proficient functioning. We need a proper feel for our tools in order to use them effectively; and this includes the use of one's own body in using tools. For the body is our essential tool of tools, the necessary medium of our being, perception, action and self-presentation in the world.

Though somaesthetics is grounded in philosophical theory, it is not a narrowly abstract discipline that advocates pure theory over practice and concrete applications. Nor does it hide behind abstruse technical jargon. It emerges from American pragmatist philosophy that insists on the primacy of practice even in the constructing and testing of theories and that equally insists on clear language, empirical evidence, and practical results.

Somaesthetics, as I define it, is an interdisciplinary research project devoted to the critical study and meliorative cultivation of the experience and use of the living body (or soma) as a site of sensory appreciation (aesthesia) and creative self-stylization. An ameliorative discipline of both theory and practice, somaesthetics seeks to enrich not only our discursive knowledge of the body but also our lived, somatic experience and

performance. It aims to improve the meaning, understanding, efficacy, and beauty of our movements and of the environments to which our actions contribute and from which they also derive their energy and significance. To pursue these aims, somaesthetics is concerned with a wide diversity of knowledge forms, discourses, social practices and institutions, cultural traditions and values, and bodily disciplines that structure (or could improve) such somatic understanding and cultivation, and it is therefore an interdisciplinary project, in which theory and practice are closely connected and reciprocally nourish each other. It is not limited to one theoretical field, rather it aims to provide an overarching theoretical structure and a set of basic and versatile conceptual tools to enable more fruitful interaction and integration of the very diverse forms of somatic knowledge currently being practiced and pursued.

Somaesthetics as an Interdisciplinary Field

The research project of somaesthetics delineated above began to emerge in the mid-1990s from two principal themes in my research: pragmatist aesthetics and philosophy as an embodied art of living. While originally rooted in my philosophical research, somaesthetics is not a single theory or method advanced by a particular philosopher but an open field for collaborative, interdisciplinary, and transcultural inquiry. Its applications already extend beyond philosophy to a broad array of topics ranging from the arts, product design, and politics to fashion, health, sports, martial arts, and the use of hallucinogenic drugs in education. Somaesthetics most notable developments thus far can be grouped into three general areas: arts, politics, and design.

Though dance may be the most paradigmatic of somatic arts, somaesthetics has been equally applied to theatre and even more extensively deployed for understanding music and music education. In visual arts, somaesthetics has been used to explain not only how artists use their bodies in making artworks but also how observers deploy themselves so-

matically to perceive such works. Many works of visual arts (whether paintings, sculptures, photographs, or installations) consciously presuppose and play with the viewers' somatic standpoint, so that the soma can be powerfully thematized in a work without a body being visually represented in it. The body (with its multiple senses and movement through space) likewise plays a formative role in architectural design and experience. Performance art presents a distinctive case in which the body is not only a tool of creation and means of perception but also the expressive medium and visual end-product or art object.

Somaesthetics has begun to have an impact not only on the analysis of visual art, but also on its practice. One prominent example is its use as a generative theoretical background for Peng Feng's curatorial project entitled *Pervasion* for the Chinese Pavilion of the 2011 Venice Biennale (Feng 2015). Somaesthetics has also been used as a creative framework for a series of photographic and cinematic works that the Parisian artist Yann Toma has realized in close collaboration with me (Shusterman & Toma, 2016).

Among political applications of somaesthetics, issues of feminism and gender have been central. Since race, like gender, is perceived through somatic appearance, racism provides another political issue in which somaesthetic strategies have been proposed both as explanations and as therapeutic remedies (Shusterman & Toma, 2016).

For me, the most surprising extension of somaesthetics had been in the arena of high-tech design, particularly with new information technologies. I did not expect this because the somaesthetic project was initially inspired by ancient ideas of the embodied philosophical life and by traditional Asian somatic practices such as yoga and *zazen* or contemporary Western counterparts (such as Alexander Technique or Feldenkrais Method).

Although my work addressed the new media's challenge to embodiment, I did so mainly by arguing two major points: First, no technological invention of virtual reality will negate the body's centrality as focus of affective, perceptual experience through which we experience and engage the world, including the world of cyberspace. Second, that cultivating better skills of body consciousness can provide us with enhanced powers of concentration to help us overcome problems of distraction and stress caused by the new media's superabundance of information and stimulation.

Structure of Somaesthetics

Somaesthetics, as I conceive it, consists of three branches that overlap to some extent: *analytic somaesthetics*, *pragmatic somaesthetics*, and *practical somaesthetics*.

The first, *analytic somaesthetics*, is an essentially descriptive and theoretical enterprise devoted to explaining the nature of our bodily perceptions and practices and their function in our knowledge and construction of the world. Besides the traditional philosophical topics that relate to the mind-body issue and the role of somatic factors in consciousness and action, analytic somaesthetics also includes the sort of genealogical, sociological, and cultural analyses of embodiment. Such studies show how the body is both shaped by power and employed as an instrument to maintain it – how bodily norms of health, skill, and beauty, and even our categories of sex and gender, are constructed to reflect and sustain social forces.

In contrast to analytic somaesthetics, *pragmatic somaesthetics* has a distinctly normative, often prescriptive, character because it involves proposing specific methods of somatic improvement or engaging in their comparison, explanation, and critique. Since the viability of any proposed method will depend on certain facts about the body (whether ontological, physiological, or social), this pragmatic dimension presupposes the analytic dimension. However, it transcends analysis not only by evaluating the facts

analysis describes but also by proposing methods to improve certain facts by remaking the body and the enviroing social habits and frameworks that shape it. A vast and complex array of pragmatic disciplines has been designed to improve our experience and use of our bodies: various diets, forms of grooming and decoration, martial and erotic arts, yoga, massage, aerobics, bodybuilding, calisthenics, and modern psychosomatic disciplines such as the Alexander Technique and the Feldenkrais Method.

These different methodologies of practices can be classified in different ways. We can distinguish between practices that are holistic or more atomistic, between practices that are self-directed or other-directed (however this distinction cannot be rigidly exclusive since many practices are both). Somatic disciplines can further be classified as to whether their major orientation is toward external appearance or inner experience. *Representational somaesthetics* (e.g. cosmetics) is concerned more with the body's surface forms, while experiential *somaesthetics* (e.g. yoga) aims more at making the quality of our somatic experience more satisfying and acutely perceptive (many somatic disciplines involve both dimensions because inner experience and outer appearance are often related). The third category of pragmatic somaesthetic that focus primarily on building strength, health, or skill (e.g. athletics or martial arts) could be called *performative somaesthetics*.

Besides analytic and pragmatic branches of somaesthetics, there is a further branch, which I construe in more robust terms than the writing and reading of body-related texts – *practical somaesthetics* – which involves actually engaging in programs of disciplined, reflective, corporeal practice aimed at somatic self-improvement (whether representational, experiential, or performative). This dimen-

sion of not just saying but of physically doing seems sadly neglected by contemporary accounts of the body in philosophy and other humanities disciplines, though it has often been crucial to the idea of the philosophical life, and it is essential to the idea of somaesthetics as integrating both theory and practice.

Future Directions

Rooted in ancient philosophical ideas and body disciplines that have been reconceptualized though contemporary pragmatism, somaesthetics is firmly grounded in philosophy, history, and theory, but its future directions, I hope, will be increasingly interdisciplinary and practical. It is a vast and extremely diverse research project that can welcome a wide variety of researchers. A more rewarding future is for interdisciplinary teams to work together on somaesthetic questions in which experts in somaesthetic theory, disciplines of body consciousness, and other fields would dialogue and experiment together.

Literature

- (01) This text is inspired by my sculptural cycle TRANSITUS exhibited in the Center of Polish Sculpture in Orońsko and exploring the question of multi-sensory and emotional perception of sculptural space through dynamic processes. The floor of the sculptural object is covered with creaky charcoal while the surface of inner walls was evenly burnt in the creative process. Furthermore, the object works like an acoustic box or sound amplifier for every step taken inside of it.
- (02) Architectural-Sculptural Design is the name of a Department at the Academy of Fine Arts in Krakow, of which the author is the head. This field of creative exploration combines experiences of sculpture, architecture, landscape design and space art.
- (03) From the outset, somaesthetics has had an international career. I first introduced it in German (Shusterman, 1996), using the term "Somästhetik" to designate this project, before its initial English presentation in 1997 (Shusterman, 1997), and then the first detailed articulation of its structure in 1999 (Shusterman, 1999 & 2000a,). *Performing Life* (Shusterman, 2000b) represents a further stage in the development of somaesthetics in which its connection

with the new media is discussed and different methodologies for heightening body consciousness are analysed, while *Body Consciousness* (Shusterman, 2008) constitutes my most comprehensive treatment of somaesthetics, though it focuses primarily on the experiential dimension of the somaesthetic field.



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An artist first of all! Responsible for international cooperation, full member of Senate, head of Strategic Planning Commission. Director General of Open Eyes Art Festival.

A graduate of Cultural Diplomacy at Collegium Civitas in Warsaw. Dialogue enthusiast, participant of TAD Conferences in 2014 and 2017. A member of the TAD 5th Edition Steering Committee. Moderator of roundtable discussion *Body - Public Space - Non-verbal Communication* (planned)

Photo: Edyta Dufaj



Richard Shusterman
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Besides my chair as Eminent Scholar I direct the Center for Body, Mind, and Culture at Florida Atlantic University.

TAD 2020: a roundtable guest speaker *Body - Public Space - Non-verbal Communication*.



MIKI SUGIMURA

People-to-People Connectivity Through International Higher Education

The COVID-19 pandemic has severely slowed people's movements, and we are all facing a wall we have never experienced before. However, it is at such times that I strongly believe in the importance of academic exchange in international higher education that conveys people's thoughts and culture. Education and research exchanges transmit knowledge and technology, mutually recognize diversity, and share values. The memories, mutual trust, and empathy created will remain in people's hearts in the future.

The 4th Transatlantic Dialogue held at the University of Luxembourg in 2017 was also an opportunity for such a valuable cultural dialogue for myself. I participated in this dialogue because Sophia University, a private Jesuit university, had an exchange agreement with the University of Luxembourg. Both universities have regular student exchanges and a short-term faculty exchange system, enabling active two-way exchanges between students and faculty members. There is also a special background to this exchange. Cardinal Jean-Claude Hollerich SJ, the Archbishop of Luxembourg, taught at Sophia University for more than 20 years and has supported our friendship (Sophia University, 2018).

Unexpectedly, wonderful encounters waited for me at the TAD, as the main topic of dialogue, “Creating Human Bonds through Cultural Diplomacy,” expressed. The first was an encounter with a university professor from the United States who had participated in the summer session in Asian studies organized at Sophia University at the end of 1960s. This Sophia University summer session has been conducted since 1961, and more than 10,000 students had joined (Sophia University, 2017). At the TAD, the teacher found me with the name tag “Sophia University” and talked about her memory of the summer session. I knew that the university had a long history of summer sessions. Still, I never thought I would meet such a participant of nearly 50 years ago in Luxembourg instead of in the United States or Japan. To my great surprise and delight, the teacher said that the experience had opened her eyes to the significance of cross-cultural communication. The summer session at Sophia led her to later become a researcher in cross-cultural communication.

The second encounter was a reunion with a Portuguese professor who was also visiting the University of Luxembourg at the same time. Prior to that, the teacher visited

Sophia University to discuss our exchange between our institutions. At that time, she invited me to her university in Porto. I met her again at the International Association of Universities Conference at Chulalongkorn University in Bangkok, Thailand. There, the teacher told me again that she would like to see me next time in Porto. However, I did not have an opportunity to visit Porto after that, and I could not fulfill my promise. The third time I met her was at the University of Luxembourg. I do not know how to express the surprise when I met her again in Luxembourg. At the same time, I strongly felt that international exchange sometimes has the function of connecting people who normally live in remote areas of the world and providing them with the opportunity to learn together.

In addition to these wonderful encounters that connect the past and present, meeting many students, including international students, and faculty members was also a precious opportunity at the TAD. Luxembourg is known around the world for its high ratio of international students in tertiary education. In 2018, nearly 50% of higher education students were from other countries. Particularly, 78% of master program students and 86% of doctoral program students in higher education institutions in Luxembourg are incoming from other countries (Organisation for Economic Cooperation and Development, 2020). Various students gather across national borders to share global issues for sustainable development. They enthusiastically discuss their solutions and tackle the theme of creating a new culture from various perspectives. I also strongly felt the importance of creating knowledge by people with various backgrounds and passing it on to the next generation.

I believe that the importance of these encounters, created from the TAD, is strongly linked to exploring various possibilities in international higher education. International education itself is based on the idea of internationalism similar to its ideological background. It seeks to realize world peace

and mutual prosperity based on mutual cooperation on the premise of the existence of independent sovereign states. From this standpoint, we are trying to develop educational practices and cultural exchanges. The focus is on cooperating and collaborating with other countries while considering each country's educational policies and national interests. The internationalization of education is often discussed within the framework of national sovereignty. Education is part of each country's national policy and for national integration and economic development through human resource development.

However, through the encounters at the TAD, I felt that the actors who are responsible for educational and cultural exchanges are not necessarily representatives of groups or organizations. They often participate in educational and cultural activities because of making judgments and actions based on their own thoughts and intentions, even if they belong to various organizations such as companies, universities, and social organizations. In other words, the participation of people as individuals spins new knowledge creation and culture. A network will be formed in which people's connections will create new educational and cultural activities.

This movement of people offers new possibilities today as the educational network advances. In Asia, the higher education zone follows the European higher education zone model. There are several networks: University Mobility in Asia and the Pacific from 1991; ASEAN University Network from 1995; ASEAN International Mobility for Students from 2009; Collective Action for Mobility Program of University Students in Asia by Japanese, Chinese, and South Korean governments from 2010; and South Asian University by the South Asian Association for Regional Cooper-

ation from 2010. Today, these networks form a multi-layered structure of higher education in Asia. In February 2018, UNESCO's Asia-Pacific Regional Convention on the Recognition of Qualifications in Higher Education (Tokyo Convention) came into effect. Networking of higher education is part of internationalization. Considering that networking is formed by cross-border international cooperation, it depends on regional organizations and national policy frameworks (Sugimura, 2012, 2017). However, looking at the trends in international education today, we notice two axes: the national framework and the individual framework. Various activities are created by combining the ideas and strategies of each actor. The movement of international students is the most typical example. The interpretation of international education is extensive between government-sponsored international students dispatched by the government on the basis of policies and those privately sponsored international students studying abroad of their own free will. The formation of higher education zones has been supported by peoples' educational needs as well as each government's policy.

These multilateral relations in international higher education create many possibilities today. One of their roles is solving the problem of inclusion in education. This topic was discussed by Prof. Dr. Justin Powell of the University of Luxembourg in his presentation, which was presented in the same parallel session as mine. The concept of inclusion itself is understood as advancing measures without leaving behind various diversities and marginalized people, outlined in the Sustainable Development Goals. The 4th Goal focusing on equitable and inclusive education is likewise emphasized in higher education. Specifically, the issue is respecting diversity and delivering high-quality education to people by building an ecosystem for higher education, thereby contributing to people's well-being. There are many difficult situations in which such progress in higher education can be realized

by only one country. In that case, cooperation by multi-stakeholders is crucial. The framework of international cooperation should be formed on the basis of a common framework promoting exchange with mutual trust.

Another result of international cooperation is the possibility of seeing the problem of equity by comparing the culture, social system, and semantic systems of other countries and regions. Such problem cannot be avoided when considering inclusion from a broader perspective. Traditionally, in education, equality, that is, equal opportunity, has been emphasized when considering inclusion.

I believe that the importance of these encounters, created from TAD₄, is strongly linked to exploring various possibilities in international higher education. International education itself is based on the idea of internationalism similar to its ideological background. It seeks to realize world peace and mutual prosperity based on mutual cooperation on the premise of the existence of independent sovereign states.

However, the challenge today is the issues of equity as well as equality. The results are not guaranteed because of the requirements of individual people and the environment in which they are placed. It is the role of education that fosters innovative and critical thinking to develop this perspective. When constructing such education, specific value standards, ideas, and skills based on multifaceted and compound-eye thinking are promoted. In that case, it is necessary to build knowledge in an environment where diverse cultures coexist, rather than education conducted in a specific closed semantic system. International cooperation in education promotes “individual learning and growth” as opposed to “human resources development” pursued by conventional education. The latter is indispensable for the realization of “human security.” As mentioned at the beginning of this article, people-to-people connectivity, created by mysterious relationships in international exchange from various countries, is indeed a fruit of such “individual learning.” Such innovative learning has the potential to be realized in the field of international higher education at present.

Today’s turmoil seems to have stopped the potential of such international education. To be sure, the situation is not so simple that it cannot be resolved immediately. However, virtual exchange and learning, which are being developed suddenly instead of the physical movement of people, and Collaborative Online International Learning, seem to foster new possibilities of realizing inclusion and equity in higher education. By devising a program, knowledge and skills are transmitted, and opinions are exchanged. Moreover, learning that transcends time and space is developed. Virtual learning may not be suitable for programs that involve actual activities, such as practical skills and experiments and it goes without saying that face-to-face lessons are important. However, this non-traditional and innovative virtual learning had given students new learning opportunities, even when the

international exchange was already economically and physically challenging before the COVID-19 pandemic arose.

The physical movement of the traditional internationalization of higher education has been interrupted. However, various ideas have been made to keep people learning even under such circumstances. It is important to realize the inclusion that should be achieved through academic exchange and educational and cultural exchange; to develop leaders of an equitable, sustainable society with multifaceted perspectives; and to acquire critical thinking. In that sense, it is more important to consider the COVID-19 pandemic an opportunity to explore the possibility of innovative, new higher education in a future-oriented manner rather than an obstacle. I believe that it can be achieved by academic exchanges that connect people's thoughts and culture through international higher education.

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Professor of comparative and international education, and Vice President for Global Academic Affairs since 2014 at Sophia University. Member of the Japanese National Commission for UNESCO since 2016, and Executive Committee member of the World Council of Comparative Education Societies as the President of Japan Comparative Education Society since 2017.

I participated in the 2017 TAD as a presenter from Sophia University. The Presentation topic was "International Higher Education Policy as a Cultural Diplomacy in Asia" at a Parallel Session on May 25, 2017 and had a discussion the role of higher education with Prof. Dr. Justin Powell, at University of Luxembourg.





ROLF TARRACH

Academia, *Cis* vs. *Trans-* Atlantic

I have chosen to share my thoughts about how higher education systems compare on this and the other side of the Atlantic, especially since in many of the Trans-Atlantic Dialogue (TAD) sessions some of these issues formed the backdrop for the presentations and discussions. The basis of these thoughts stems from my well over twoscore years of experience in the world of research and academia, mostly in Europe, but punctuated with more than half a dozen academic stays on the North American side of our common Ocean.

My participation in, I think, all TAD events in Luxembourg has of course also taught me something.⁽¹⁾ While admittedly

a biased reflection, my thoughts may well contribute to a future comparative study, grounded in available research, perhaps in the framework a future TAD.

Just a note: As I articulate some of my own opinions, at times not reflecting mainstream views, I will use America as a synonym for mainly the United States of America and marginally for Canada⁽²⁾ and implicitly include Colleges when I write Universities. I will also signal my evaluations of the 12 themes below with these symbols: A+, A, O, E, E+, the first two indicating America's superiority, while the last two indicating that Europe prevails. The 'O' indicates that neither system wins hands down.

It is always difficult to compare America and Europe, because America is in fact one country (or two, with Canada) with two major languages, and Europe comprises 50 very diverse countries with about as many languages, and not all of them even Indo-European. Moreover, America has a short and ostensibly peaceful history, relatively speaking, while Europe has a long, richly diverse, and very violent history. Nonetheless, there are bases for comparison. Neither should it be forgotten that the American system of higher education European origins, with American Universities first being established in the 17th century, at which time European Universities, initially established in the 11th century, had acquired almost 600 years of experience.

Given the kinds of differences between America and Europe and their systems of higher education, a much longer contribution than mine would be necessary. In lieu of that, I offer observations and some unavoidable generalizations. Thus, in writing about European Universities, I draw upon a kind of average, which contrasts with my thoughts about American Universities, which although not universally uniform, do not show the diversity found in European Universities. So, *caveat lector*, I will simply proceed with my views, hoping that they may be of some interest to some of you. I have organized these into 12 briefly reviewed subjects. While, of course, there are more subjects to compare the two

systems, most of the ones not included do not have easily recognized, distinct “American” or “European” characteristics, as exemplified by the now nearly global practices of Ph.D. training or of Business schools.

1. From secondary to tertiary education

America has 2-year colleges, which are not known in Europe and which do not constitute a separate learning track, like European apprenticeships (e.g., *duale Berufsausbildung*). This may very well reflect a poorer secondary school system, so that for some Americans, tertiary education, as envisioned in the 2-year colleges, is intended just to adequately complement the insufficient secondary one.

Regardless, the average cultural level of Americans seems to be lower than that of Europeans. The belief by apparently more than 40% of Americans that the Earth is 6000 years old clearly shows a very serious lack of *Bildung*,⁽³⁾ of knowledge, never mind understanding. This is not to say that education is a vaccine against nonsense, as Steven Weinberg reflects, “you have to be very learned to be that wrong.” But as a consequence, this lack of an adequate educational level leads to less critical consumerism, which, however, seems to be good for the economy, where usually America beats Europe.

My proud score: E+

2. Proactive students

Students are more inquiring and proactive in America than in parts of Europe, where their behavior is usually more passive and the teaching is more *ex cathedra*. This lack of questioning the teacher is strongly detrimental to learning and to creating a professional outlook, resulting in young Europeans needing a longer period of time to start becoming assertive. Concomitantly, at times, European teachers could use sharp criticism from students, as it could lead to their improvement as well.

Teaching is toothless without dialogue and discussion: A

3. Student debt

American graduates have a collective debt caused by their higher education studies of well beyond €1 trillion, mainly due to the level of tuition fees, which are much higher than in Europe. This is a heavy burden, which makes many lives too tough for far too long. Making matters worse, the loan and scholarship programs are not fair enough to make the burden significantly lighter. In Europe, most of higher education costs are covered by taxpayers. In many of Europe’s countries, the practice is also not fair, as too many taxpayers from humbler circumstances in effect pay for the studies of rich kids as well. Moreover, there is something psychologically beneficial in contributing by oneself to the privilege of studying at a good University. I remember the CEO of one of the largest European banks saying that he could have paid easily the full cost of the studies of his kids and more, but it is being paid by people who earn much, much less than he does.

Nonetheless, the burden on the student is far less in Europe, and overall Europe does better: E

4. Top Universities

In all professionally conducted rankings,⁽⁴⁾ American Universities occupy almost all of the 20 top slots, with only Oxford and Cambridge, and sometimes ETH Zürich, among them. America wins with flying colors; it has the most attractive Universities worldwide. This does not make them perfect. Even in the top institutions, one can buy a degree for one’s child; children of alumni (known as legacy applicants) and of donators who significantly contribute to endowments do not have to meet typical standards. But the justification for this unorthodoxy can be quite compelling.

To be noted as well: that the top institutions are in English-speaking countries hints at a language-driven disadvantage for non-English language institutions. This

cannot be doubted, but the effect remains unquantified. Is it a minor or an essential factor?

Based on results, not on causes: A+

5. Research concentration vs. spread

America has between 100 and 150 of what are called research-intensive Universities, while in Europe, all Universities are supposed to be somewhat active in research. Of course, the much higher concentration in America leads to better Universities at the top, as we have seen in the previous point, but if we were to compare the bottom 1000 Universities on both sides, probably Europe would come out ahead. Inequality is higher in America, as it is the case in many other areas.

One can argue about what model is better, but I prefer the European one: E

6. Flexibility, Governance, and Autonomy. Regulations

As American Universities enjoy greater autonomy and more effective governance, they are more flexible and thus more able to react quickly to changing circumstances or to short-lived opportunities. They thus echo Keynes's dictum, "When the data change, I change my mind." In Europe, governance is usually more participative, often called by its defenders "democratic," and thus suffers under greater inertia. My personal view is that participation should increase as a consequence of an increase in the standing of the institution.

In addition, American undergraduate degrees more often offer a major and a minor, thus giving students a broader choice in their later studies. Similarly less constrictive: although in flux nowadays, you can still be a professor in less highly ranked American Universities without holding a Ph.D., which is impossible in most European countries. It is worth reminding Europeans that there are several Nobel Awardees in Physics, who did not obtain a Ph.D. degree. Europe, as in most areas of legislation, loves to regulate more, as can also be seen by the requirement in several countries of a *Habilitation*, prior to becoming eligible for a professorship.

Parts of Europe thus believe that governments are better in knowing what Universities need to do than the Universities themselves. I disagree: A+

7. Creativity and risk-aversion: Innovation

Americans are in general less risk-averse than Europeans, and so are their students. This helps them to follow more creative paths,⁽⁵⁾ allowing them to ignore low-lying fruit, which we Europeans seem to prefer. In America, failure is considered a part of experience, while for many Europeans, it is almost a sin.⁽⁶⁾ All this leads to more innovation in America in general, which is a powerful booster of the economy. One should not be too surprised: a good number of Americans are descendants of those Europeans, who had the courage to immigrate and accepted the risk of leaving the old and known continent for an unknown future in the new continent. In setting up their new country, they had to innovate continuously.

Sorry: A+

8. Weird developments and ideology. Culture

Universities are a place where ideas should flow freely, and discussions should be held without constraint, all the while observing a few rules of civility. This is their DNA. Mainly in America, however, some weird developments emerged in the last decades, including "trigger warnings" or gender classifications, not unlike 13th century Europeans counting how many angels dance on the head of a pin. Echoing the scholastic efforts of Aquinas *et al.*, the nonsense that cultural constructions are everything and biology nothing (or next to nothing) belongs to the category of *reductio ad absurdum* too. In fact, the dominance of ideology over scientific knowledge is the most worrisome development in Academia of recent times. America has been more creative in this category, but some Europeans ape them as well.

Don't ape: E+

9. Role of Business

I am more American than European when it comes to doing research in collaboration with companies or corporations: done properly, vetting the strings attached, such collaboration offers many diverse benefits to both parties, and it makes research more immediately relevant. In parts of Europe, business is the devil, on ideological grounds. I remember when the president of a good private international university with headquarters in a European country came to visit me and offered to merge with the University of Luxembourg. When I asked him why, he said, "In my country, as most of our funding comes from private sources, it is considered morally specious, and Universities, most of them public, do not want to collaborate with us."

No wealth and thus well-being without business: A

10. Private vs. public

America has a more developed landscape of privately funded and owned higher education institutions than Europe does, and they have developed very well, offering excellent services. But it also has an equally strong State-funded system which provides a complementary path, although it is sometimes difficult to see the difference in their remits. Europe has a much less developed private system, although it is gaining some strength in that sector, due to some inherent problems in some public systems. One should note that private institutions of higher education usually take better care of their students through advisors, support staff, buddies, etc. than public institutions do.

This is a difficult issue which does not allow for much simplification, but I go for a more balanced system: A

11. Institutional funding

The differences in institutional funding varies within higher education systems on both sides of the Atlantic, but generally, in Europe, governmental funding comprises a larger percentage of academic budgets, with student fees as well as endowment benefits

contributing a smaller percentage than in America. In Europe, governmental funding is ideologically considered to occupy the higher moral ground, while in America, the issue seems to be more political. One should also not forget that taxes of all stripes are higher in Europe, so that American households seem to be expected to contribute more to the cost of studying at a University. As a consequence, in America, alumni play a much more financially relevant role.

The optimal funding combination depends on the concrete city and the country in which a University is located and the flexibility to adapt to the local circumstances. Taking these into account can lead to the best combination of funding sources.

Unclear; the issue is related to how much you trust the government: O

12. Faculty retirement and tenure

While this last item may seem to be of lesser relevance, it has been the reason for a certain flux of distinguished scholars from Europe to America. Many are forced to retire in Europe when they are in their prime and still excel in both teaching and research. If they then receive an interesting offer from an American institution, they leave Europe for good. Good for America.

But America's "no forced retirement" policy has some dire consequences as well, because a certain number of professors should retire at a certain age, since they are not offering any socially or academically relevant service anymore, but continue to occupy positions forever, which costs institutions quite some money and eliminate spaces for younger scholars. This has led many institutions to reduce their number of tenured positions, which certainly cannot be a serious solution to the problem.

On both sides of the Atlantic, some institutions manage to get rid of those who do not perform sufficiently and keep those who do, which seems socially the best choice.

Deuce: O

Conclusion

Depending on your priorities, your *Weltanschauung*, and your ideological background, you will prefer the American or the European system of higher education, even given that the European one is so broad, so diverse, that it is difficult to speak of a “European system of higher education.” I hope that this brief and somewhat biased commentary will help you in making up your own mind. Each side has its strengths and weaknesses, and both offer the opportunity to learn from each other.

In these times of ever increasing on-line and digital teaching, which will deeply transform all institutions of higher education, learning from each other will become more and more important. Demonstrating this was one of my motivations for writing this informal paper.

Acknowledgement

François Carbon was the driving force, certainly on the European side, and one of the founders of the Trans-Atlantic Dialogues in Luxembourg. I have always admired him for his resilience, organizational skills, breadth of culture and language knowledge, as well as for his ability to fill an event with high-quality content and for his willpower to overcome often daunting difficulties. It will not be easy to find a successor; he will always be remembered as the exemplary individual in Luxembourg, who set up the Trans-Atlantic Dialogues. Those of us who shaped the University of Luxembourg will always be grateful to him.

I would also like to thank Professor Em. SunHee Kim Gertz, Clark University for her careful and professional editing, which made the text more fluid and structured.

- (01) As has my participation in a TAD event in Florence, part of an unrelated TAD series of events organized by the European University Association with American partners.
- (02) While I include it under the rubric of ‘American,’ I am aware that the Canadian system of higher education is more European than that of the United States.

- (03) My very personal definition of *Bildung* is that it is what allows you to construct your own ideology, which should not be transmitted uncritically to you by parents, teachers, or priests. If you believe in something, it should be based on what you know and understand, not the other way around. This is related to Spinoza’s idea that the highest activity of a human being is learning to understand, because to understand is to be free. Indoctrination, which removes all freedom of thought, is the least academic activity I can imagine.
- (04) I do not defend rankings. They are terribly unfair to more modest and less known but good institutions, but politicians, journalists, parents, some staff, and even some students like them, because they are so easy to understand: #3 is better than #4. Of course, if one took into account the margins of error, ambiguities, and the arbitrariness of weighting factors, confidence would be gone for good. In any case, they are getting better and here to stay, so I use them here.
- (05) Einstein once said: “Creativity is the residue of the time wasted”.
- (06) Turing once said: “If a machine is expected to be infallible it cannot be intelligent too”.



Prof. Dr. Rolf Tarrach
Rector Emeritus of the University of Luxembourg, Former Chair of the European University Association; Brussels and Geneva, and Former President of the Spanish Scientific Research Council (CSIC)

T

Arline Sonita Tchagnang

Writing about the 4th edition of the TAD reminds me of how this adventure started. Adventure because I did not know what was it about till when Mr François Carbon presented the event and the idea behind the edition of that year 2017.

For someone like me coming from a different continent (Africa) to study a master programme in communication in a multilingual and multicultural context; taking part in the conference was a great opportunity for me for starting to get familiar with the word multicultural diversity. For that reason, I send my application and luckily in the end I was among the six students' organizer. Despite the fact that we were working together day-to-day to have a successful and a unforgettable conference each of us was delegated for a position in the project. Mine was to organize the gala dinner which takes place in the Neumünster Abbey in Luxembourg city. I was in charge of listing down the different artists who were going to perform during the gala dinner, I had to share down the minute each musician should have for their performances, and also I and another colleague were in charge of the catering, we were in charge of categorizing the participants of the conference according to what they like to eat (meat or vegetarian....)

Personally, taking part in this 4th edition of the TAD was a great opportunity because I had the chance to discover some touristy sites in Luxembourg, to exchange and to learn about several cultures and new people who take part of the conference. Being part of this conference helps me to discover another part of myself on working in a multicultural team which was a great experience and an enrichment. Thanks to François Carbon who gave me the chance to be part of the conference and a thanks goes also to my team mates for their support and advice during the work, thanks for make me feel at home despite distance.

Arline Sonita Tchagnang
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Compassionate Leadership Needed for the World Today

The COVID-19 pandemic has taught us one important lesson: we are inherently interconnected with each other and with nature. Yet, witnessing the divisive political discourse, the anxiety and anger – all amplified by social media, it is this very lesson that we are finding so difficult to learn. We are reluctant to give up our “Me and Mine” thinking, putting our own fears, beliefs and identity above the acceptance of a more inclusive and interconnected perspective. In this chapter we will explore how, through the practice of compassionate leadership, we can find a way to transform these destructive tendencies into positive action.

Even before the pandemic we could witness significant disruptions to planetary health such as climate change, biodiversity loss, pollution and social inequality, affecting our lives at all levels: our environment, our political structures, our economy, our communities, our sense of safety, health and well-being are all impacted.

The pandemic and its aftermath of social unrest and anger about social, economic, racial and political division, has altered people's lives to the core; many worries for their livelihood, yet at the same time we are forced to accept the utmost responsibility of someone's else's life. The reality of sick and dying people, families overloaded by care for kids, care-givers exhausted by constant demands, and continued loneliness and isolation of elderly people – evokes the need for a compassionate response to all those who suffer in this time. The trouble is: *This severely clashes with the 'I' way of thinking, the tendency to regard ourselves as separate from others, the desire for instant gratification, our modern consumer culture.*

The Native Americans have a word for this “Wetiko”, which refers to the tendency to grasp for “Me & mine”, by denying our innate dependency on the interconnected web of life. Indigenous civilizations regard this as an illness of the modern mind (Levy, 2013). The biologist E.O. Wilson (1979) said: “Only in the last moment in history, has the delusion arisen that people can flourish apart from the rest of the world”. It is this “inner virus” that may bring humanity to the brink of extinction, through calamities such as pandemics, ideological wars and climate change.

Now, the question is: what can we do about this? How can we overcome the illness of Wetiko? The good news is that COVID-19 has both revealed the problem and the solution: we need to learn how to deal effectively with the interconnected nature of life. The world is not separate from us. Every choice we make, every product we purchase, every click and like we offer on social media shapes what the world is.

Obviously, denial, anxiety and blame don't work – they will only weaken the collective response that the crises are calling for. We cannot avoid living in the world, but we can choose *how to be* in the outside world. What relationship do we want to have with the world? This is where we have freedom and autonomy. How can we make the relationship with the world into a positive and constructive one? Our conclusion is: *the task of our civilization now is to learn to develop compassionate leadership.*

Benefits of compassion

The field of compassion science has surged in the past decade. Today, researchers are studying a myriad of powerful ways compassion practices can improve health and strengthen relationships. Compassion literally means “to suffer together.” Among emotion researchers, it is defined as the feeling that arises when you are confronted with another's suffering and motivates you to relieve that suffering (“Compassion”).

Researchers Christina Feldman and Willem Kuyken (2011) define it as follows: “Compassion is a multi-textured response to pain, sorrow and anguish. It includes kindness, empathy, generosity and acceptance. The strands of courage, tolerance, and equanimity are equally woven into the cloth of compassion. Above all compassion is the capacity to open to the reality of suffering and to aspire to its healing.”

We will describe the science's main discoveries.

Compassion includes empathy, but it is also much more. What is the difference between empathy and compassion? While empathy is the emotional response to another's suffering, compassion is a motivation combining the empathic response with a *desire to act in order to help relieve that suffering.* Modern neuroscience has discovered that empathy and compassion generate distinct

neurological responses in different parts of the brain (Kirschner et al, 2019). While empathy for the suffering of others triggers activity in the area of the brain associated with pain responses, compassion generates activity in the brain region associated with regulating emotions and prosocial reward response (Singer & Klimecki, 2014).

This distinction explains what is called ‘empathy fatigue’, typically manifesting in people working in caring professions (Klimecki & Singer, 2012). Empathy without the mustering the courage to act and address the causes of suffering, leaves you vulnerable to overwhelm and depression (Tideman, 2016a). Thus, expanding empathy with the practice of compassion can avert empathy fatigue.

Another key insight centers on self-compassion, which is understood to be part and parcel of compassion practice (Salzberg, 2018). Self-compassion is a powerful, built-in coping mechanism we all have access to, says Kristin Neff, author of seminal work *The Mindful Self-Compassion* (2018). There is ample research showing that whether you’re in combat or raising a special-needs child, dealing with cancer or going through a divorce, self-compassion gives you the strength to get through it,” Neff says. That’s because it has an effect on your physiology. When you practice compassion, such as through meditation, you stimulate your vagus nerve – which you can think of like a highway that sends messages to and from your brainstem and major organs, especially your heart.

Whether you’re on the giving or the receiving end, compassion has been shown to have profound and measurable effects, from reduced levels of stress and depression to faster healing from surgery. Emotions of anger, resentment, jealousy and frustration erode your immune system (Jinpa, 2016).

Cultivating compassionate leadership

There is more good news: compassionate leadership has been demonstrated by mankind before. In fact, many times in the history of civilizations have we faced and overcome

difficult situations. It is in these conditions that the need arises for courageous and compassionate leadership. It is a call to courage and humanity that many of our ancestors have answered.

The myths passed on from these civilizations tell us something very important: that there are principles and practices in all traditions that can inform us how to take leadership in times of crises. These mythical narratives have been well described as “Hero’s Journeys” by Joseph Campbell (1949). We have built entire nations and civilizations on these models for leadership. For example, in ancient Greece Plato propagated the Philosopher-King in ancient Greece, the Chinese developed the concept of the *Sheng Huang* (sage ruler), in India rulers modeled themselves on the *Dharmaraja* (Dharma king) and the myth of the Shambhala kingdom, led by enlightened rulers, flourished in Central Asia (Trungpa, 1984).

In Buddhist civilizations these leaders are modeled on the Bodhisattva warrior, whose path to enlightenment is marked by his effort to create an enlightened society (Tideman, 2016b). The Bodhisattva is rooted in the realization that in essence there is no “separate self” to be found. We may have a sense of identity, but this is a conceptual construct with no basis in the biological reality of our organism. The independent self is like an illusion since in life there is nothing that is not interdependent. The more we grasp onto a fixed sense of self, and build up our ego, the more we will be disconnected from reality. Therefore, the Bodhisattva leader realizes that compassion is the best strategy for *being in reality* and thus achieving his own and others’ wellbeing.

These insights are not merely myths from bygone days: science has indicated that this benevolent leadership potential is innate to the human mind. As Albert Einstein remarked: “Human beings suffer from the

optical delusion of separateness. In reality, we are deeply interconnected to all of life”. Importantly, science tells us how compassion can be defined and trained. The sources can be found in the new emerging science of the mind, which has developed at the crossroads between psychology, neuro-science, and the philosophy and practice of time-tested contemplative traditions (Wallace, 2006).

Cultivating this type of leadership entails a form of learning that goes beyond the intellect, what is traditionally taught at school and university. Rather, it involves learning that cultivates *all human faculties*, including the somatic, emotional, social, and spiritual dimensions. While we are born with the seeds of wisdom and compassion, we can (and should) cultivate it to the level of developing the leadership that will create social, political and economic systems that serve collective human well-being, and preserve vital eco-systems for optimum resilience of all of life (Ricard, 2015).

As compassionate leaders, we *can* respond to the visceral cries for peace, justice, and common humanity. It’s time to bring our innate wisdom and the power of compassion to the forefront of leadership so that individuals, organizations, and systems can thrive before, during and after crises. Rasmus Hougaard and Jacqueline Carter (2018) conclude from research on business leaders that: “91% (of leaders) said compassion is very important for leadership, and 80% would like to enhance their compassion but do not know how.”

SEEDS-S Model

Bringing the main insights from the research together, we created a new comprehensive definition of compassionate leadership:

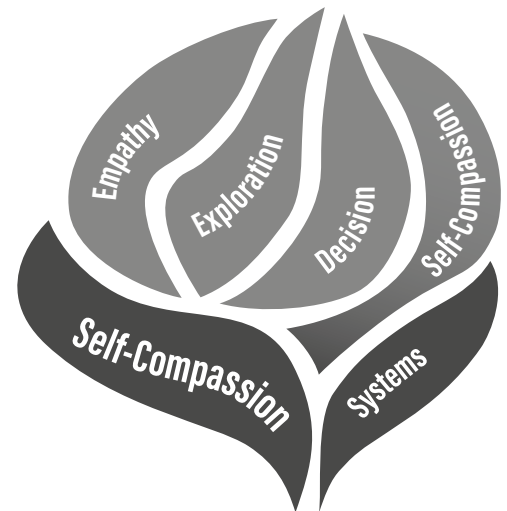
“Compassionate Leadership is the capacity to lead yourself, others and the environment (the larger system), from a motivation of (1) genuine care for the real needs of others (empathy), (2) the understanding of what causes these needs (wisdom), (3) a willingness to act to take away these causes (courage) and

(4) to accept that if nothing can be done, you can continue to learn and grow your leadership capacity (self-compassion).”

We also created a practice of compassionate leadership expressed in the SEEDS-S model, which provides a step-by-step process of developing compassionate leadership.

SEEDS-S Model:

1. Self-Compassion - Mindfulness/Emotional Balance
2. Empathy - Feeling the suffering of others
3. Explore - Analyzing causes of suffering
4. Decision - Decide to Act / Motivation
5. Self-Compassion - Rejoice & Let go
6. Systems - Common humanity/Regular practice



SEEDS-S Model © S.G. Tideman

Step 1: Self-compassion

Whatever goal you have in life, you will need to realize that *you are the instrument* to reach the goal. There is no reason to think that in order to reach your goals, you will necessarily need to sacrifice your health and happiness. This is a misunderstanding. You have to take care of the instrument that you

need to do the job. In fact, if you deplete your resources in pursuit of reaching your goals, you will be less likely to reach your goals. You will undermine yourself. If you want to create benefit, make sure that it comes from a place of strength, resourcefulness and joy – this will create results that can be sustained. This is the practice of self-compassion, which is about *sustainability and resilience*. It is based on managing your emotional and physical balance, which determines your capacity to stay healthy and positive in spite of setbacks and challenges. Resilience comes from being attuned to your experience – being in touch with yourself.

Step 2: Empathy

Empathy starts by recognizing the suffering of another person, and *open your heart* to his situation. Here you activate your capacity to *feel empathy*, which is a natural emotion of human beings – technically known as the ‘open loop of the brain’ (Goleman, 1996 & 2007). You try to step into the shoes of the other. What does it feel to be the other person in this particular situation and context of suffering? You can tune into the pain and suffering they might be feeling – while remaining centered in your self-compassion. From the viewpoint of biology, empathy is a *necessary emotional response* for our survival as a species, otherwise you would remain indifferent to the suffering of others, and indifference does not lead to action, only inaction. On the basis of the emotion of empathy induced by a shared sense of suffering you can develop a genuine sense of concern for the other.

Step 3: Exploration

After you have opened your heart, the next step is to open your mind. If you leave it as the experience the empathy, you run the risk of becoming demoralized and develop a state of hopelessness. This is not good for anyone. Therefore, in addition to being concerned, you should *use your intelligence*. This requires you to keep some distance from the problem that you observe and analyze this

situation of suffering more closely. What are the causes and conditions? This is important to explore with an open and analytical mind. This exploration leads to *wisdom*.

Step 4: Decision

The next step is to ask yourself: what can you do to resolve the situation? This involves an element of *courage* because you develop the willingness to help those who suffer. *Focus on what you can do*. There are an unlimited number of things in the world that need changing, some big, and some small. Thankfully, we have a choice. We can focus on the things that are beyond our control to change *or* we can focus on where we can make a difference. If we cannot find anything we can do, we can still make a mental note: we can make a wish that the person finds a cure to his pain and suffering, that someday all the causes of his suffering will be alleviated.

Someone who has developed compassion to this level will not despair. Through his analysis and courage, he will find a way to act appropriately. He cannot feel overwhelmed because he can use the problem as a means to develop his compassion and determine a way of action.

Step 5: Self-compassion

Now that you have made the right effort to overcome the suffering, or realized that nothing could be done, we can let go of the suffering and return to self-compassion. Perhaps you can rejoice that your effort has led to *increased courage and self-confidence*. In this way, the problem can become the source of your strength.

Shantideva, a Buddhist philosopher, said: “when we face a problem, analyze the nature of the problem. If you find that the problem can be overcome, then there is no

need to worry. On the other hand, if the problem cannot be overcome, then there is no use worrying. So, in both cases, there is no cause for worry". (Shantideva, 1997)

Step 6: Systems

It can be very hard to acknowledge that there always has been, is, and always will be suffering in the world. At the same time, and this may seem counter-intuitive, this insight can give peace of mind: when we are willing to acknowledge this shared aspect of the human condition, it can energize us to bring our compassion forward. Such reflection on our common humanity will alleviate our pain. We are not 'alone' in this experience. As Einstein said, we suffer from the 'optical illusion of separateness', but in reality, we are deeply interconnected with all of life. And the more we will practice compassion, the more we realize the truth of this. In *Biology of Love*, biologist Humberto Maturana Romesin (1996, p. 33) writes: "Love is our natural condition, and it is the denial of love what requires all our rational efforts, but what for, when life is so much better in love than in aggression?"

With this six-step practice we can develop compassionate leadership. This may be the best antidote to the "Me and Mine" virus that is so endemic in our thinking at this time, and help humanity to overcome the grand challenges that we are facing.



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Together with François
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Gabriella Vasarhelyi

It was a great honor to be part of the student organizing team of the 4th Transatlantic Dialogue. When we started working on the conference I think none of the student organizers had realized what an amazing journey was awaiting us. As May was approaching we felt the mixture of pressure and excitement growing day by day. I still remember the day before the conference when we were putting together gift bags and polishing the last participant lists, we suddenly realized that from the next day all that we had planned for months would come to its test, the TAD would kick-off and we would be able to harvest the fruit of our hard work.

My main task was to moderate the official opening of the conference and welcome and orientate speakers, panelists, participants to their allocated rooms and oversee the organization of the parallel sessions and creative ateliers.

Being part of the Transatlantic Dialogue has been an invaluable experience which I will never forget, and for that I am ever grateful to Mr. Carbon for selecting, and allowing me to become part of the TAD family.



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My current position involves giving courses to refugees and teaching English in the back to education programme which grants access to official diplomas and training programmes to adult learners and early school-leavers

TAD 2017 Student assistant



2014 Cultural Closing Dinner



2017 Cultural Closing Dinner

2014 Cultural Closing Dinner





2017 Cultural Closing Dinner

2008 Cultural Closing Dinner





2017 Cultural Closing Dinner

2017 Cultural Closing Dinner





2017 Welcome dinner at MUDEC (Miami University Dolibois European Center)



2017 Cultural Closing Dinner



2017 Open Air festival by the city of Esch-sur-Alzette



2014 Official Opening session

2014 Flash mob act





BRUNO VON LUTZ

A Monumental
Provocation -
Monuments and
Supremacy:
The Bozen-Bolzano
Monument of
Victory

During a conference in Saarbrücken a few years ago, I was introduced to a gentleman from Luxembourg who might be of interest to me in my capacity as director of the German-American Institute. After exchanging pleasantries, the gentleman got right down to business and hinted at the possibility of an intensive collaboration. It was François Carbon from the University of Luxembourg, a man of comprehensive culture, fluent in several languages, truly an “embracing identity”, the very epitome of what he represented with his activities: the bringing together of cultures, the bridging of opposites, a representative of his vocation effortlessly gliding from one culture into another, and thus furthering the communication between Europe and America, indeed the “Transatlantic Dialogue”.

There was once, in Trieste, in the North of Italy, when this area was still part of the Austro-Hungarian Empire, that is, around the turn from the nineteenth to the twentieth century, a German-Hungarian Jewish businessman, one Ettore Schmitz, originating from Swabia in South-West Germany. He spoke fluent Italian, wrote in Italian – a striking example of a multi-cultural life, of an “embracing identity”, an identity embracing several cultures across the geographical – and ethnic – boundaries of his time, much like Joseph Conrad’s or Nabokov’s, or Samuel Beckett’s, each of them embracing other cultures in their own individual ways. Mr. Schmitz’s English was less striking, so he took lessons from an Irishman who had been estranged from his native land. Ettore Schmitz changed his name to Italo Svevo, the Swabian Italian. Svevo wrote *Zeno’s Conscience*, one of the great novels of the modernist age. The teacher was James Joyce, and it is maintained that Svevo became the model for Bloom.

This cultural mix in the Northern Italian part of the Austrian Empire was intensified by Austria’s loss of the region of South Tyrol to Italy after World War I in 1919, starting the ethnic strife and the struggle for geographical and cultural dominance among the parties involved. Thus, in the course of time, up to our own, identities have become less inclusionary and embracing, but rather exclusionary in character, oppositional, confrontational, ready to perceive the “othered” cultures as potential intruders threatening one’s own perceived purity (of blood mostly) and coherence. The cultural melting pot has given way to a salad bowl of competing interests where each individual ingredient insists on its independence, and, to remain within the culinary metaphor, is not prepared to mix with the other ingredients of the cultural dish.

With the Treaty of Paris in 1919, a patchwork of areas on the Southern slopes of the Alps became Italian, and, where there were

non-Italian-speaking areas involved, these were then subjected to a rigorous italianization campaign. One example may suffice here, as the purpose of this paper is something else: A rigorous suppression of German was implemented by the Italians, place names were changed into Italian through direct translation where there were meaningful place names, or in other cases, the German sounds were simply transferred into Italian.

Monuments relating to events are not so much a reflection of the events themselves but rather of the narration and interpretation of events, i.e. monuments are not “history,” *res gestae* (the actual events) but rather *historia rerum gestarum* (the narrative of the events).

The suppression of German was perceived by the South Tyrolians as a loss of their culture, language being the carrier of culture. Another Ettore, Ettore Tolomei, developed a fierce program of italianization already in the early years of the twentieth century, quite prophetic actually, long before World War I had even started, and the outcome of WW I brought his nationalist dream to a triumphant conclusion. He proclaimed the watershed of the Alps – roughly the Brenner Pass (Brennero) – the northern border of Italy, climbed a mountain which he thought was the highest northernmost peak of the Alps, claimed it for Italy and called it the peak of Italy, “Vetta d’Italia”, and was later ennobled as the “count of the peak”,

the Conte della Vetta! The South Tyrolians were less impressed and dubbed the Count the “gravedigger of the German language”. An aggressive policy of settlement of Southern Italians into this region and the encouragement of emigration for German-speaking residents contributed to the suppression of the German language. Thus, in 1910, the number of Italians (as opposed to German-speaking South Tyrolians, who, naturally, are legally considered Italians) in the region amounted to 2.9%, in 1961 it was 34.3%.

I hasten to add that the finely honed “Package”, the treaty negotiated between Austria and Italy and the representatives of the South Tyrolians (after much terrorism mainly directed against infra-structural installations such as power lines, yet also with some loss of life), partly under the auspices of the United Nations, led to an Autonomy Bill (1972), which has brought equality in all walks of life, also linguistically, in some cases even advantages for the German ethnic group.

In the following, I would like to concentrate on the area of South Tyrol and in particular on how Italian nationalist and fascist ideology was proclaimed in Bozen/Bolzano, the capital of the region, through a monument, how territorial claim becomes expressed in stone, becomes petrified ideology – becomes a provocation, monumental in both senses, to the local German-speaking population. What comes to mind in this context are the countless monuments erected after the American Civil War in the American South, monuments celebrating generals and soldiers of the Confederate army, thus celebrating and perpetuating the notion of white supremacy and slavery. Monuments of slave traders in other countries such as Britain, in particular the monument of Edward Colston in Bristol, are another case in point. Recently, within the framework of the “Black Lives

Matter” movement, these monuments have become the focus of heated debate over racism and a tradition which condones violence against ethnic minorities and preserves white supremacy. Whether it is justified to take these monuments down is a matter of debate, yet what was important was that some monuments were taken down as a symbolic act of outrage. Studying various monuments and their history will lead us to a recognition of how groups of people, whether ethnic or otherwise, express authority and power over others in acts of “othering”, and might also lead us to a better understanding of aggression and power so as to be able to find ways to finally overcome these divisional strategies.

The “Siegedenkmal” / “Monumento della Vittoria” / Monument of Victory (Bolzano Victory Monument, 2021) in Bozen/Bolzano – the focus of my essay – separates the Italian and the older, Austrian, parts of the city. It faces right into the major trade areas of the city and thus serves as a constant reminder of the Italian occupation of the area after the Austro-Hungarian Empire had collapsed in 1918. Built on the site of the memorial to the Kaiserjäger, the Emperor’s own regiment, and demolished by the victorious Italians after WWI, itself an act of imperial appropriation, the Monument of Victory still today serves the purpose it once had – for many Italian groups it is a gathering point to celebrate a nationalist ideology; for the South Tyrolians it is a constant reminder that they belong to Italy and not to Austria, it is a reminder of their subjection to a rigorous italianization campaign, and to the perceived political and cultural imperialism of the Italians, whether real or imagined does not play a role here – many South Tyrolians perceive it that way and think accordingly, and take every opportunity to demand the demolition of the monument.

So, in fact, the monument is also a symbolic site for the negotiation of Tyrolian identity, for the Tyrolians’ patriotism, and it serves to intensify the Tyrolian movement for independence. Any step by the Italian government in Rome which is perceived as an

infringement on the hard-won rights through the “Package” puts the Victory Monument into the centre of protest. The monument connects the old part of Bozen/Bolzano to the newly erected section, mainly built under the reign of Mussolini, and indeed, you will see many fascist symbols on government buildings, which have never been removed, thus turning the cultural division of the town also into a geographical, sectional division. The buildings with fascist ornaments and friezes (in particular the former fascist headquarters, now the tax office) glorify Mussolini’s achievements, you can even see Mussolini on horseback leading the various symbolically represented trades and professions. It is noteworthy that a banner, lit at night, was added across the frieze, countering Mussolini’s claim to the people’s obedience, with an inscription by Hannah Arendt: “Nobody has the right to obey”. (Casa Littoria, 2021).

The symbolic significance of architecture cannot be underestimated, be it historical monuments which exert their ideological authority over centuries, or contemporary memorials such as the cornfield structure of Peter Eisenman’s Memorial to the Murdered Jews of Europe in Berlin, or the once-projected Northern Ireland Peace Centre, designed by the Polish-American architect Daniel Libeskind. The latter project became the site of heated debate, as it was going to be built on the site of the former Maze prison, in itself a symbolic “lieu de mémoire” if ever there was one. Pierre Nora’s idea has never been more apt than here (even the originally projected sports stadium led to conflict). On 18 April 2013, one could read “Controversial Maze peace centre gets go ahead” (Young, 2013, para.1), on 10 May the headline went “Design row over Daniel Libeskind’s Maze peace-building centre in Northern Ireland” (Peck, 2013, para. 1), on 19 August 2013 it already said, “Future Uncertain for Daniel Libeskind’s Maze

Peace Centre” (Stott, 2013, para. 1). Similarly, the Monument of Victory in Bozen/Bolzano, as we have seen, is built on symbolic Austrian ground. Moreover, the previous monument was erased, which means that erasing the old monument and building a new one constitutes a double cultural wound, thus providing reasons enough for claiming ideological ownership of the site and even over the whole territory by both groups, Italians and South Tyrolians. At least, the Northern Ireland Peace centre attempts a reconciliatory monument after the demolition of the old site. But as could easily be foretold, this would open up old wounds on much-trodden flesh.

The Bozen/Bolzano Monument of Victory is built in the neo-classical style of fascist buildings with the columns and right angles, and the friezes, which usually present figures carrying some symbolic meaning. All around the structure you see the lictors’ bundles, the fasces. Originally the servants of the Roman rulers, the lictors were supposed to clear the way for them, and they used rods, or twigs or wickers, to carry out their task. The bundles of rods, bound together by a leather strap, have come to be a symbol of power. The axe was inserted into the bundle outside the city limits of Rome, it was a symbol of the death penalty (citizens of Rome could not be sentenced to death). Mussolini wanted to re-create the glory of the Roman Empire and intended to tie his own rule into that of the Romans by choosing the fasces as the symbol of his movement. The bundles have come to be used in many contexts, such as the seal of the US Senate and the National Guard Bureau, as a symbol of power. Also, Abraham Lincoln’s hands, in the Washington Lincoln Memorial, rest on fasces bundles (no axe).

So, the style of architecture and the symbols of the fasces, both reminiscent of the Roman Empire and its projected twentieth century revival together with the renewed

conquest of territory stretching to the peaks of the Alps, must be perceived as a deep cut into the Tyrolian soul. Moreover, the inscription on the monument insists on the imperial claim, both territorial and cultural:

Hic patriae fines siste signa
Hinc ceteros excoluimus lingua legibus
artibus

Here, on the borders of the fatherland, I
set my signs,
From here, we educated the others
through language, laws and the arts

In these words, we see the classic stance of the imperialist, teaching the uncultured, newly conquered peoples (Rudyard Kipling’s “half devil and half child” from “The White Man’s Burden”?) and suppressing the native language, bringing culture, law and language, and defining the conquered peoples as the other (“ceteros”), the negative image of the imperialist bearers of culture.

Monuments relating to events are not so much part of the events, but rather part of the narration and interpretation of events, i.e. monuments are not “history”, not “res gestae” (the actual events) but rather “historia rerum gestarum” (the narrative of the events). The objective side of “history”, the actual events of history, cannot be accessed or experienced any more. As soon as they are “history”, they must necessarily become part of the narrative. The subjective side, the narration of the actual events (*historia rerum gestarum*), is what makes the monuments/memorials into true monuments/memorials. It is the appropriation of historical events for ideological intentions that transfers the event into narrative, into monument. The events are experienced by a collective, they remain in the collective consciousness, and are told and retold, formed and re-formed, devised and revised. Thus, without “res gestae”, there is no history. Yet, as soon as an attempt is made at carving “res gestae” into monument, we see an attempt at bringing the narrative to a halt and cement the status quo. We find ourselves at the end of the narration, we arrive at the final

statement, the final argument in the self-definition of a discourse, the discourse – be it that of a ruling conqueror, or of reconciliation between once-hostile factions – congeals into a static statement, petrified memory, thus petrified “*historia rerum gestarum*”. If memory is enacted on the foundation of an ideology, or the memorial is used to convey a statement of supremacy, as is, alas, mostly the case, and also in the case of the Monument of Victory at Bolzano/Bozen, one may maintain that memory and narrative/“*historia*” are never free of ideology, then monuments may be said to be petrified ideology. The monument itself then acquires its own narrative, its own “*historia*”, the strife generated by the existence of the monument becomes part of the narrative of the monument.

Political developments, then, may reach deeply into cultural perceptions and self-definitions, even more so when the political development finds expression in a monument which prolongs, intensifies, ossifies the ideological implications that arise out of the political development. The role of the Victory Monument in Bozen/Bolzano is one that exacerbates the cultural divisions and serves as a historical and linguistic focal point for both groups, Italians and South Tyrolians. More research can and should be done in the field of comparative studies on the role of monuments in the creation of conflict and in conflict resolution.

- (01) This does not mean that I am not aware of the historical implications of the place on which Eisenman’s cornfield structure is built.



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The GAI is committed to strengthening German-American relations in the fields of politics, business and culture on the public and the private level. In this role, the GAI is supported by the German “*Auswärtiges Amt*”, the State of Saarland and the Department of State in Washington.

Our involvement with the TAD has been very short, unfortunately no participation in a global meeting as yet, we think, however, that the TAD is invaluable for our own work, and we are thus committed to supporting the TAD as much as we can.



RALPH WALTMANS
& LIA GHILARDI

Culture and Creativity as Enablers of Community Cohesion in Esch-sur-Alzette - Reflecting on TAD's Role in Helping Towns and Cities to Build Inclusive Governance

Some background

It would not be an overstatement to say that since the last edition of TAD in 2017 the world has changed quite radically. The COVID-19 crisis, – though first and foremost a health crisis, – is slowly morphing into an economic, social and cultural crisis that will persist long after the virus has been defeated. It comes at a time when globalization and continuous environmental emergencies were already changing the way we live together in towns and cities.

What we see is that the very essence of dense urban living has been called into question, and what were once the rewards of human contact – social gatherings, engagement in cultural and leisure activities, the

carefree mixing of cultures and lifestyles that towns and cities afford – are now in danger of disappearing. Fear of contagion and a generalized mistrust of government advice (see for example the high levels of “vaccine hesitancy” among Black, Asian and Minority Ethnic (BAME) communities in some European countries) are making human interaction increasingly complex and difficult to navigate.

But as the often-cited Chinese proverb teaches us, every crisis generates an opportunity. This is our chance to identify measures that will shape change for the better, helping us develop resilience and adaptability to deal with future shocks.

Where do we start? First of all, towns and cities are not just machines to bring in revenue; they are organic cultural and creative ecosystems with a wealth of resources (such as tangible and intangible heritage, landscapes, urban texture, cultural habits, routines, social rituals, community celebrations, skills and know-how in diverse fields of endeavor). Effectively enabling, nurturing and developing such systems through equitable policies capable of offering everyone the best chance to achieve their potential is the task policy-makers and civic leaders need to undertake.

For over a decade, Esch-sur-Alzette, a town of 36,000 inhabitants (50% foreign-born), has led the way in adopting culture-based initiatives to improve its image and socio-economic outlook. The central assumption of the town’s cultural policy and strategies (such as Connexions) is that ordinary people, regardless of their background, can make the extraordinary happen if given the chance. The people of Esch-sur-Alzette are learning that by showing alternative perspectives, culture has the capacity to open minds and strengthen the capability of individuals to participate in society as democratic citizens.

Thanks to the town’s visionary cultural strategy, its cultural institutions are reimagining their role and reshaping the way they operate, making engagement with the communities they serve a core organizational value. This means that in a town

such as Esch-sur-Alzette, characterized by a rich diversity of identities, – everybody is working towards the same aim of embedding core skills such as cultural awareness in the social fabric of place. We no longer talk about “cultural” policies as separate from social and economic policies; rather we see building cultural infrastructure as the necessary social framework to drive resilient and creative communities forward.

Furthermore, by hosting the Transatlantic Dialogue events, Esch-sur-Alzette has refined the art of cultural cooperation as a tool for stimulating intercultural understanding and partnerships which transcend geographical boundaries. But that’s not all: it has also given considerable thought to the image the town projects to the outside world (as exemplified in Vision 2030 for growth and cultural tourism, adopted last November by the town council) and has placed particular emphasis on the notion of tolerance as a core value in its policies, from cultural to urban. To this end, a *Maison des Diversités* will be created in the town center by transforming a disused building into a center where diverse cultures, lifestyles and sexual orientations will be welcomed and celebrated. Of course, last but not least, the leitmotif running through the events and initiatives of Esch 2022 European Capital of Culture is based on the notion of REMIX, a progressive message that sees intercultural understanding as a key ingredient in building cohesive communities.

A Personal Recollection

Turning back to the Chinese proverb “crisis generates opportunity,” we know from experience that opportunities do not just come out of nowhere; they arise from what already is there and has already been built. Crises help us see the deep value of the work already done and invite us to let that work grow into its full potential so that opportunities can emerge.

Esch-sur-Alzette has experienced many such crises before. Once an industrial town, heavily reliant on steel manufacture, the changes in the global economy triggered a deep crisis not only in its economy but also in its cultural identity. What would Esch-sur-Alzette be without its forges, without the steel plants, without the great wealth generated by this industry? And what of the people who helped to build it, whose identities were co-created by manufacturing, by steel: who would they become?

This was the crisis, and the opportunity was not immediately clear until the decision in 2000 to relocate the University of Luxembourg to Esch-sur-Alzette. Suddenly, the town's heart seemed to beat again. If steel manufacturing and distribution once connected Esch-sur-Alzette to the rest of the world, now culture, education, learning, wisdom and deep curiosity were the new connectors.

From that heart pulsed the many opportunities generated by the crisis. The University did not replace the previous identity, but it did something even more powerful: it helped Esch-sur-Alzette see the great wealth of ideas and cultural expression that already existed in the very people who were living there.

This was made clear in 2017, during the Transatlantic Dialogue event in Esch-sur-Alzette. The theme, Creating Human Bonds, perfectly expressed the point. Esch-sur-Alzette has always been connected to the rest of the world through its great diversity of people. Each person who inhabits the town is a living connection: to all those they have ever met, those they have influenced and or who have influenced them, people here and across the world.

Each inhabitant is an embodiment of a culture, and it is their connection to each other, to the town and to the entire world that creates the town's shared culture.

Our work since then has been to apply this understanding by empowering people to see themselves as co-creators of culture, not just as inhabitants of a town or consumers of cultural "products." Collectively they create the cultural identity of Esch-sur-Alzette through these connections, and our strategy has been to enable cultural expressions to emerge.

Becoming a pilot town for the global "Agenda 21 for Culture" initiative (now coming to an end) was an incredible step for us. Our Cultural Strategy, approved just after the last Transatlantic Dialogue in 2017, directly implements many of the ideas around resilience and sustainability that are so important in Agenda 21 for Culture.

In particular, rather than just focusing on "democratizing culture," we are aiming to create an environment in which a true *cultural democracy* can flourish. For us, culture is created collectively. Culture is not something to consume, it is not a product, but rather something that we create together, through our connections to each other and to the world.

For us, fostering this understanding has meant an active effort to empower cultural action by increasing the sense of investment in all sectors, especially for students, artists, and cultural associations (see for example the Conscious and Cultural Student Association, CCSA). Rather than merely agreeing or disagreeing with decisions, we encourage them to actively participate and engage in decision-making processes and cultural governance.

Especially heartening, and relevant to this year's theme, has been our experience of seeing how such cultural democracy is leading to cultural pluralism and better cohesion. While some might fear that a town composed of over 100 nationalities could face social tension and unrest, in Esch-sur-Alzette this is a source of endless creativity and connection. While in the past the town's identity was somewhat monolithic because of its steel manufacturing (which proved to be a source of fragility in the light of economic changes), today we understand that diversity is the town's true source of strength.

Each person's connection to the lands and cultures that have formed them manifests itself in the overall culture. Each person brings art, music, food, and many other cultural expressions that enrich and inspire everyone else. Our work has been to increase the opportunities for those expressions, especially because, in turn, they empower other people to engage in cultural creation as well.

We do not yet know what opportunities the current COVID-19 crisis will produce, but we already know where our deep strength lies: it lies in the people of Esch-sur-Alzette and their collective engagement in the co-creation of culture.

We also have another strength and another inspiring guide in this process: The Transatlantic Dialogue itself, and François Carbon's work to bring these ideas and conversations to the forefront of our consciousness. We are deeply grateful for this, for what we learned and put into practice from the previous Transatlantic Dialogue in 2017. We are especially grateful for François' visionary guidance in creating space to explore new ideas that will help generate even stronger cultural communication and co-creation in the future.



Ralph Waltmans
Head of the Cultural Department of the town of Esch-sur-Alzette and Director of Cultural Affairs; Luxembourg

Organized a public event for TAD 2017 and prepared a contribution to a workshop for TAD 2020 with Lia Ghilardi.



Lia Ghilardi MA/MPhil/AoU
Director and Senior Consultant at Noema Culture and Place Mapping; London, United Kingdom

Specialist developer of strategic cultural and tourist plans for sustainable urban local development. Works with cultural DNA mapping to implement place-specific solutions that engage local communities in charting their future.

Prepared a contribution to a workshop for TAD 2020 on the value of cultural programs and initiatives in fostering intercultural dialogue and empathy between communities that would otherwise feel disenfranchised and isolated.



Creativity Cultivation: The Transatlantic Dialogue's Global Gift

In 2017, I had the good fortune to be able to attend the Transatlantic Dialogue (TAD) as the capstone experience of a study abroad course with Miami University and Bowling Green State University where we visited higher education institutions in France, Belgium, and Luxembourg. I chose to take part in the experience not only for my own edification and learning, but also to capitalize on the opportunity to conduct research and prepare to take my own graduate students on a similar international journey in the future. I could not have imagined the impression that TAD would make on me, an impact for which I will be forever grateful. In this essay, I will address some of the interests that brought me to TAD and share highlights of the many lessons I took away from it for my research and teaching in American higher education.

The call for proposals for TAD, focusing on cultural diplomacy, piqued my curiosity due to its inherent complexity and interdisciplinarity. It immediately struck me that the ability to be a cultural diplomat requires “intellectual, interpersonal, and intrapersonal” maturity, three aspects of holistic development (Baxter Magolda, 2004; Kegan, 1994), especially considering the myriad ways that culture and diplomacy can be constructed and practiced. The session I presented, “Defining creativity and creative identity: Maximizing opportunities for cultural diplomacy” was predicated on the belief that creative expression can transcend language and location and thus holds promise to be a powerful tool for engaging global learners in making sense of knowledge claims, others, and self in the nuanced ways that cultural diplomacy would necessitate. Over centuries, creative cultural artifacts have furnished the essential sparks to ignite humans’ wonder about the bonds we have with others who are similar to and different from ourselves. Some have even speculated that the ability to be creative and higher levels of human development are related phenomena. However, my own and others’ research has shown that our school and organizational environments often do not foster creative exploration; in fact, they frequently squelch it.

In my original study of first and second-year students enrolled in a variety of disciplines at an American higher education institution (Welkener, 2000), individuals’ definitions of creativity reflected cognitive aspects (e.g., doing something in a new way, being imaginative, conveying one’s knowledge) as well as affective features (such as expressing self and taking risks). These students reported that late in high school or early in their university experience, they frequently learned to set creativity aside for things considered by others to be more “professional” or “intellectual” (with the exception of those in arts-related fields who have expectations placed on them to persist with creative work). The few individuals who felt support for their creative efforts while in college continued

to take risks and find success; students not receiving positive results when taking creative risks often sacrificed creativity for pleasing the teacher and “getting the grade.”

I could not resist the opportunity while at TAD, a global context rich with conversations around creativity and education, to do some research into how participants make meaning of creativity and form their creative identity; work that I have invested in for 25 years in the U.S.A. Thanks to conference leaders, I was able to distribute a written questionnaire for attendees to voluntarily complete, and follow up with phone interviews with those who expressed interest. Results of the study showed that the definitions of creativity shared by TAD attendees represented largely the same patterns as my prior research – that it involves making/seeing/doing something in a new way, self-expression, openness/freedom, and risk to venture outside of traditional boundaries or rules. Interestingly, of the 26 respondents, (which included faculty, staff, and students from 13 countries) Americans’ assessment of their own creative competence (what I have come to call “creative identity”) was generally less favorable than those who were from other countries. In addition, while TAD participants recounted barriers to creativity that are strikingly similar to those reported in my other studies such as judgment of others, social standards, perfectionism, and hesitation to take risks from fear, they stated that sources of support for their creativity were often offered early (via parents or important others) and became motivating and essential over time. What appears more nuanced with the TAD group, perhaps due to participants self – selecting to attend a conference where culture is the focus, was the sense of creativity as a source of internal freedom coupled with outward self-expression. American students in my study often associated creativity with being artistic, which

seemed to place restrictive boundaries on their ability to view themselves as capable of creative work. While many in the TAD study connected creativity with art, more people appeared willing, even likely, to define themselves as artists, thus making the term more inclusive. One respondent went so far as to quote German artist Joseph Beuys that “every [human being] is an artist” to make the point clear. I could feel this sentiment almost viscerally in the presence of those who attended TAD; a profound commitment to creativity as bound together with the mission and practice of participating in culture. It is as if “culture” was the noun, “creativity” would be its accompanying verb. The research I have done with individuals in the U.S. has not reflected the same ethos; rather, sometimes arts and creativity are pushed to the margins and seen as exclusive rather than all-embracing, evidenced by how resources in schools and cities are often allocated.

If there is some truth to creative exploration bearing abundant promise for enhancing development and cultural diplomacy, it is critical to include everyone in this important work. So where do we begin? My empirical and conceptual investigations as well as years of teaching at the postsecondary level have compelled me to advocate for starting this process by turning the mirror on ourselves. Much like other aspects of identity, examining our creative identities helps us make sense of who we are, the values we hold, and how we choose to act on our beliefs. It is difficult to appreciate others and participate as productive members of a diverse community if we do not first understand ourselves. Thus, when I share my research I engage participants in examining their definition(s) of creativity and where those ideas originate; defining their “creative identity,” its source(s), and its im-

pact on their lives; better understanding the dynamic interplay between creativity, human development, and learning; and creating specific strategies for educational contexts that acknowledge various creative identities and promote creative activity.

Based on my research (from multiple inquiries), I offer four principles for promoting creativity and the development of creative identity that can be employed in any learning context. First, *make use of dilemmas that have no clear answers* as springboards for generating possibilities when solving problems; this approach makes it less likely that the creative process forecloses and invites learners into ongoing engagement with thorny challenges. Normalizing some uncertainty can lead to greater comfortability when wrestling with big ideas and seeking new pathways. Second, *provide low-risk opportunities* for students to exercise creativity (Welkener, 2011); if creativity is a skill that is going to be assessed, be sure to supply appropriate scaffolding to help learners (especially those who may not have developed a strong creative identity) build the necessary competency to reach the goal. For individuals who lack confidence from years of being explicitly or implicitly criticized for lacking creative aptitude, such growth could take significant time. Third, *model creativity* for others. Educators often want students to “be creative” but then do not define what that means and how to achieve success. Tell them, but also show them by your actions. Students witnessing professionals from a variety of fields engaging in creative work will go a long way toward shifting the conventional definition to areas beyond art. Finally, *promote self-exploration*. Developing one’s interior life and fashioning a sense of self is key to being able to express that unique self and make original contributions to the world. These four recommendations are relatively small investments that can make a big difference when designing learning experiences to maximize creative potential. TAD exemplified all four features.

The learning I gained from TAD is far too considerable to capture in a few pages of text. Not only did I glean knowledge from the people who came to my presentation, participated in my study, and presented sessions that I attended, each nook and cranny of experience between programs was filled with innumerable insights. The arts, on full display in various forms – music, dance, visual exhibition, and theater – testified their power to triumph over differences and deepen our understanding of each other. Talks around tables at mealtimes served as a reminder that humans are far too complicated to reduce to presumed attributes; assumptions dissolved in the exchange of stories and ideas and were replaced with new understanding.

It seems that being a cultural diplomat, more than anything, is about making oneself vulnerable; like creativity, it requires courage and openness to surprise and wonder. I use the lessons TAD taught me in my teaching, research, and service daily and will continue to do so for the remainder of my career. My hope is that there will be more TADs to come so that the next generation can experience the unique place, people, and exchange of perspectives that make it the creativity cultivator and gift it has been for so many of us.

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Our Master of Science in Education (M.S.Ed.) program prepares graduates to work in colleges, universities, and other learning organizations as administrators, researchers, and educators in academic and co-curricular environments. I teach courses on topics such as learning design, human development, learning communities, diversity and social justice, and theory-to-practice in internships.

I presented “Defining creativity and creative identity: Maximizing opportunities for cultural diplomacy,” and was a panel member for the Global Discussion “What is the role of culture in negotiating problems facing humanity?” in 2017. I was on the Preparation and Steering Committees for what was to be the 5th TAD.



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When a Strong Purpose Teams up With Passion: The Transatlantic Dialogue Conference Series as a Model for Learning With Curiosity, Joy, and Interpersonal Awareness



Dr. Dany Weyer
Head of Participation
at the Festspielhaus
Baden-Baden; Germany

He is currently Head of Participation at the Festspielhaus Baden-Baden where he carries on the TAD mission: creating positive and sustainable change and helping others thrive through arts and education.

Student assistant
TAD'2014, member of
the Steering Committee
since TAD'2014, and
member of the Editorial
Board since TAD'2017.

In 2017, Karen Humle, violinist and educationalist from Copenhagen, and Dr. Lyudmila Nurse facilitated a workshop entitled “Musical portraits – New light through musical reflection”. We debated about great themes of life, such as humanity, intercultural dialogue, and the positive impact one may have on others and the world. Near the end of the session, Karen Humle spontaneously started improvising with one of the workshop participants, a musician and member of the *Wise Guys Brass Ensemble* from the University College Virginia at Wise.

I remember this musical dialogue as full of emotions and passion – and symbolic for what the Transatlantic Dialogue conference series means to me: a journey full of surprises and wonders that spread inspiration and motivation for individual and collective growth. Over the years, François Carbon and his team created and strengthened a supportive international community. Thereby, the TAD brought light to me and many people around the globe, and continues, I am convinced, to guide many thoughts and actions.



Karen Humle: 'Musical Portraits - New Light Through Musical Reflection'



R

EDWARD G. WHIPPLE

Transatlantic Dialogue Reflection – How Do College and Universities Create an Integrated and Synergistic Student Learning Environment Post- COVID?

One of the truly beneficial characteristics of the Transatlantic Dialogue (TAD) is bringing together a diversity of people, ideas, cultures, and backgrounds. The format allows for lively learning in varied settings, both formal and informal. A highlight at each TAD for me was the involvement of graduate students. Since I also was teaching in a graduate program during most of those TAD years, I was able to see firsthand the impact the conference made on these students and how, once they returned to campus, it helped frame their view of student affairs, higher education, and the world.

A session I presented at the 2014 TAD, "Creating an Integrated and Synergistic Student Learning Environment," focused on the integration of academic and student affairs. However, much has happened in the world since then, including the global pandemic, economic upheaval, political uprisings, and increased cultural, religious, and racial discrimination.

The results of the aforementioned, especially since the start of the pandemic, have caused in higher education a tremendous increase in on-line learning and a decreased engagement with other students, faculty, and staff. These

have in many ways negatively affected the ability to integrate the institution's curricular and cocurricular into a holistic learning environment. Consequently, the role of student affairs and how we work with students in order for them to be successful should be updated and modified.

Now more than ever student affairs programs and services must be a partner in the institution planning process. Those of us who work with students outside the classroom have focused over the last 25 years on institutions becoming true learning communities, student-centered, and committed to excellence. It is imperative that colleges and universities **develop and emphasize** the importance of a healthy learning community. For example, in the United States in the last 10-15 years there has been an increasing demand for mental health services. The pandemic only

Student learning must be looked at differently. It is critical that a healthy learning environment is one based on social justice understanding, applied knowledge in real world setting, complex problem-solving skills, intercultural competence and a commitment to diversity and inclusion, and the bedrock of this, clear, concise, and honest communication.

augmented this demand as students have been grappling with a very different world. Similarly, mental health issues, and the need for support, have increased in other countries around the globe.

Key questions posed at that 2014 session, though, are still relevant today. They include "what is the institution's obligation to develop critical skills such as civic knowledge and participation, cultural diversity, intercultural competence, complex problem-solving, ethical decision-making, applied knowledge in real world settings, and critical thinking and analytical reasoning? Where does learning occur and in what manner? Who is responsible for that learning?" In the post-COVID setting, how do colleges and universities respond to these questions? The simple answer is a different partnership between academic and student affairs. Obviously, creating and implementing that partnership is much more difficult.

Who is responsible for developing this new learning environment? Key stakeholders are students themselves and then of course the institution president, academic leadership, faculty, student affairs staff and other community members, parents, and employers. Both academic and student affairs should focus together on student engagement and involvement, holistic student learning, including "readiness to learn," and collaboration.

As we emerge from this pandemic, there has never been a more important time for academic and student affairs to be partners. They must be willing to cross traditional boundaries, in order to create and sustain an integrated and synergistic learning environment for students. There must be a commitment to the well-being of students, collaboration and cooperation, communication and teamwork, trust and respect, energy and creativity, innovation and excellence, and advancement of the institution's legacy.

Student learning must be looked at differently. It is critical that a healthy learning environment is one based on social justice understanding, applied knowledge in real world setting, complex problem-solving skills, intercultural competence and a commitment to diversity and inclusion, and the bedrock of this, clear, concise, and honest communication. Academic and student affairs need to agree on these characteristics in order for a truly holistic learning environment to develop.

As we look at reshaping our institutions of higher education, both student affairs and academic affairs must have a better understanding of the higher education context and the numerous social, economic, cultural, and po-

litical issues facing higher education. For example, due to the pandemic, students will be coming to us with different learning skills influenced by their online education as they completed secondary school. In addition, current students have had an experience the last year that will cause pedagogical challenges for faculty and staff.

The charge for student affairs is to assume a leadership with academic affairs to focus on student learning campus-wide in order to increase retention, degree attainment, and ultimately student success. The vision should be through a holistic approach to education to develop student students to be lifelong learners and responsible social change leaders in a global society.

As I reviewed this 2014 TAD session on student learning I realized the due to world issues mentioned earlier, previous mechanisms to support academic and student affairs integration need to be modified. Both academic and student affairs in partnership must construct a different learning environment - a holistic learning environment that takes into account significant experiences students have had over the previous 12-18 months.

Dr. Edward G. Whipple

Vice President for Student Affairs
at Willamette University (retired);
Salem, Oregon USA

**Oversaw comprehensive student life
program for private institution of 2,300
undergraduate and graduate students.**

**I have participated in each of the
Transatlantic Dialogue gatherings. My
involvement has included presenting
and planning.**



R

MAUREEN E. WILSON

**Graduate
Student
Reflections**
**on the
Transatlantic
Dialogue**

The conversation on cultural collaboration between Dr. Judy Rogers and Dr. Michael Coomes in this volume lays the foundation for graduate students' reflections on their participation in the Transatlantic Dialogue. In 2008, 2011, 2014, and 2017, faculty members, graduate students, and student affairs professionals from Bowling Green State University, Miami University, and other postsecondary institutions in the U.S. participated in study abroad experiences that culminated with the Transatlantic Dialogue. I had the great fortune to serve on the planning committees for the 2014, 2017, and ill-fated 2020 TADs. Each was a phenomenal professional development opportunity as well as an outstanding personal experience as I built connections with colleagues across Europe, South Africa, and the U.S.

In taking graduate students abroad, our primary intentions were to help them:

1. Identify and describe cultural elements that affect systems of higher education in the European Higher Education Area, with particular emphasis on the countries we visited including Belgium, Czech Republic, Great Britain, France, Germany, Luxembourg, Netherlands, and Scotland.
2. Examine student services systems in Europe and the U.S. in terms of their histories, values, philosophies, funding sources, organizational structures, student populations, staffing patterns, and current issues.

We accomplished those objectives through theoretical readings, thoughtful discussions, explorations of institutional websites, analyses of government documents, and site visits. We examined how a society's culture shaped their higher education system.

Each year, some in the group were travelling abroad for the first time. Some had never flown on an airplane. It was a wonderful opportunity to help student expand their horizons. In the planning meetings, I often worried that the TAD would be "over the heads" of some students, so different from their typical conference experiences that they might struggle to make meaning of it. I need not have worried. Time and again, I was delighted to watch students leave their comfort zones, make their first international presentation, engage in creative ateliers, and interact with colleagues from across the globe. Through those experiences, they were able to reexamine and reinterpret long-held assumptions about postsecondary education in the U.S. I did so as well.

A recurring goal of each TAD was to help participants develop as citizens of the world. Following are short reflections from our U.S. graduate student participants in the TAD. They clearly had powerful experiences and indeed made headway on becoming world citizens.

"TAD 2017 was an incredible experience. Attending the conference as a master's student studying higher education in the United States, I found the conversations and connections enthralling, challenging, and eye-opening. Having the opportunity to connect with colleagues in a global dialogue is an experience I will not soon forget and is one that continually shapes my practice today. One moment that I vividly replay in my mind from my TAD experience is a session in which a violinist and a harmonicist joined together in an impromptu musical performance that brought me and many others in attendance to tears. It was a powerful testament to human connection. There we were, artists, scholars, and leaders from around the world, sharing in an intimate, transformational experience amidst conversations of how we might continue to shape the world in more just, equitable ways. I reflect on that memory often and use it to remind myself that regardless of professional work, educational background, or lived experience, there is a deeply-rooted, innately-human connection that stems from intentionally being in community with one another. I remind myself that if we can continue to return to that space, together we can accomplish awesome things."

– Brandon Cash, M.S., Student Affairs in Higher Education (SAHE), Miami University, 2018. Associate Director of Student Activities at St. Olaf College, Northfield, Minnesota

"Attending the Transatlantic Dialogue 2017 as a graduate student introduced me to framing higher education and my own personal and professional development in this field through an entirely new lens. I fondly remember attending an engaging session on supporting students with marginalized identities in study abroad opportunities, a space where my brain felt stimulated and flexed with new perspectives on pedagogy, and immediately afterwards, being in a session that required us to connect with our physical bodies and express our emotions dancing while barefoot. This connection between education, both my own as a life-long learner and the educational experiences of my students, and the mind, body, and soul were present throughout all of

the sessions at the Transatlantic Dialogue and this philosophy continues to guide me in my life to this day.”

– Emalie Chandras, M.A., College Student Personnel (CSP), Bowling Green State University, 2018; Coordinator of Student Conduct, California State University, Fullerton

“I attended the 2014 Transatlantic Dialogue Conference as a graduate student and it absolutely made a lasting impact on me. Not only did it give me the opportunity to present at my first international conference, but it was also my first professional conference presentation in general, paving the way for many more in the years since. I remember feeling completely energized by the people and sessions at TAD, particularly one session about a dual degree program that combines STEM with a foreign language under the belief that STEM fields need culture and that “language is the portal through which you access culture.” This session spoke to my passion for the globalization of higher education, and to this day still serves as an inspiration for the direction of my career.”

– Jacklyn Fisher, M.A., Student Affairs in Higher Education, Indiana University of Pennsylvania, 2015; Assistant Director of Study Abroad, Towson University, Maryland

“The Transatlantic Dialogue 2014 was a wonderful experience and a great opportunity to see what educators abroad found important. There was a range of topics from social justice, to multilingualism in schools, to finding the intersection between the arts and hard science. It was truly impressive to meet people from all over the world and to be able to meet in the middle because we all shared in the mind-set that a quality education is important ... With this in mind, I returned to the States knowing that it was time to stop doing what we had always done and find a way for the scientist to embrace the arts, and for the artist not to be so intimidated by the scientist.”

– Mayra Garces, M.S., SAHE, Miami University, 2015. Assistant Director, Student Enrichment Services, Northwestern University, Evanston, Illinois

“While it has almost been 10-years since I attended the 2011 Transatlantic Dialogue Conference in Luxembourg City, the significance of the conference and its impact on me has persisted ever since. During the conference I chose to participate in the dance creative atelier, which was very far outside my comfort zone. Our troupe had to quickly get to know each other and establish trust in order to choreograph and execute our performance. Allowing myself to let down my guard and fully embrace the modern dance aesthetic was extremely freeing and truly illustrated to me that one cannot grow or learn while staying in one’s lane. Besides the powerful personal experience, I had at the conference, I’ve remained in touch, via social media, with another attendee who currently lives in Germany. This connection has allowed me to continue the knowledge sharing that began at the conference despite our physical distance.”

– Eric Gudmundson, M.S., SAHE, Miami University, 2012. Client Experience Manager at Blackboard, Dallas, TX

“When I think back on TAD 2011, one of my most salient memories is the finale cultural performance – an interpretive dance to Katy Perry’s “Firework”. The performance became an encouragement for all attendees to participate in the freeing, inspiring movement and moment. It was incredibly unifying to see professionals from many different countries and cultures expressing themselves in their humanity. It served as a reminder of all the ways we are different, but alike.”

– Priscilla Ju, M.A., CSP, Bowling Green State University, 2012; Assistant Dean of Student Affairs at Sixth College, University of California, San Diego

“As an American whose earliest memories are of the September 11 attacks and subsequent, questionably-motivated wars, and as a person who faces daily societal violence and discrimination, much of my life has frankly been characterized by mistrust of others. I have spent many hours trying to reconcile my values of empathy, connection, and compassion with a cynicism born of a need for self-preservation. While this process is a slow-going one, my participation in the TAD 2017 conference marks a milestone in this growth. Through the conversations with new colleagues and old friends, across geographic and linguistic borders, I found myself more able to approach

difficult conversations with a sense of curiosity and cultural humility. I also grew softer with myself, inviting myself to engage in unfamiliar forms of creative expression and seek out larger lessons from the process. While I admit that I still have room to grow in approaching conversations of human rights with a sense of gentleness and camaraderie, my experience as a participant and presenter at TAD stands firm as a reminder of the learning that can emerge when we push ourselves to expand our minds, our experiences, and our ways of interacting with the world. I'm thankful for this experience."

– Sarah Lambert, M.S., SAHE, Miami University, 2018. Academic Coach, Center for Diversity and Enrichment, University of Iowa, Iowa City

"During the TAD 2011, I exchanged impressions, information, and context with participants from across the U.S. and E.U. about the meaning of "culture". Through this exchange I understood many elements of higher education in the E.U. context, and in turn I better defined elements of higher education in the U.S. As with many such experiences, by comparing and contrasting meanings, I improved my critical thinking about all concepts of higher education. I developed a deeper ability to define my own work and goals. I still use this knowledge today to build stronger programming, understand how my work is connected to larger higher education outcomes, and even draw those connections clearly for students."

– Anna Lehnen, M.A., CSP, Bowling Green State University, 2012; Associate Director of Student Engagement, Leadership, Duke University, Durham, North Carolina

"When I consider my experience with TAD '14, only one word fits the experience and its impact on my work and life: expansion. As a rural first-generation college student from the States who had limited experience with traveling and cross-culturalism, learning about cultural exchange and education while experiencing an educative exchange expanded not only my mindset around the deep connections we share, but also the value of what I can uniquely

contribute. Since my participation in TAD, I have expanded my connectedness to international colleagues, I've expanded my work around educating the collegians I work with to be culturally empathetic and culturally humble, and I've found my own unique voice as an educational leader. The spirit of expansive exchange embodied by TAD is motivating; it's enlivening. To me, TAD represented a degree of educative excellence that I have yet to see recreated."

– Karl Turnland, M.S., SAHE, Miami University, 2015. Director of Residence Life and Deputy Title IX Coordinator, Lake Forest College, Lake Forest, IL

"By attending the TAD 2014, my creativity and openness to new approaches in higher education were strengthened. By interacting and sharing art and educational practices across cultures I learned to think outside the cultural norms in my profession and think critically about my own professional practice. Attending as a graduate student truly helped shape the work that I've done in higher education."

– Jim VanArkada, M.A., CSP, Bowling Green State University, 2015

Dr. Maureen E. Wilson
Associate Dean of the
College of Education
and Human Development
and Professor of Higher
Education and Student
Affairs at Bowling Green
State University; Ohio, USA



T

Elisabeth Wingerter



Elisabeth Wingerter
Doctoral Researcher at the Centre for Contemporary and Digital History (C²DH), University of Luxembourg; Esch-sur-Alzette, Luxembourg

TAD 2020 Student assistant

The organization of the event was taken mostly by intuition. The idea to bridge the Atlantic with a dialogue on peace sparked my immediate interest, but it was not until the first meeting with my fellow team members, that I began to fully comprehend my personal decision to join. Getting together with people of diverse cultural backgrounds and different study programs was a component in my life that I missed dearly while being focused on my dissertation project. I realized that sitting at a table with students from different continents and planning an event that would bring even more people from various institutions together, was something special. Already during the team meetings, we started to live the underlying idea of TAD: In a way, we had launched a small-scale transatlantic dialogue on our own, because the political developments in each of our home countries and here in Luxembourg entered our discussions frequently. I was excited at the thought to broaden these discussions during the TAD conference and to get to know my teammates better.

Just as we started to make progress with the organization, the pandemic has fundamentally changed our plans. Our efforts of planning, conceptualizing and networking came to a halt. I was moved by the conversations I had with some of the team members: about our common difficulties to visit our families abroad, our disappointment about certain political developments, and, last but not least, our studies. Although TAD did not take place as we planned it, I am deeply grateful for the experiences that I was part of: Collecting ideas together, drafting plans, visiting state institutions to advocate for TAD and preparing content for different parts of the conference.

To my surprise, I got the chance to use some of the preparations for TAD in other areas: The historical city tour that was conceptualized with the help of the student association Historic.UL and which was originally planned for the last day of the TAD conference was

held in summer 2020 instead. International students who were not able to visit their families could benefit from a summer program that offered various events – one of which became the City Tour. The tour participants were very curious about Luxembourg and its history. Their questions soon developed into conversations in which they compared the Grand-Duchy to their home countries. We ended up talking with them about cultural traditions, political systems, economic markets and ideas for the future. Again, I found myself thinking that it was the participation in the TAD team has made this enriching experience possible.

I hope that I will have the chance to experience a Transatlantic Dialogue in the future and that it will attract even more participants from all corners of the world. I believe that the best way to spread empathy among humans is this kind of respectful dialogue. Forging good relationships and maintaining mutual respect between individuals is essential in order to prevent disastrous conflicts. Initiatives like TAD contribute to this kind of peaceful exchange and I look forward to its upcoming format. As for now, it is up to us to reach out to others and continue the dialogue until we can come together once again!



Impressions of the City Tour

T

Mathieu Wittmann

I was part of the student organizer team of the 4th Transatlantic Dialogue, which took place in Luxembourg in 2017. It was an honor as much as a pleasure to be working along the lines of the ever-optimistic, driven, inspiring Mr Carbon. His enthusiasm and open-minded spirit was truly what made the TAD as memorable as it was – he passed it on to every participant.

Also I feel and felt very privileged to be part of the small, but very engaged student assistant team, which Mr Carbon recruited in order to organize the whole event and make the magic happen.

The beauty of the team was the fact that we were so diverse in nationalities, experiences and opinions and made that our strength. We really united in diversity and learned so much from one another. Also, I will never forget the dramatic, stressful, but more than that the fun, pleasurable, and great moments that we spent together over the couple of weeks that preceded the conference and most of all, the days of the week of the Transatlantic dialogue.

Last but not least, all the participants of the 2017 edition were really nice. We couldn't know who and what to expect, we didn't know how it is going to feel to organize the event and how the participants might react, but we received so much appreciation, loving words and moral support from them – something we did not expect. It is true to say that all participants – the speakers, the performers, the visitors, the staff – felt like one community, even though we never met. It was a strong and powerful feeling, to witness such a solidarity among complete strangers and familiar faces.

As this is THE best opportunity, I'd like to say: Thanks to all participants – you were great and our time together was memorable. Thanks to the student assistant team – you were great and I couldn't miss you more. And mostly, a huge thanks and so much appreciation for everything to the master of ceremony, Mr. Carbon!



Mathieu Wittmann
Political Affairs Officer
at natur&ëmwelt
a.s.b.l.; Waldbredimus,
Luxembourg

At the 4th TAD I had the honor to be part of the great 'student assistant' team, which organized the whole event. Now I do work at a nature conservation NGO, which main focus it is to conserve, protect and boost biodiversity in Luxembourg and in Europe. My job is to write statements, letters in reaction to what is happening on national and European level and try to help protect nature on a political level.



Karsten Xuereb

My path crossed with François' four years ago thanks to the university network addressing European capitals of culture, namely UNeECC, during a thought-provoking and reflective conference in Valletta. I had slipped from the center to the periphery of official cultural activities in my home country, Malta, because of divergent views and practices which stemmed from quite different perceptions of what culture and the arts should be supported for. Exchanges with François continued online and then, upon his invitation, in Luxembourg, in preparation for TAD 2020. As we know, the pandemic upended plans, and the collaboration had to be shelved. However, during our continued communication as well as sporadic exchanges with the new friends made within the Dialogues community, I kept reflecting on the value of culture and the arts for intercultural community building, and how in all of our spheres of activity and daily lives members of this extended family, professors and students alike, have the potential to keep passing on the beauty and insight of this network.

Dr. Karsten Xuereb
Researcher at the Ministry for
Culture; Valletta, Malta

Karsten is interested in cultural relations especially in Europe and the Mediterranean. He currently carries out research on UNESCO world heritage sites for the ministry for culture in Malta and supports students in their research on cultural cities, cultural policy and cultural design. His academic and teaching materials are collected here: culturalpolicy.blog.



T

Sisi Yin

It was not the first time I heard about TAD back in 2017 as the previous TAD conference was such a big success, I still remember when I read the catalog for the first time, I was so amazed, I have never heard about anything like TAD: a combination of an academic conference, a multi-discipline and interactive art festival, a gathering and reunion for researchers, artists from across the Atlantic, and most importantly, a feast that celebrate humanity and diversity.

I joined as one of the student assistants without any hesitation, I felt so honoured and privileged to be part of the amazing team. As the host of the opening concert, I was also the coordinator for musicians, working with teams from

different countries and learning about different musical instruments, musical performance-related technical terms and more, it was really enriching. On the big day of the concert, as the host I was facing hundreds of audiences, I was so nervous before but during the moment I was at the same time so enjoying.

Overall, the whole experience made me understand better about human connection, intercultural experience, I got the chance to meet so many people from all over the world who has similar mindset, thanks to TAD and Mr. Carbon, I have also met and befriended with other student assistants whom we share these beautiful memories together.



Sisi Yin

Director and Mandarin teacher at Little Panda Chinese School; Luxembourg, Luxembourg

At Little Panda, we offer Mandarin language lessons and workshops in the most fun and interactive way, language learning should always be in close relationship with cultural experiences, artistic interactions and fun activities!

Student assistant for the 4th Transatlantic Dialogue in 2017, in charge of the opening ceremony concert and art projects.

One sentence of TAD in my language
“没有什么比把一群对了解彼此万分投入的人聚集在一起更有趣并有意义的事了。”

“There is nothing more interesting and rewarding than bringing together a group of people who are deeply committed to knowing each other’s culture.”

One word of TAD in my language
未来 = the future



CHERYL D. YOUNG

Transatlantic Conversations

The Transatlantic Dialogue first came to my attention through a colleague at Miami University, in Oxford, Ohio. At that time, I administered the faculty-led study abroad at Miami, and an esteemed professor of student affairs in higher education, Dr. Judith Rogers, led an outstanding opportunity for graduate students in the program to explore student affairs in Europe. Dr. Rogers made me aware of the TAD and I was immediately intrigued by the focus of the event – the intersections of culture, liberal education, global citizenship, and the arts. The focus, along with the opportunity to explore through both European and American perspectives with colleague from across the globe, is precisely where I believe we can begin conversations that serve to apply our collective knowledge and ideas to our existence in a world where we need to create new levels of understanding that lead to actions to a collective vision that leads to resolving our social, cultural, and political issues.

The Transatlantic Dialogue is held in Luxembourg, also the location of the Miami University Dolibois European Center (MUDEC). Miami University has a long history of alliance with the Grand Duchy, going back even further than the 52 years since MUDEC opened in Luxembourg City. Today, located in Differdange, we continue to enjoy strong collaborations in Luxembourg and with the University of Luxembourg. In spite of this, I have not personally been yet been able to attend the TAD. My first opportunity was to have been to attend conference in May 2020, and as everyone knows, that was not meant to be due to the pandemic. However, during this year of abeyance, I have been able to connect with information about the TAD, and consider how we will continue our connection to the Dialogue.

The vision is to enhance our cooperation and collaboration with the Transatlantic Dialogue. We will promote this opportunity within our university for faculty, students, and staff, including within our growing Voices of Discovery Intergroup Dialogue programming and through our diversity, equity, and inclusion strategic planning. This opportunity is one which will inform our comprehensive internationalization strategy where we are focusing on the junctures of international education, global citizenship, and social justice. Further, a traditional strength of Miami University is our emphasis on liberal education and the belief that it provides the best framework for life in a changing world. This broad context supports exploration of the academic, social, and political choices we made in our lives and helps students understand how they can creatively transform culture and society through exchanging views, examining assumptions, asking questions, and becoming a global citizen. The tenets of the TAD align strikingly with our vision of a liberal education.

We are looking forward to increased collaboration in the future.

Dr. Cheryl D. Young, Ph.D.
Assistant Provost, Global Initiatives
at Miami University; Oxford, Ohio,
USA

Cheryl Young leads Global Initiatives in support of comprehensive internationalization at Miami University focused on student mobility, global partnerships, faculty global research, and diverse co-curricular programming. Areas reporting to Global Initiatives include International Student & Scholar Services, Education Abroad, MUDEC, and the Center for American & World Cultures.



JACQUES GRIMAUD SCHNEIDER

D'Bei Ass Hei

Living together, building a shared future and good relations – and knowing that it is our destiny to have to start these things from scratch over and over again. Nothing is certain; the extreme fragility of the equilibrium that binds us together should cause us to reflect on the importance and role of each individual in shaping a more peaceful future, with greater equity between populations. This is an essential prerequisite if we are to come close to achieving lasting, comprehensive peace.

The growing awareness of the importance and vulnerabilities of bees shows that even the smallest being is essential.

“We are all interdependent – nature shows us this on a daily basis.

Kindness, respect and balance in international relations are vital for our survival – now more than ever. We are all links in the same chain; the future will only be possible if we work together.”

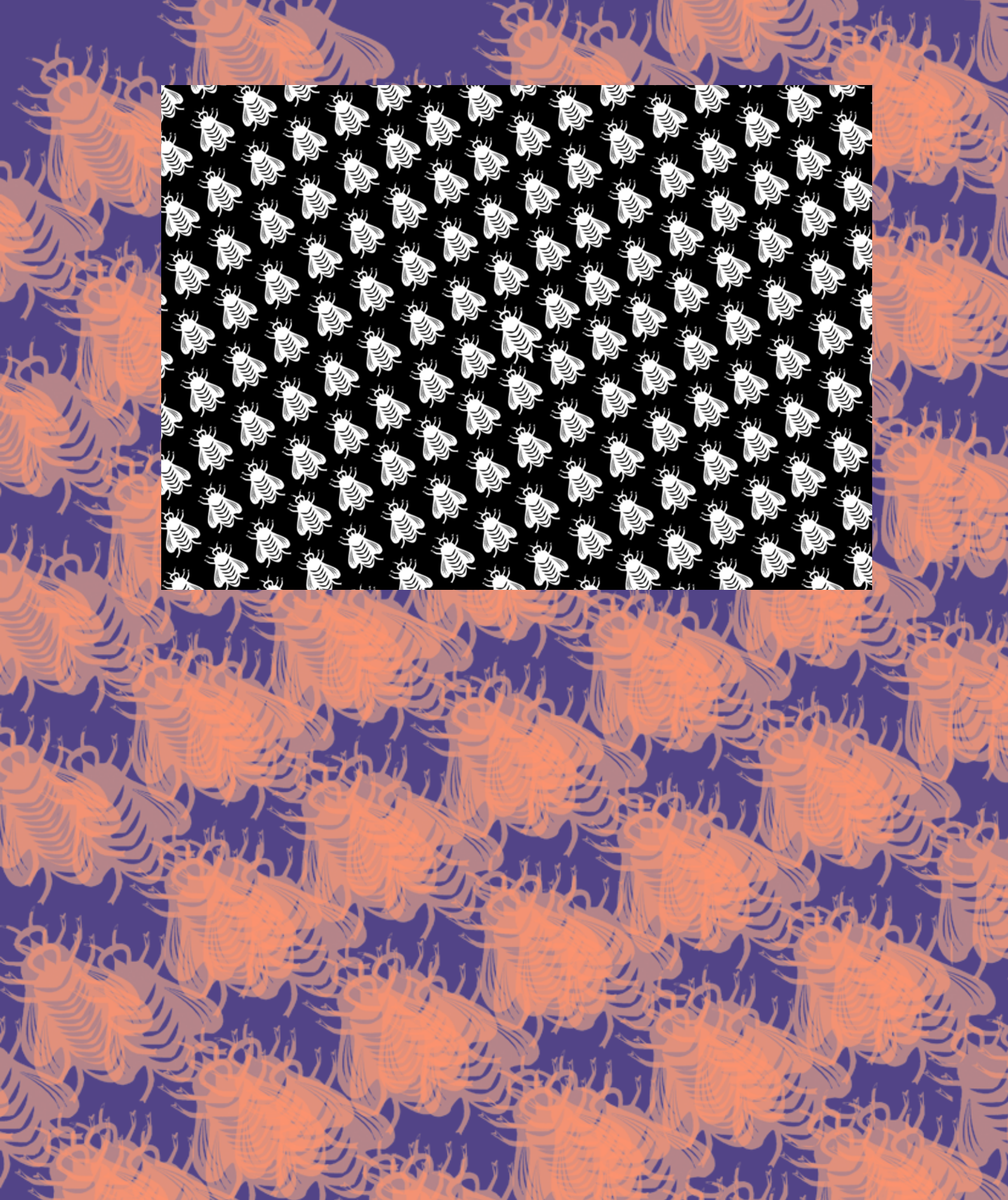
“The Food and Agriculture Organization of the United Nations (FAO) estimates that of the 100 crop species that provide 90% of food worldwide, 71 are pollinated by bees. The majority of crops grown in the European Union depend on insect pollination. Beyond the essential value of pollination to maintaining biodiversity, the global annual monetary value of pollination has been estimated at hundreds of billions of euros.”

www.efsa.europa.eu/en/topics/topic/bee-health



Jacques Grimaud Schneider
Independent Activist, Artist;
Luxembourg, Luxembourg

As an activist artist, I present a view of contemporary society with a particular focus on human relationships, their flaws and the delicate balance between them. In comparing the reconstruction of the Tower of Babel with bees, I wanted to draw attention to the notion of “collective strength” and also to point to the importance of mutual acceptance, the fact that by harnessing strength in difference we can develop a shared legacy and ultimately enhance our underlying unity. The swarm of bees depicted on the postcard is the result of extensive research into forms of societal organisation in which all members strive towards a common goal. In the illustration, the queen and worker bees are working in the same direction with the same rhythm, the same effort, in the perfect tempo. The wings are all unfurled in the same direction despite the fact that they are all different. This is the paradox of unity in the vast diversity of its composition.



VICKI ANN HANSEN

History of the Luxembourg Peace Prize

In 2006, a small, yet international group of scholars, researchers, artists, politicians and citizens from around the world organised an initial conference in Schengen, Luxembourg. From this small event the World Peace Forum has developed into a global platform for peace activists and initiatives. Each year since 2006 a group has met and given a particular theme for discussion, these have included Conflict Resolution, Connecting Peacemakers and Women, Stability & Peace, Finding Common Global Values, We Believe, Now is the Time, and Leadership in Peace.

In 2015 the World Peace Forum took its first steps into the world with the First Youth World Peace Forum in Cairo, Egypt followed by the World Peace Forum in Baia Mare, Romania. The 2016 World Peace Forum was hosted in Florianopolis, Brazil, 2017 in Amman, Jordan, 2018 in Toronto, Canada, and 2019 in Medellín, Columbia. 2020 was to return to Luxembourg with the Transatlantic Dialogue.

History of the Luxembourg Peace Prize

The Luxembourg Peace Prize was initiated in 2012 to award outstanding peacemakers. Since 2015 the Luxembourg Peace Prize has been a one-day event in Luxembourg, where we honor our Laureates and award prizes in the following categories:

Award Categories

- Outstanding Peace Activists
- Outstanding Peace Education
- Outstanding Peace Organizations (NGOs and NFPs)
- Outstanding Public Peace Efforts (primarily to go towards authorities / government)
- Outstanding Peace Technology & Support
- Outstanding Youth Peace worker
- Outstanding Peace Process (award major progress / achievements in peace processes)
- Outstanding Peace Environmentalism
- Outstanding Peace Journalism
- Outstanding Inner Peace
- Outstanding Art for Peace
- Outstanding Sport for Peace

The vision is for an executive format of the World Peace Forum to occur the day following the Luxembourg Peace Prize, where country leaders of the World Peace Forum share best practice for organizing and clarifying our vision for the future of the World Peace Forum.

The 'Award' aspect of the Luxembourg Peace Prize consists of the following offerings:

- Social media and printed publicity for work of recipient.
- Recipient's article published in *GLOBAL PROSPECTS*, The World Peace Forum Journal, and a supply of a number of complimentary copies.
- Travel and accommodation costs to attend for two the LPP Event where there is financial need.
- Physical memento. This was a bronze medal of Nelson Mandela for the first five year and since 2017 it is has been a medal sculpture of a chair by the Colombian artist Duran.
- Open Invitation to present a workshop at an upcoming the World Peace Forum.
- Invitation to propose a youth for a total of two ongoing scholarships to the University of Luxembourg in the Bachelors or Masters program.

- Subject to financing and need, a 2000 Euro monetary award for following a specific discrete peace project identified by a Laureate for the upcoming year.

World Peace Forum and the Luxembourg Peace Prize Complementary Vision

The Luxembourg Peace Prize honors the outstanding in the field of peace. The categories of the Luxembourg Peace Prize and their celebration amplify the aims and goals of the World Peace Forum, which include:

1. To promote peace into major areas of human life, from business activities to the arts
2. To institutionalise peace by placing it onto the agendas of governments and organizations globally
3. To encourage free discussion on peace issues and related matters between all interested parties and ensure the voices of peacemakers are heard in an increasingly noisy world.

To date the Luxembourg Peace Prize team is an all-volunteer organization without support from any government or body. We are self-funding by our own donations of time, money, and those that believe in the potential for positive good when connecting peacemakers and amplifying their voice.

In the past we have had the pleasure to join school teachers to present the work of the Luxembourg Peace Prize. This enabled sharing the actual work and exciting aspects of our Laureates and the resources they make available through their websites and books. As an example, the website of our first technology laureate of 2016, Steve Killelea enables looking at how his initiative, the Global Peace Index, makes the perfect "go to" site for maths students getting a grip on statistics and geography students who want to see the world in a relevant real way. Together, with the teachers, we also talked about how the principles of Peace Journalism defined by our 2017 Peace Journalism laureates Jake Lynch and Annabel aided the art of critical reading and could be tailored for all reading ages. Each prize category and the work of the Laureates can be woven into teaching materials.

Outstanding Peace Education

- 2020 Transatlantic Dialogue, Luxembourg
- 2019 Rotary International, USA
- 2018 Teachers Without Borders, USA
- 2017 United World Colleges International, Netherlands
- 2016 Associazione Rondine Cittadella della Pace, Italy
- 2015 Rowad American College, Egypt
- 2015 Manchester International School, Egypt
- 2014 Carlos Palma, Peru
- 2013 Gaston Mariotte, France
- 2013 Prof. Dr. Heinz Wismann, France / Germany
- 2012 Prof. Dr. Dulce Magalhaes, Brazil
- 2012 Rosemarie Gnausch, Germany

Outstanding Peace Activist

- 2020 Dr. Scilla Elworthy, UK
- 2020 Dr. William Vendley, USA
- 2019 Hiroo and Masami Saionji, Japan
- 2018 Jack Sim, Singapore
- 2017 Ervin Laszlo, Hungary
- 2017 Women Wage Peace, Israel
- 2016 Abdourazzak Halim, Syria
- 2015 orge Castella I Cot, Spain
- 2014 Patricia Pellegrini, Argentina
- 2014 Roberto Martin Kletzel, Argentina
- 2013 Prof. Dr. Raphael Pitti, France / Syria
- 2012 Charles Danguy, France
- 2012 The Volunteers of the 2012 WPF
- 2012 Boualem Sansal, Algeria

Outstanding Peace Organization

- 2020 Words Heal the World, Brazil
- 2019 Promundo, Brazil
- 2018 Nonviolent Peaceforce, Switzerland
- 2017 PATRIR, Romania
- 2016 Aide Internationale Croix Rouge Luxembourgeoise and the Citizens of Europe, Luxembourg
- 2015 New Humanity, Folocare Movement, Italy
- 2015 Masterpeace Foundation, Netherlands

- 2015 Masterpeace Foundation, Egypt
- 2013 Association of Veterans, France

Outstanding Public Peace Efforts

- 2016 Bashar Al-Kiki, Iraq / Kurdistan
- 2015 The City of Baia Mare, Romania

Outstanding Peace Technology

- 2020 Libby Lui, USA
- 2019 Peace Training EU, Austria
- 2018 Peace and Collaborative Development Network (PCDN)
- 2017 Ushahidi Inc., Kenya
- 2016 Steve Killelea, Australia

Outstanding Youth Peacemaker

- 2020 Boniface Mwangi, Kenya
- 2018 Achaleke Christian Leke, Cameroon
- 2017 Franck Katschungu, Congo
- 2016 Asma Khalifa, Libya
- 2016 Omar Abou Baker, Egypt

Outstanding Peace Support

- 2019 Global Partnership for the Prevention of Armed Conflict (GPPAC)
- 2018 Alliance for Peacebuilding (AfP)
- 2017 Lakshitha Saji Preliis, Sri Lanka
- 2016 H.E. Serigne Saliou Cisse, Senegal
- 2012 Marie-Paule and Luc Henzig, Luxembourg

Award ceremony Luxembourg Peace Prize



Outstanding Peace Process

- 2019 Eritrea and Ethiopia
- 2018 North Korea and South Korea
- 2017 Columbia Negotiators and Civil Society Actors

Outstanding Peace Journalism

- 2020 Steve Youngblood, USA
- 2019 Jamil Simon, USA
- 2017 Annabel McGoldrick, Australia
- 2017 Jake Lynch, Australia

Outstanding Environmental Peace

- 2020 Water Peace Security
- 2019 Jane Goodall, DBE
- 2018 SEKEM, Egypt
- 2017 Steven M. Druker, USA

Outstanding Art for Peace

- 2020 Pedro Reyes, Mexico
- 2019 Mohammed Aly Aly Abdelkhalek

Outstanding Inner Peace

- 2019 Zen Master Thich Nhat Hanh, Vietnam

We promote the works of our Laureates over the internet also. Each Laureate share with us their personal journey in becoming a peace activist. Then, through 100% volunteer effort, this is turned into a website and video link to share. We follow the Laureates in their future and share posts on social media of their achievements and latest concerns and greatest endeavors.

With the Schengen Peace Foundation, World Peace Forum, and the Luxembourg Peace Prize, we are spreading the spirit of Schengen via the internet, networking, and education in a grassroots manner. Over the past five years we have built our awards from a category of five to twelve.

We look forward to the next stages of raising the importance of peace, a most important global commodity and sharing the best practices to attain and maintain peace.

<https://luxembourgpeaceprize.org/>



Vicki Ann Hansen
Schengen Peace Foundation; Luxembourg, Luxembourg, President of the Luxembourg Peace Prize and President of the World Peace Forum Luxembourg chapter

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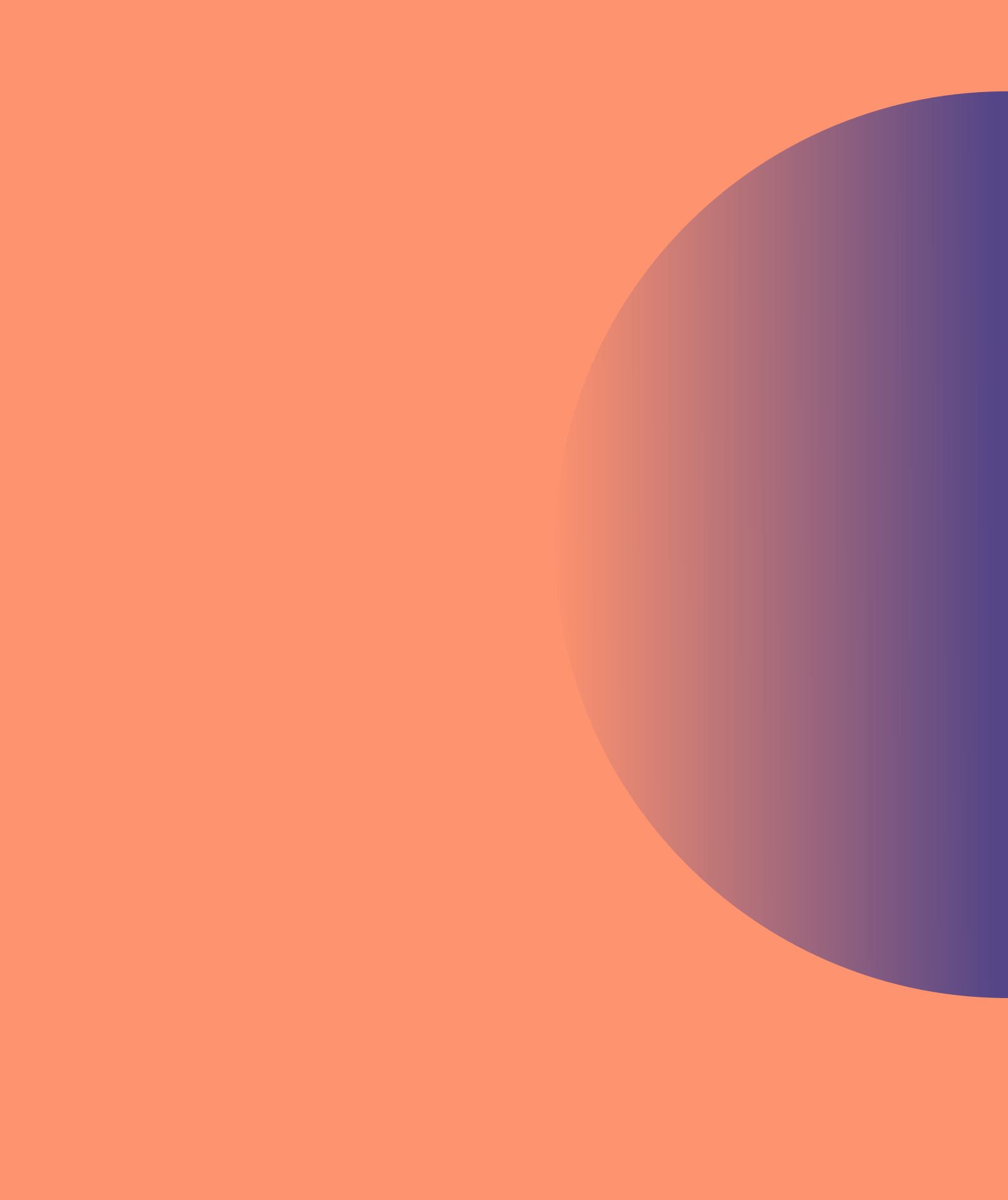
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The 'TAD' project examines the critical role of culture and liberal education in developing students and teachers who think broadly, recognize and respect cultural diversity and heritage and whose engagement promotes personal authenticity and innovation as part of a 'lifelong learning' intercontinental dialogue.