

The Magazine

EDUCATION AND CULTURE IN EUROPE

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Europe:

about cultures
and peoples

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Europe: about cultures and peoples

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#21 Summary



Foreword

Viviane Reding
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for education and culture



Europe **at the crossroad of** cultures

The Union changes, evolves, enlarges, ponders its future, but it always moves forward. Living together cannot work without mutual understanding, without appreciating and making the most of differences, without talking to each other. European integration is, above all, a story of dialogue between cultures.

The Member States understood this and, in the Maastricht Treaty, made the Union responsible for contributing to the flowering of European cultures and taking this cultural dimension into account in all its activities. Culture enjoys its own cooperation programme, 'Culture 2000'. It is an important part of our industrial and regional policies, and is taken specifically into account in the application of our European policies, including the competition rules that recognise, for example, the need for national film subsidies.

Culture has a pre-eminent place in the current debate on the future of the Union. We are preparing to welcome 10 new members, neighbours who were cut off from us for almost half a century. Not only must their economies be integrated, but also other ways of life and ways of seeing the world. Peoples must be brought together. In this context, culture is a necessity, not a luxury. It is the only thing that, both here and over there, can foster a feeling of sharing a common destiny.

The cataclysm of 11 September, the fractures that run through our societies and the countries of the world, remind us of the importance of cultural exchange, in all its dimensions: understanding, stimulation of creativity, mutual enrichment. European integration is accompanied by the desire to facilitate a flowering of cultures, of all cultures. Could we not be even more ambitious and dream of a global future where solidarity goes hand-in-hand with openness to others and intercultural dialogue?

We are working on it. By maintaining our positions in international trade forums, we hope to allow all our partners to safeguard their cultures, express and raise awareness of them. By asking a group of people from both sides of the Mediterranean to tell us about the best conditions for intercultural dialogue, we are contributing to a world free of the prejudices that generate hate and exclusion. By taking culture into account in our relations with our global partners, we affirm our conviction that culture is an intrinsic element of peace-making, sustainable development and social progress.

Scientists from several European countries meeting to help with the restoration of frescoes in the Basilica of Saint Francis of Assisi, badly damaged by a violent earthquake in 1997. Authors, directors, actors, scenic artists and musicians from five Mediterranean countries, together putting on a theatrical work on the defence of human rights. Translators from different European countries meeting to facilitate the circulation of contemporary authors' works. But also hundreds of cultural organisations — theatres, museums, professional associations, research centres, universities, cultural institutes, public authorities, etc. — working together to create and implement cultural and artistic projects.

cultural cooperation

Cultural cooperation: a reality on a continental scale



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There are many examples we could use to illustrate the vitality of cultural exchanges in Europe, exchanges supported by the European project, a project for union between peoples, and thus between cultures.

The Maastricht Treaty: a new role for the European Union

In 1993, culture was given the place it deserves in Article 151 of the Treaty establishing the European Union. From this date forward, cultural cooperation became a fully-fledged Community objective.

On this basis, in the mid-1990s Europe launched several programmes to support cultural projects in the areas of the performance and visual arts, reading and literature, and heritage: Kaléidoscope, Ariane and Raphaël.

A programme dedicated entirely to cultural cooperation

In parallel to the reinforcement of the Union's powers in the area of culture, formal and informal cultural cooperation networks started to appear during the 1980s. These networks encourage exchanges between cultural organisations in different European countries, identify the needs of the European artistic community, act as an interface between the sector and the European institutions and participate in the debate on cultural issues in Europe (to find out more, see the interview with Frédérique Chabaud).

But we had to go further, laying the foundations for a real cultural area to exploit both our diversity and our common cultural heritage. Adopted for five years (2000-04), the Culture 2000 programme encourages, in all cultural areas, artists' creativity and mobility, access to culture for all, the dissemination of art and

culture, cultural exchanges and an understanding of the history of the European peoples. It also considers culture as a factor for social integration and socioeconomic development. By opening its doors to the future members of the Union, Culture 2000 is contributing to the creation of links between Europeans and a dialogue between cultures.



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Culture 2000

With a total budget of EUR 167 million, Culture 2000 has co-funded more than 700 cultural cooperation projects to date in the areas of the performing arts, the visual and plastic arts, literature and literary translation, heritage and cultural history, in the form of festivals, master classes, international exhibitions, creative or discussion workshops, tours, translations, conferences, etc.

Each of these projects involves, on average, five operators from the 30 countries taking part in the programme, so, all together, thousands of cultural operators have had the opportunity to work together. Culture 2000 also sponsors the European Union prize for contemporary architecture — the Mies van der Rohe prize, and the EU prize for cultural heritage — the Europa Nostra prize, the European Heritage Days and the European Capital of Culture event.

Culture 2000 will be ending in 2004, but its extension for a further two years (2005 and 2006) and its new focuses for the period after 2006 are currently being discussed by the European institutions, on the basis of a public consultation of European culture professionals conducted between May and July 2003.



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Article 151 of the Treaty

1. The Community shall contribute to the flowering of the cultures of the Member States, while respecting their national and regional diversity and at the same time bringing the common cultural heritage to the fore.
2. Action by the Community shall be aimed at encouraging cooperation between Member States and, if necessary, supporting and supplementing their action in the following areas:
 - improvement of the knowledge and dissemination of the culture and history of the European peoples;
 - conservation and safeguarding of cultural heritage of European significance;
 - non-commercial cultural exchanges;
 - artistic and literary creation, including in the audiovisual sector.

What initiatives are European countries taking in the area of cultural cooperation?

To answer this question, the Commission has launched a huge study into the situation of and outlook for institutional cultural cooperation in Europe in the broad areas of the performing arts, music, the visual arts, heritage and literature.

For more information:

http://europa.eu.int/comm/dgs/education_culture/index_en.htm

Baltic Contemporary Art Triennial, Vilnius

Created in 1979 on the initiative of the Vilnius Contemporary Art Centre, the Baltic Contemporary Art Triennial is a forum for dialogue around contemporary art: between theorists and creators, the public and artists, between artistic disciplines and, above all, between eastern and western Europe.

For the eighth Triennial, held in Vilnius (Lithuania) from 14 September to 3 November 2002, this rapprochement between the two parts of our continent was sealed by the invitation of around 40 artists, half of whom came from eastern Europe, and the support of the Danish Contemporary Art Foundation (Denmark) and the *Institut für Auslandsbeziehungen* (Institute for Foreign Relations — Germany).

This collaboration, supported by Culture 2000, exploited the experience of these two partners in the areas of logistics and communication, whilst leaving the artistic organisation and the choice of theme up to the Vilnius Contemporary Art Centre.

European Concert Hall Organisation (ECHO): a network supported by Culture 2000

ECHO has, for 10 years, associated the leaders of 13 concert organisations and cultural centres in Belgium, Germany, Greece, France, Austria, the Netherlands, Sweden and the United Kingdom, as well as the Carnegie Hall in New York.

Its members meet twice yearly to share their experiences. ECHO has become a forum for the exchange of ideas and suggestions and for the elaboration of international projects.

The Rising Stars project, for instance, allows exceptional young artists renowned in their country of origin but not yet known internationally to perform in each ECHO member organisation.

For more information, see:

<http://www.sofil.be/fr/about/echo.htm>



Frédérique Chabaud, Secretary-General of the European Forum for Arts and Heritage from November 1999 to December 2002, currently Director of the International Yehudi Menuhin Foundation, Brussels

Madame Chabaud, you were Secretary-General of the European Forum for Arts and Heritage from November 1999 to December 2002. Can you describe for us the main activities of this network?

The European Forum for Arts and Heritage (EFAH) was created in 1993/94 by members of European cultural networks in order to monitor the European Union's activities in the area of culture, to discuss them and enter into a dialogue with the European institutions. It is a federation of some 70 organisations in different sectors (theatre, visual arts, music, literature, etc.) and mobilises culture professionals in the same way as other platforms and NGOs working in Europe: for example, the Forum followed very closely the implementation of the Culture 2000 programme and the work of the convention with its partners (such as the European Culture Foundation).

Are there other similar networks at European level? If so, what are the links between these different networks?

The other large networks operating at European level are more sector-based, such as Europa Nostra, which works in the heritage sector, Eblida (the European Bureau of Library, Information and Documentation Associations), or the ECA (European Council of Artists), a European platform for artists of all disciplines.... Many European networks are

members of the EFAH, which plays a coordination role and has as its main objectives to disseminate useful, reliable information on the culture sector and to ensure that any interested organisation has access to it.

How do you see the integration of the new Member States and their contribution to your network? Do you have a particular strategy to welcome them?

Over recent years, the EFAH, which initially accepted only 'independent organisations', has opened up, and regions have been able to join it. Participation in our work by representatives of the culture ministries of the candidate countries and allied associations in eastern and southern Europe allows us to work on understanding the 'cultural policies' of the Member States (a term with a very different meaning for the new arrivals). We are also working on artist mobility, cultural exchanges and support for artistic creation in Europe. Many networks in western Europe have already been working for several years with networks or cultural operators in the 'wider Europe' and even beyond.

In your view, what is, or should be, the role of the EU institutions vis-à-vis these networks?

The Union finances some 30 organisations under a budget heading due to disappear next year. But this support is absolutely vital,

as it helps these organisations to finance part of their structural costs. Let us not forget that these networks associate — all disciplines taken together — several tens of thousands of culture professionals in Europe, beyond the current borders of the Union. Dialogue between the European institutions and the networks has already started, in particular on the occasion of debates organised in the context of the Convention on the Future of Europe and the follow-up to the Community's cultural activities. This dialogue must now be strengthened, and the fundamental role of these networks in cultural cooperation in Europe must be recognised.

Interview: Sylvain Pasqua

For more information:
<http://www.efah.org>

Being an **artist** and **European**

As well as being a vast market where goods, services, capital and persons move freely, the European Union is an area for the exchange of ideas, the forging of relations and cooperation. Culture, which transcends national borders, creates bridges between peoples and draws the citizens of Europe together, is a vital part of this open area, which is continuing to expand.

Yet, too often, artists find it difficult to perform outside their own country, even though European culture develops through artistic exchanges, and the artistic vocation and wanderlust often go hand in hand.

It is, however, often still too difficult for European artists to work outside their own country. The language barrier, a lack of information, social security and professional status problems, different tax systems and insufficient access to professional networks are enough to dissuade many of them. Other obstacles that can arise include the non-recognition of diplomas and training, which means that the artist has to take an examination in the host country, the fixing of quotas for national artists in international co-productions and foreign productions, the lack of specific facilities for foreign artists and cultural operators, etc.

The travails of a travelling artist

An Austrian (or French, or British) actor is spotted by a Spanish director, who invites him to participate in his next project. Delighted, our actor accepts. But where will he start? Where will he go for advice? Will he have the same rights as artists who are nationals of that country? Will he be insured against accidents at work? Will he lose the right to paid holidays? How will he be taxed? Having found out some information, our actor leaves for Spain, where he divides his time between rehearsals and ... red tape. Once his residence permit has been granted, he opens a bank account, visits the pension authorities several times, being sent from pillar to post to obtain the form he needs to calculate his pension. His hesitant Spanish does not help matters ... At the end of his stay, he returns to his home country, where it is difficult for him to find a new job, as he has not had his finger on the pulse during his time away in Spain.

The situation could be improved by providing better information to artists and through international cooperation. Several private and public initiatives are being developed in the Member States.

The Union gets artists moving: *the pépinières européennes*

The *pépinières européennes pour jeunes artistes* (European 'nurseries' for young artists) were created in the early 1990s with the support of the Culture 2000 programme. The organisation comprises 50 centres for young European artists in 42 cities in the 15 EU Member States as well as in Canada, Slovakia and Romania. Artists stay at the centres for between three and nine months and are given the human and material resources to realise their artistic project and meet cultural operators in the country in question. Created in partnership with local and public authorities, the *pépinières*, with a network of 3 000 culture professionals, are places for exchanging and sharing new experiences and creativity, as well as exploring the possibilities for future careers.

Rony Sidon, French sculptor, artist in residence in 1998 at Tallaght Community Arts Centre in Dublin, Ireland states that 'For an artistic development, it's a way of encouraging and trying out new ways of doing things. I think that this concept based on meeting other people meets the needs of a new generation of artists. I believe that the status of the artist is changing, borders are coming down in Europe and throughout the world, thanks to the Internet. As an artist, I want to share my experience with others and work in a Community arts context.'

For more information:
<http://www.art4eu.net/>



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The performing artists, in the front line, are endeavouring to organise better support for artists or cultural operators moving outside their country of origin.

Efforts by the professionals

The International Federation of Actors (IFA), which represents unions and associations of actors, dancers and other performance artists around the world, is working on drawing up international standards and model collective agreements to offer better protection for artists in every country. It has also created a 'dance passport' to allow all the members of the affiliated unions to benefit from the assistance of any other affiliated union within the European Union. Other federations of unions are also working to improve information and protection for artists in the visual and performing arts (dance, theatre, music, painting, sculpture, etc.).

The national societies for managing and collecting the rights of performance artists in Finland, Ireland and Greece in particular are forming European networks in order to better protect the interests of these artists when they work outside their own country.

Some countries are taking measures to support the mobility of their own artists in their country, which could also apply to artists from other countries. A one-stop shop for the organisers of one-off shows and intermittents (seasonal cultural workers) opened in France in 1999, so that they can now, in one step and via a single organisation, perform all the formalities required for recruiting and

employing workers. Other countries, such as Greece and Finland, have a lower tax rate for artists from other European countries than for their own nationals. Yet, in addition to having to deal with the different social and tax systems, artists and companies wishing to organise tours suffer from a lack of information on these issues and on local sources of funding. Finally, the lack of coordination between States, regions and the associative sector thwarts the creation of a Europe of culture, as does, upstream, a lack of curiosity or even an indifference on the part of national audiences about the cultures of their neighbours ...



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The culture industries: an asset for Europe

Cinema, audiovisual, music, publishing: for Europeans, these industries represent both sources of income and jobs and ways of accessing culture. The issues at stake are therefore not just economic: these industries need a solid and diverse foundation in order to promote the cultures of Europe, in all their diversity.

A total of 7.2 million jobs, of which 1 million in the audiovisual sector, 600 000 in music, and so on ... The culture industry represents 4.6 % of total employment in the EU ⁽¹⁾. Whether cinema, audiovisual, publishing or music, these sectors are truly dynamic. The European book industry has an annual turnover of some EUR 20 billion, the figure for the record industry is EUR 11 billion, while cinema ticket receipts amount to around EUR 5 billion.

But their economic contribution is not the 'be all and end all' – as vehicles of identity and diversity, they play a fundamental cultural role by funding artistic creation and the dissemination of culture in Europe and throughout the world.

The European Union, one of the tasks of which is to ensure the competitiveness of its industries, has created programmes to encourage them to develop and take advantage of all the opportunities offered on the European and global markets. The MEDIA programme supports the audiovisual and cinema industries, from vocational training, script and synopsis writing to film distribution. MEDIA also supports the promotion of European cinema in international markets and festivals and in the context of the annual awareness raising campaign – Cinedays. The eContent programme targets industries concerned with information, such as publishing, tourism and languages, together with the information and telecommunications industries that exploit and disseminate this information in digital form.

Other programmes are concerned more specifically with the dissemination of cultural products and services in Europe. The EU has funded the translation of 1 300 titles since 1997, so that they can be read outside their area of origin: novels, plays and poetry, such as *Barão de Teive: Educação do Estóico*, by Fernando Pessoa, translated from Portuguese into Norwegian; the poems of Wislawa Szymborska, Nobel prize winner in 1996, from Polish into Italian, or *Degré zéro de l'écriture*, by Roland Barthes, from French into Icelandic. The Culture 2000 programme spends around 11 % of its annual budget on literary translations.

The special nature of the culture industries is recognised in the Treaty on European Union, in particular the application of the competition rules when it comes to aid for cinema or the price of books ⁽²⁾. Moreover, the Union defends this regime in international forums such as the WTO.

The culture industries are on the Union's policy agenda: the Council's work programme for the period 2002–04 includes analysing ways of strengthening them, whilst the European Parliament is particularly interested in their development in an environment where the Internet and multimedia technologies are becoming increasingly important ⁽³⁾.



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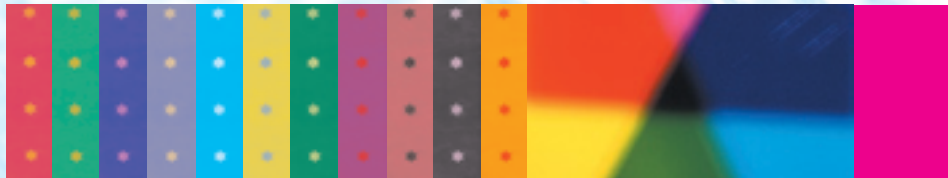
⁽¹⁾ Study conducted in 2001 by Economix Research & Consulting and MKW for the Commission on the employment potential in the culture sector: this figure includes all jobs linked to the production of cultural goods and services in the broad sense, whether 'culture' jobs or not, whether or not they come under the culture sector.

⁽²⁾ Article 87(3) of the EC Treaty.

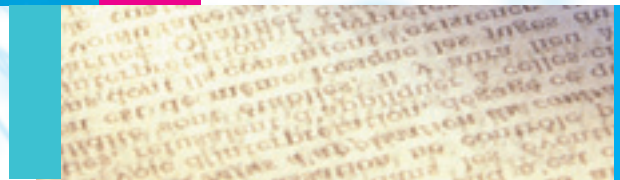
⁽³⁾ See the reports by Mr Ruffolo, 'Cultural cooperation in the European Union', 5 September 2001, and Ms O'Toole, 'The new frontier for books: electronic publishing and printing on demand', 10 January 2001.

Cultural diversity^{and} globalisation

Respect for cultural diversity is affirmed in the Treaty (Article 151) and the Charter of Fundamental Rights of the European Union (Article 22), and is taken on board in its activities, including international trade negotiations. On 26 October 1999, the Council of Ministers stated that 'During the forthcoming WTO negotiations, the Union will ensure, as in the Uruguay Round, that the Community and its Member States maintain the possibility to preserve and develop their capacity to define and implement their cultural and audiovisual policies for the purpose of preserving their cultural diversity'.



Books, the biggest cultural industry



The most important cultural industry in terms of annual turnover, up 2.9 % since 2001, the European book industry publishes 300 000 new titles every year. Yet reading is not a European forte, with only a third of Europeans claiming to read between one and three books per year, and 40 % saying that they had not opened a book all year ⁽¹⁾. The main European publishing houses are in Germany and the UK, followed by France, Italy and the Netherlands. 73 % of books are sold in shops (bookshops, supermarkets or department stores), 16.5 % by direct selling and 10 % via book clubs. However, it is unrealistic to talk of a 'European' book market: different languages, a large number of small companies anchored in the national or even local markets, and different book pricing legislation in the Member States tend to fragment it. Ten countries apply a fixed pricing system to books, and whilst books benefit from a lower rate of VAT in most of the Member States, this rate varies between 0 and 25 % depending on the Member State in question. Moreover, the option of setting reduced rates does not apply to electronic publishing.

⁽¹⁾ Eurobarometer survey, see article p. 16.

The audiovisual industry

This industry turns over EUR 65 billion per year and employs 1 million people. It is the biggest cultural activity in Europe ⁽¹⁾. However, Europeans watch far fewer films per year than North Americans: on average 2.1 films per person, compared to 5.7 in the United States.

In 2002, 933 million cinema tickets were sold in Europe, but 71 % of these were for American films (compared to 65 % in 2001).

This domination by the American film industry has several causes: an international distribution network, rather than many national distributors (United International Pictures has a presence in 43 countries), production and advertising budgets ten times higher than in Europe and still growing (USD 58 million in 2002, to which 30 % must be added for promotion and distribution, compared to 4 million for European productions, which devote only 3 to 6 % of their budget to marketing).

On the demand side, Europeans prefer to watch their own country's films, alongside American productions. This is why European films account for only 8 % of ticket sales in EU countries other than their own.

The situation is different for television productions, which tend to target local audiences, which makes North American programmes less exportable. Over recent years, non-American productions have regained ground in their respective markets. The success of fictional programmes (TV films, series) and entertainment, in particular reality shows such as Star Academy or Pop Idol, explains why American films accounted for only 60 % of feature-length programmes with the highest TV audiences in the world in 2002 (the Top Ten) compared with 90 % in 2001 ⁽²⁾.

⁽¹⁾ Eurobarometer survey, see article p. 16.

⁽²⁾ Eurodata TV study, Institut médiamétrie.



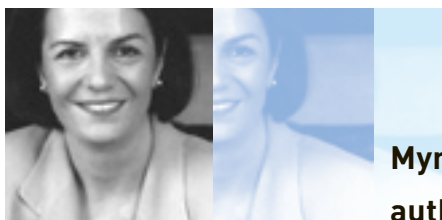
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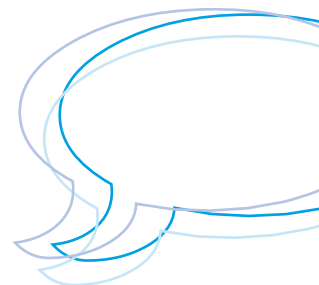
Music in Europe

Europe accounts for 29 % of the global market in music, compared to 40 % for the United States. So the Union is therefore holding its own, despite difficulties in this sector, which has to adapt to the rise of the Internet and tackle piracy encouraged by the multiplication of digital media. Yet the European market remains highly compartmentalised, dominated 80 % by five large companies (Universal, Warner, EMI, Sony, BMG), in which it is still difficult for works, artists and cultural products to move freely. Only 40 % of disks sold in Europe are European, whilst 93 % of US production finds an outlet on the national market. The languages and cultural diversity of Europe certainly constitute an obstacle, as do differences in national tax systems (both direct taxation (income tax) and indirect taxation (VAT)).

To encourage the export of European music, the Commission launched in 2002 a project to analyse the different national policies pertaining to aid for the music industry, including export offices for music, and to collect more information at European level about the movement of artists, their training, and the export of products and services.



Myrsini Zorba MEP,
author of a report on the
European culture industries



How do you perceive the importance and the economic and social role of the cultural industries in Europe?

When we look at statistics comparing turnover in the film, recording and publishing sectors in the EU and the United States, it is easy to see the significant impact of these industries and their dynamics on our economies, as well as their influence on the thoughts and feelings of millions of children and adults who consume these products. In order to preserve our cultural diversity, we have to understand the economic importance of the European cultural industry in terms of its competitiveness inside and outside the European Union. Around 7.2 million people are employed in the cultural industries in Europe. We have to know the needs and the critical demands of every sector.

The majority of European citizens choose and pay for the cultural products and services that they consume. On the other hand, in order to work creatively and efficiently, people need appropriate infrastructure, capital, and advanced technologies. The availability of the latter will allow them to produce, distribute and promote their creations. The consumption of quality cultural products is necessary food for thought. This means encouraging larger audiences and greater participation, and expanding the accessibility of all citizens to culture, whilst supporting vulnerable groups.

What role do you see the European Union playing in stimulating cultural industries in Europe in the future?

First, let me state some of the problems: the non-achievement of the internal market, obstacles to the mobility of artists, double taxation, anti-trust legislation applied to public support programmes in various culture-related industries, and the lack of a legal basis for supporting the promotion of European cultural works in third countries.

We suggest making the Commission responsible for monitoring the current situation, anticipating future weaknesses in cultural structures and proposing, in good time, regulatory and other measures to create a more favourable trade, R & D and fiscal environment for the European cultural industries.

What about the cultural industries in the accession countries?

I think the best way to ensure cultural diversity for Europe in the turmoil of structural change is through an active cultural policy that will support viable small and medium-sized enterprises and independent artists and promote dissemination networks and marketing strategies that will enable them to be present in every part of Europe. We must recognise not just the cultural value, but also the cultural capital of the accession countries.

We will have to agree on an inspired, efficient, democratic, long-term political strategy which embraces all the citizens of our enlarged Europe — and not just a select few. We will have to move towards a new status quo, where people have free, democratic access to quality cultural products, so that they can easily enjoy a book, listen to a CD or see a movie at a fair price. We must develop the internal market: information about the arts and culture of these countries must be more easily and widely available.

Certainly, diversity costs more than homogeneity, but it is also worth more. We must support it, and create a better regulatory framework so that our policy and the strategies that serve it will be able to advance the greater plan until our goal is reached. This ambitious plan will have to take advantage of the virtues and benefits that diversity encompasses. Faced with strong cultural inequalities at the heart of our societies (underdeveloped regions, gaps in education, mass migration, mass TV and Big Brother) we need to support the wealth that diversified cultural production brings.

Education,

a gateway to culture

Culture is an expression of national, regional and local identities, a means of self-expression, communication and sharing. Many Europeans are interested in the cultural environment of their own country and of their neighbours: heritage, exhibitions, concerts etc. Some practise a cultural activity in their spare time, whilst others work in this area. Education, in all its forms, encourages an interest in culture.



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Curiosity about other people's cultures develops at a very young age and lasts a lifetime. Campaigns such as the heritage days, organised throughout Europe each year in September and cofunded by the Council of Europe and the European Commission, helps to raise awareness of the richness of Europe's heritage. The European cinema days, or Cinedays ⁽¹⁾, encourage young people to discover the diversity and quality of European film-making. Netdays, another annual EU campaign, encourages the use of multimedia tools, in particular the Internet, in schools and cultural institutions, highlighting the best teaching innovations.

Primary and secondary school are important places to learn about culture, both in arts subjects and in other disciplines. This is why the European education programmes encourage collaboration between schools on learning projects focusing on culture: comparing eating habits and ways of life, exchanging views on each other's heritage, the comparative history of regions during the Second World War, etc. So many ways of discovering different lifestyles in Europe.

These projects represent a method of teaching which is open to the world, multidisciplinary and based on collaboration between pupils, schools and teachers. Multimedia technologies are very often used to support this active approach to learning, already advocated by the great pedagogues of the early 20th century. The practice of teaching, including arts teaching, is always developing and can only be enriched by exchanges between teachers and European professionals who bring other experiences, other traditions.

More and more links are being made between education and culture: traditional and multimedia libraries, museums, operas, cultural centres and film archives are starting to provide educational activities for schools and the general public. These cultural institutions offer a new framework for individual learning to anyone wishing to learn, whatever their status or age. These informal learning opportunities are promoted by the European programmes relating specifically to education and training and those relating to research into the use of multimedia technologies.



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⁽¹⁾ See p. 23.

Collect and share: culture for all

Museums and galleries are still, above all, places of exhibition. The 'Euroedult' project, which brings together British, French, Hungarian, Italian and Swedish partners and is supported by the Union's Socrates-Gruntvig programme, wants to make them real places of cultural education, open to all and in particular those who did not do well in the traditional education system.

To this end, it has developed training modules for which a European diploma in 'cultural mediation' is awarded. Intended for museum staff and adult trainers, they cover the following areas: how to reorganise the museum, how to incorporate an education dimension and a European dimension, how to make the link between culture and continuing education.

Using this as a basis, educational and cultural associations and institutions from 10 European countries were funded under the 'Collect and share' project. Their objectives were to provide information on educational activities developed by museums, to improve the training of professionals using reports, seminars, conferences and an Internet site, and to disseminate the results of the projects to national policy-makers.

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A virtual academy for the arts and education

In 2001, teachers in Spain, France and Austria decided to study the different ways of teaching the arts in their countries, their place in the curriculum, and the participation of artists in school teaching. Opening up education to other occupations, updating teaching methods, improving teacher training, creating an Internet platform for exchanges between education and culture professionals at European level: these are the main objectives of the Via@artem project, funded by the European Socrates-Come-nius programme. Based on a partnership of Austrian, Spanish and French schools and training centres, this project also concerns arts teaching in Belgium, Finland and Norway.

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Vocational training and the discovery of cultures:

the *Parlement lycéen européen des écoles de bijouterie et métiers d'art* (European Parliament for jewellery and arts college students)

For around 10 years now, 18 European jewellery colleges have been working in a network to add a cultural and European dimension to the study of an artistic occupation. Together, the students write reports on the international activities of partner colleges in the network in a multilingual newspaper called *The Wall*. These activities include the organisation of work placements for jewellery students in other European countries, the creation of a technical jewellery dictionary in various languages, in paper form, on CD-ROM and the website (<http://www.cellini-dictionary.net>) in the context of projects supported by the Comenius and Leonardo da Vinci European education and training programmes and a travelling exhibition around Europe on jewellery accompanied by texts written by the students. A general assembly is organised each year in the various partner countries, giving teachers and students the opportunity to evaluate past activities and suggest new ones for the following year. In other words, a project combining Europe, citizenship and art.



Julien Saisset is a jeweller in Toulouse. From 1999 to 2002, he worked with the *Parlement lycéen européen* (PLE) as editor-in-chief of *The Wall*:

'In my job, I've kept a European outlook on the cultural and technical diversity of jewellery. My approach certainly transcends the purely French tradition, which is rather tied up with its Parisian history centred around the Place Vendôme. I do not consider myself a French jeweller. My experience and my work in the PLE have had such an effect on me that, today, in my designs and my discussions with customers, I am always tempted to suggest forms, approaches and concepts with many different influences, French but also Italian or German, it's a natural step.'

For more information:

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Do Europeans like culture?

Individual activities, such as reading or music; collective activities, such as going to a show or visiting a historic monument: what kinds of culture do Europeans 'consume'? Some of the findings of the Eurobarometer survey conducted by Eurostat at the request of the European Commission are surprising ...



Rosas © H. Sorgeloos

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Audiovisual and multimedia above all

The main activities: watching television and listening to the radio. Every household has at least one of these appliances, with more than a third having two televisions or more. Whilst television is watched mainly for news and films, documentaries and sport are also very popular. Two-thirds of Europeans also use their television set to watch videos or DVDs. Europeans enjoy watching films at the cinema too. However, whilst 54 % went to the cinema during the year, 23 % between 4 and 12 times, almost a quarter went less than three times. The Swedes, British, Spanish and Danish went most often, and the Portuguese and the Greeks went least. People listen to the radio mainly for music and news.

In the 1980s, computers started appearing in private homes. In contrast to North Americans, most Europeans do not use IT, in particular in Greece and Portugal (75 %), and two-thirds do not use the Internet. However, a fifth of Europeans use their computer every day, whether at home or at work, led by the Danes and the Swedes (37 %) followed by the Dutch (32 %), a majority of whom use the Internet.

As sources of cultural information, thanks to CD-ROM and the Internet, home computers are used mainly for leisure: predominantly for exchanging e-mails (60 %), finding information for education and entertainment, buying books (10 % of respondents, in particular the British, Luxembourgers and Germans) and listening to the radio or music (14 % of respondents).

If Europeans agree on a cultural pastime, it is listening to music. Some 61 % listen to music every day, particularly in Denmark, the Netherlands and Sweden, mostly on the radio or television, but also on their own hi-fi or computer. Most Europeans, especially the Danes, French and Belgians, prefer rock and pop, although a third enjoy easy listening, folk and traditional music (especially

in Portugal, Greece, Austria, Sweden, the former GDR and Spain).

Finally, classical music is enjoyed by a third of Europeans, with the aficionados living in Luxembourg, Sweden and the UK (50 % of respondents), and opera by 10 %.

Move over Gutenberg?

Is reading suffering because of the power of the image? The jury is still out. Only 58 % of Europeans say that they have read a book over the last 12 months, half of them for pleasure, most for their work. This ambivalence towards books is reflected in the small number that people own: less than 50 books for half of all Europeans, less than 25 for a quarter of them. The most avid readers are the Swedes, Finns and British, whilst the least interested are the Portuguese, Belgians, Greeks and Spanish, more than half of whom have not read a book during the year.

Half of Europeans read newspapers every day, and the rate is even higher in Finland, Sweden, Germany and Luxembourg, and 60 % read a magazine at least once per month. All types of reading taken together, the Spanish, Portuguese and Greeks read least, except for work and school/college, whilst the greatest bookworms are the British and Irish, the Dutch and the populations of the Nordic countries.

Rubbing shoulders with culture

Culture is not just something to be consumed at home, but also an active pleasure to be shared.

Europeans like going to the cinema (their favourite cultural activity). They enjoy historic monuments (43 %), and a third of them go to concerts or visit libraries, museums and galleries. However, over the year, only 8 % had seen a dance show, 10 % had visited

Beyond the statistics:

France

Bald statistics tell us little: some elements drawn from an analysis of the development of cultural consumption in France between 1989 and 1997 throw more light on recent cultural trends.

The first interesting development is how the remote control and the video recorder have changed **how people watch television**: random viewing, channel hopping, the television as a constant background, the formation of video libraries: ways of finding landmarks in a flood of images.

Books are becoming less popular with the French. This is not a generational change, as young people, who are often better educated than their parents, read as much if not more than their elders, but rather a drop in the number of real bookworms (reading more than 25 books per year). However, **libraries** are finding a new lease of life, and it is young people who are making the difference: the new attraction is their conversion into media libraries, whilst longer periods in education mean that young people are visiting municipal libraries more to borrow books and reviews.

It is not just adolescents whose interest in **music** is growing: this is a long-term phenomenon concerning all the post-war generations, who have bought the equipment and changed their listening habits.

Whilst, in France as in Europe, few people never visit cultural sites and facilities (arts centres, heritage), the slight growth in France is due above all to the increase in white-collar workers, intellectual professions and students than in a real diversification of audiences (to other groups in society).

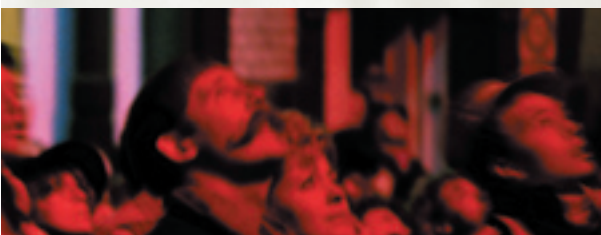
Finally, amateur activities are on the rise, in particular among young people but also among the over-50s, who have more time to invest in artistic activities.

Source: Département des études et de la prospective (Studies and forecasting department), Culture and Communications Ministry, France.

an archaeological site and a quarter had been at least once to the theatre.

Europeans also enjoy practising cultural activities: 30 % make amateur films or take photographs, mostly for pleasure; 22 % enjoy dancing, with the Swedes, Greeks, Austrians and Finns being the keenest dancers; 20 % sing; 15 % write, sculpt, paint or draw; 12 % play a musical instrument.

Source: Eurostat, Europeans' participation in cultural activities, April 2002.



Culture is, first and foremost, about identity. Being able to claim it and express it is part of the dignity of every human being. Recognising, understanding and appreciating it is the basis for exchanges grounded in respect and dialogue, in Europe as in other parts of the world. Culture is one element of the many cooperation agreements concluded by the Union, as a factor for economic and social development, civil and international stability.



Photo: Bougoum Saïdou

Cultural Europe and the world

European culture is, in fact, not one but many cultures: local, regional and national traditions, shared histories, conflicts and philosophical and religious movements all fertilised the soil from which the European Union grew. The 1993 Maastricht Treaty endowed the Union with the mission to exploit and raise awareness of its diversity and special features, to encourage artistic expression and exchanges, and to help citizens to better understand Europe, in all its aspects. The Union is therefore serving the cultures of Europe, as well as the cultures of the world.

Europe: one harmony, many voices

Encouraging dialogue between cultures, getting to know different cultures better and giving them their rightful place in the Union: many projects funded under the Europe education, training, sport and youth programmes take this dimension into account. Teaching activities conducted by schools in collaboration with non-European schools, integration projects for cultural minorities in the school systems, training for asylum seekers and refugees, the organisation of meetings and seminars for young people from the northern and southern coasts of the Mediterranean — all these activities contribute to the dialogue between the many cultures that make up the Union (1).

Culture, in the strict sense of the word, is also very much in evidence: many projects funded by the Culture 2000 programme are concerned with exchanges between cultures, such as 'Children from here, tales from there' organised by the Yehudi Menuhin foundation to launch a collection of children's stories from minorities in Europe (Armenians, Berbers, Kurds, etc.). Culture 2000 also funds cultural cooperation projects with non-European countries, such as the conference 'Alexandria, The Mediterranean' held in 2001 in Egypt.

Culture 2000, which has been open to the candidate countries since 2001, also subsidises many activities taking place in 'Greater Europe'. St Petersburg, the tercentenary of which is being celebrated, is hosting a series of artistic events in October 2003, as

part of the European Cultural Month. The Union is cofunding an evaluation of the architectural and archaeological heritage situation, including religious heritage, in several Balkan countries (2), with a view to establishing priorities for intervention, implementing technical evaluations and cost estimates.

A Union for cultural diversity

The Union's cultural cooperation does not stop at its borders, even in the broad sense: its partners throughout the world are all entitled to the recognition of their cultures and a real exchange in this area.

The Union's action is based primarily on a strong position in negotiations in the World Trade Organisation: the market is not enough on its own to safeguard cultural diversity (3). It also works with international institutions such as Unesco and the Council of Europe, whose 45 members include Russia, the countries of central and eastern Europe and Turkey, for instance in the context of the European Heritage Days which, each year in September, give 18 million visitors the opportunity to discover almost 30 000 historic monuments and sites.

Finally, culture is an integral part of the cooperation agreements signed with the Mediterranean countries and the African, Caribbean, Pacific and Asian countries. Although cultural cooperation is not mentioned as such in partnerships concluded with Latin America or eastern Europe, it is an action theme in several education, social integration or economic development projects funded by the Union. The Union is not just reinforcing employment, artistic and technological innovation and trade via culture, but also intercultural dialogue and the values of tolerance, democracy and liberty.

The Union acts at several levels: support for the cultural industries and their partners, the promotion of their works on regional and European markets, the formation of human networks to facilitate meetings, exchanges of experiences and joint



Jérôme Plon © Duo Films



Jérôme Plon © Duo Films



Photo: CNA

achievements. It also funds, through the European Development Fund ⁽¹⁾, the production of African films and their presentation at festivals like the *Festival panafricain du cinéma et de la télévision* (Fespaco) in Burkina Faso, or the *Festival du film international* in Amiens, France. It supports the distribution of films by our Mediterranean partners in Europe and helps to preserve and better exploit the heritage of these regions.



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Mobile cinema in Africa

Outside big cities, access to films, either on TV or at the cinema, is difficult for Africans, especially in isolated villages without electricity or cultural infrastructure. CNA (mobile digital cinema), a non-profit-making association, equipped a van with a generator, a video projector, sound system, screen and DVD player and drove it around the south of Bénin: in seven weeks, it showed films (and African films to boot) to more than 15 000 people. The experiment is to be extended to Mali and Niger, thanks to the European Development Fund, in order to create distribution networks for popular, high-quality cinema. The promoters of this initiative are professionals in the culture sector: actors, sculptors, singers, museum guides, etc.

⁽¹⁾ See 'A Europe of tolerance and intercultural dialogue', *Le Magazine*, No 16, 2002.
⁽²⁾ Albania, the Former Yugoslav Republic of Macedonia, Bosnia-Herzegovina, Bulgaria, Croatia, Romania and Serbia and Montenegro. Programme in cooperation with the Council of Europe.

⁽³⁾ See the article on the cultural industries, p. 10.

⁽⁴⁾ The EDF, European Development Fund, has appropriations of EUR 13.5 billion (2000-07) for development aid for Africa, the Caribbean and the Pacific.

European capitals of culture

European capitals of culture



The European capitals of culture celebrate European culture for a whole year, in different cities each time. Since it started in 1985, the programme has been one of the most celebrated cultural events in Europe. In May 2003, the Council chose the Greek city of Patras as Capital of Culture for 2006, whilst Cork in Ireland has been preparing since last year to host the event in 2005. In 2004, the honour will be shared between Lille in France and Genoa in Italy. And this year? Visit Graz in Austria!

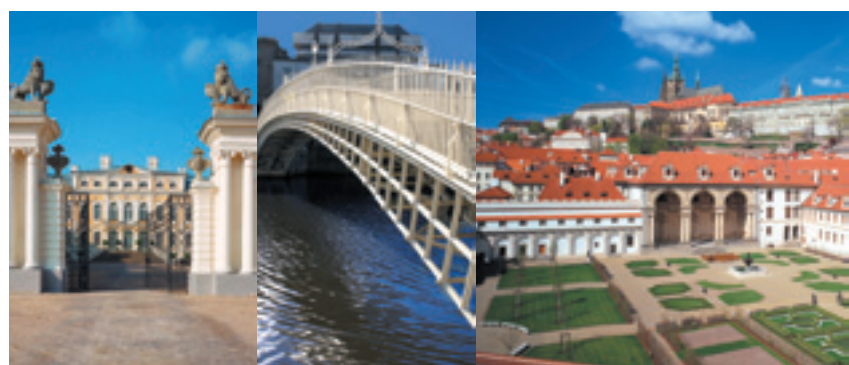


Photo: Europa Nostra

© Gerry O'Leary

Photo: Europa Nostra

The European Union Prize for Cultural Heritage/

Europa Nostra Prize 2002



The Europa Nostra prize is awarded to exemplary restorations of European architectural heritage, cultural and archaeological sites, and private and public collections accessible to the public. It contributes to enhancing European heritage and international exchanges in this area.

This year, 38 very different projects (in terms of both their goals and subject), from Norway to Spain, via the Czech Republic, were rewarded on 9 May in Brussels.

This EU award is sponsored by the Culture 2000 programme and organised by Europa Nostra, a federation of 200 European heritage organisations.

For more information:

<http://www.europanostra.org/>



© Steve Double

Zaha Hadid

© David Franck

Jürgen Mayer H.

contemporary architecture

European Union Prize for Contemporary Architecture

Mies van der Rohe Award



In May 2003, the biennial EU prize for contemporary architecture was awarded to Zaha Hadid, a British architect, for the tram terminus at Hoenheim Nord in Strasbourg (France). The special commendation for an architect younger than 40 years was awarded to Jürgen Mayer for the Scharnhauser Park town hall, Ostfildern (Germany).

This prize, co-financed by the Culture 2000 programme and the Mies van der Rohe Foundation in Barcelona, rewards and publicises a work created over the last two years in Europe by a European architect, thus demonstrating the quality of contemporary architecture and its ability to meet social and urban needs.

Of 269 projects entered this year, 41 were selected by an international jury of 9 architects or experts in this area, chaired by the British architect David Chipperfield. The terminus designed by Zaha Hadid (United Kingdom) won over the jury, not only because of its simplicity, but also because of the consistency and intensity of the work, which, in a continuum, comprises a tram station and two 700-space car parks.

As well as Zaha Hadid's terminus, Jürgen Mayer's town hall was also chosen as one of the five best projects. This multifunctional public building (offices, art gallery, conference hall, sports centre, wedding suite, library, etc.) is located on a military site abandoned since 1992, in one of the new satellite towns around Stuttgart.

For more information:

<http://www.miesbcn.com/>

MEDIA prize



The 2003 MEDIA prize was awarded at Cannes, as part of the International Film Festival.

It went to Scottish director Peter Mullan's second full-length film, *The Magdalene Sisters*, which also took the Gold Lion at the Venice Festival. By May 2003, almost 4.5 million tickets for this film had already been sold in 10 European countries, including 2 million in the United Kingdom, 1 million in Ireland, 600 000 in Italy and in France.

Created in 2000, the MEDIA prize is awarded each year to a first or second full-length film supported by the MEDIA programme, which has been distributed in the greatest number of territories outside its country of origin and has been popular there. The prize consists of a piece of glassware and a cash prize of EUR 25 000. In the past, it has been awarded to *East is East* by Damien O'Donnell (MEDIA prize 2000), *Une liaison pornographique* by Frédéric Fonteyne (2001), and *No Man's Land* by Danis Tanovic (2002).



© Zaha Hadid Office



Cannes Festival

A European cinema day at the Cannes Festival

▽

For the first time, a whole day at Cannes was devoted to Europe (15 May 2003).

The day started with a discussion between European ministers and cinema professionals: twelve ministers from the Union and the future Member States debated the situation of European cinema, joined by directors such as Luc Besson, Danis Tanovic and the Dardenne brothers.

The afternoon featured a conference co-organised by the European Union and the Cannes Festival on the theme of 'Cinemas du monde, l'Europe partenaire' (Cinemas of the world, Europe as partner). Festival directors, filmmakers and producers from all over the world debated with Commission representatives the future of cinema in the world.



The conference provided the opportunity to announce the creation by the MEDIA programme of a new tool to support festivals open to all countries and, with the help of the European Development Fund, training activities for professionals in Africa, the Caribbean and the Pacific (ACP). Moreover, the European Union is strengthening its cooperation with the French Foreign Ministry and the *Agence intergouvernementale de la francophonie* to support the distribution of ACP films in these countries, thanks to the new programme 'Africa cinémas'.

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Cinedays the Return



After its success in 2002, Cinedays – Days of European Film – will be celebrating again in 2003, from 10 to 24 October, the quality and diversity of European film.

Last year, 250 cinemas and film archives, 15 festivals, 40 public and private television stations and many educational and cultural centres showed more than 1 500 European films, and organised programmes, games and seminars on European film, making Cinedays the largest film festival the world had ever seen.

For more information:

<http://www.cineuropa.org>



information activities
Information

More information on the European Union's cultural activities



– Europe and culture: the Union's web portal

In 2002, the Commission opened a portal dedicated exclusively to culture. Available in five languages, it allows citizens, cultural operators and local, regional and national institutions to surf between the many areas of the Union's activities concerned in one way or the other with culture.

European culture portal:

<http://europa.eu.int/comm/culture/>

– The Information letter Cultur@ 2000

Each month, the Directorate-General for Education and Culture publishes on its website a newsletter on the Culture 2000 framework programme:

http://europa.eu.int/comm/culture/eac/sources_info/newsletters/newsletter_en.html

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