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With the deepest regret,
EURO has to announce the death
of Josephine Shutler,
wife of Maurice Shutler,
President of EURO 1993-1994.

We would like Maurice to know
that our thoughts and prayers
are with him at this very sad time.

EURO XVII
17th European Conference on Operational Research
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European culture and European identity: past and present

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Introduction

In 1997, the Coimbra Group, made up of thirty or so of the oldest universities in Europe, proclaimed, in its "Declaration of Thessalonica", the need to re-assign culture its rightful place on the European agenda: they maintained that culture can and must become one of the vehicles of European unification, and that, as guardians of part of Europe's cultural tradition, universities are duty-bound to contribute to this movement.

The universities were only able to take this stand because, representing a large number of linguistic, cultural and religious persuasions, they realised that they had much in common as regards the place of culture in Europe's future.

With the Université catholique de Louvain at Louvain-la-Neuve (Belgium) acting as coordinator, a group of eight universities (Bergen, Bologna, Cambridge, Heidelberg, Louvain-la-Neuve, Montpellier, Salamanca, Thessalonica) immediately inaugurated a project intended to add substance to the initial intention.

The intention is, first, to do some research into the component parts of European "cultures", isolating, in turn, those elements of which European "culture" per se is comprised. The terms "European culture" do not mean one considered the largest common denominator of all the traditions of which it is comprised, and even less as a single culture which, like a single philosophy or a unique thought, would erase and deny all specific characteristics. The aim is rather to imagine and define European culture as the highest level reached by these characteristics, even going so far as to pit the differences against one another simply as a means of overcoming these differences.

The second aim is to place the universities' skills bank and the results of their research at the disposal of socio-cultural organisations and of the political shakers and movers, providing them with access to a solid base of scientifically-tested information on which to possibly base policy. It is not the universities' job to decide on which - if any - policy for European culture should be adopted, but they do have a duty to show whether such a policy is viable or not.

Such were the reasons behind the setting up of the "EUxIN" (European Union Cross Identity Network) project, whose name, linked to the history of Europe, evokes both the latter's origins and the concept of a meeting of worlds and of cultures.¹

The organisers of the EURO XVII Conference in Budapest wanted this project to be presented during the session devoted to Europe: the heartfelt thanks of the author are extended to them for this invitation.

The presentation will begin with a brief explanation about the notion of culture on which the project is based, before going on to generally describe the EUxIN project itself, its objectives and its method; one or two examples of its practical application will then be used to illustrate project procedure. It will subsequently be possible to draw certain conclusions about European culture and about what is at stake.

Which culture?

Anyone wishing to describe what is meant by "Europe" and "culture" must distinguish between a cultural Europe - which designates the imple-

¹ The EUxIN project owes its existence to the financial support provided by the European Commission's RAPHAEL programmes.

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mentation of a common action in the domain of culture, (including education) - and European culture, considered a factor likely to contribute to European unification. Culture and education - as with many other aspects of politics: the economy, taxation, social policy and defence, for example - have evolved to such a point that they have now become valid subjects of debate for both supporters and critics of European integration. Culture, therefore, is a hotly-debated topic, one far from neutral; much less so if we consider that culture and education are often deeply rooted in national histories and linked to varied and specific mental images.²

As a matter of fact, if Europeans are generally proud of their culture, such pride often manifests itself in national terms, and sometimes even by regional or local parameters which can, in certain cases, correspond to linguistic areas. And no one can deny how important and undoubtedly necessary these levels of cultural identification³ - national, regional, local, linguistic - are, as they stimulate mental images and are constant sources of creativity and originality.

The question is as to whether Europe - be it the European Union in the political sense, or the continent of Europe in the geographical sense, or indeed any other entity of which there is an existing definition; this point will be re-visited at the end of the paper - also comprises a cultural level of identification. If the answer is affirmative, then the next question concerns the relationship between this European level and the other levels, as it would be wrong to believe that the citizen of a particular European country may one day think of himself as a European, forgetting his geographical origins, his mother tongue or local roots.

Do the citizens of the different European countries experience a common sense of belonging to one community, while simultaneously retaining a sense of regional or national identity? If so, how can a policy be implemented that stresses the importance of European identity without denying the other levels of identity?

Such are the questions on which the EuxIN project is based.

These questions contain a number of ideas and elements that have to be more sharply defined,

beginning with ideas about culture and identity, about Europe, and, consequently, about European cultural identity itself. They will be examined throughout the presentation, starting with culture.

In the field of ethnographic research, which dates back to the nineteenth century, there are two definitions of culture, the one complementary to the other: the short definition describes culture as corresponding to the symbolic organisation of a group, its bequethal from one generation to another, and to the whole set of values that support the image the group has of itself and of its relationship with the other groups; the fuller definition describes culture as designating man's beliefs, language, ideas, tastes and knowledge as well as the way in which his environment is organised; in short, this definition describes the material culture.

In culturalist movement history, culture has often been defined as the global sum of the attitudes, ideas and behaviours shared by individual members of society, and as the material results of these behaviours: the objects manufactured.

These definitions owe much to ethnography, which, in its study of different societies and of the influence of institutions and tradition on personality, has also helped highlight the concept of cultural relativism or the concept of the relativity of cultural forms.⁴ The most far-reaching consequence of this relativism is the methodical doubting of ethnocentrism and racism. The danger of ethnocentrism as it applies to Europe will be further discussed below.

Two conclusions can be drawn from these definitions of culture. The first is that the study of culture spills over from the field of history into, for example, anthropology, sociology and ethnography: culture is not a matter of inheriting and having knowledge of the past, nor should an intellectualist-only approach to culture ("the total of the mind's [spontaneous] activities", according to Carl Burckhardt [1891-1974]), predominate over a culture "of actions", where elements from the past interact with contemporary elements. The second conclusion is that the culture question is closely linked to relationships with other people; there is, therefore, a social link; because of this, cultural identification does have an impact on the model of society and political regime.⁵

² Cfr M. Dumoulin, *Europe de la culture, culture européenne*, in *Journal of European Integration History*, 5 (1999), p. 7-16, esp. p. 7-8.

³ The expression "cultural identification" stands here for a sense of adherence - to values, traditions, etc. - and the image one has of oneself.

⁴ M. Abélès, art. *Culturalisme*, in *Encyclopaedia Universalis. Corpus*, VI, p. 945-947.

⁵ See, e.g., Thomas Mann's position, when, in 1914, he differentiated German "culture" from French "civilisation"; quoted in P. Kaufmann, art. *Culture et civilisation*, in *Encyclopaedia Universalis. Corpus*, VI, p. 950.

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Culture is, therefore, a set of elements common to one group; it is linked to the images of the group and of the others, i.e. just as much to the impressions that individuals have of themselves and their group as to those they harbour *vis-à-vis* the other groups, to which would have to be added the impression the others have of the former; through this, culture acquires a symbolic dimension, defining the scope of a group, practically and theoretically. In fact, when building up a collective identity, the "mythical" attachment to a shared heritage is just as important as historical reality. Culture also defines the scope of the group by distinguishing it from the other groups. This is the set of parameters by which cultural identities can be queried.

As culture is linked to definition of the scope of a group, and because the feeling of "identity" includes both elements of inclusion and of exclusion, cultural identity almost automatically runs the risk of rejection: it is always tempting to use cultural identity as a pretext for leaving others out. One of the things that make people feel most insecure about their identity is a feeling of being hemmed in and the intermixing of populations (e.g. immigration). Analysis further below will show that the problem of the geographical borders of Europe is actually linked to the concept of European culture.

Putting these definitions to the test of European culture is one of the objectives of the EuxIN project, another being to assess means of translating these concepts into political actions.

The EuxIN project

To satisfy these aims, the EuxIN project has decided to adopt a pragmatic, gradual approach, which can be summed up as comprising three separate parts: subject, aim and method.

Subject

The aim of the project is to describe European culture and cultural phenomena of the past and of the present, be they artistic productions (e.g. literary, architectural, musical) or other trends (e.g. culinary or sartorial traditions), or even ways of thinking or expressing oneself. Culture is far from being just an accumulation of historical or artistic knowledge, nor is it the exclusive preserve of graduates: culture, as far as the project is concerned, is

not the same as "general knowledge". More than just knowledge, culture is a means to knowledge, a way of thinking, a life-style.

Aim

The aim of the project is to highlight:

- first of all, the basic features on which European culture is modelled and by which it is identified;
- subsequently, to isolate those features common throughout Europe or in several parts of Europe;
- finally, to analyse exactly how these features co-exist with local identities (e.g. national, regional, linguistic), how they improve them or are enhanced by them.

Analysis will demonstrate:

- on the one hand, how the European cultural identity is not a superposition or inert juxtaposition composed of different elements, but the dynamic interaction of common and of special factors: what has to be demonstrated is how a Spaniard is European by virtue of his being Spanish, or a Greek by his being Greek, etc.;
- on the other, that European culture, far from being a single model imposed wholesale on everyone, is a factor of unity which can only be applied along with the local specific features or identities: European identity is based not just on, nor formed just from, local identities; rather does it assume its true meaning "through" local identities.

Method

The method used for this analysis is neither descriptive nor exhaustive: the point here is not to attempt to produce a catalogue of the products of European culture, or just to provide a description of them. Nor is it a question of concentrating all efforts on a single topic of analysis. The project's originality consists in replacing a single topic with a single method: a general-access method of analysis, drawn up when the project was being prepared, is applied by each of the participating teams to a different topic. This consistency of approach enables common features of the different topics analysed to be unearthed, an indispensable step if the aim is to be fulfilled.

Method of analysis

Method of analysis starts from the premise that European culture has been put together gradually by the interaction of three vertical axes and three horizontal axes, added to the fertilising agents rep-

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resented by local cultures (Celt, Iberian, Scandinavian, etc).

The vertical or diachronic axes which act as the pillars that underpin European culture basically represent the historical influences exerted by the civilisations or the philosophical trends which Europe has inherited.

1. The Greek heritage: the Greeks have turned philosophical thought into an exercise in reason. As Greek philosophy was less oriented towards controlling nature than to controlling man, it developed a critical analysis of the rules of human behaviour (ethical [moral], political). Greek political thinking is particularly fertile and can be seen as the mould in which all modern theories have been cast; the Greeks were also the first to see the role of education as a key element in the interaction between the citizen and the state, between the individual and the group; in this interaction, a predominant role is assigned to the spoken word.

2. The Roman heritage: Roman thinking is basically of a practical nature, this being the filter by which it admits the Greek heritage. Rome imposes law as the basis of peace, the latter seen as a means of unifying peoples (law, legal structures). Roman Law is one of the major contributions made by Rome to the development of European civilisation: in making the distinction between the private and the public domains (as a result of which private law and public law are now being distinguished), Roman Law can be seen as an important step in the creation of the modern idea of subjectivity.

3. The religious aspect: the Christian, Jewish and Islamic heritage, with their monotheist doctrine, which is itself the expression of man created in the image of God.

The horizontal or transversal axes illustrate the dynamics which, at any given time, are likely to use or redirect elements that have either been inherited from the past or imported through contact with other cultures. There are three types of dynamic:

1. Permanence and survival, thanks to which the founding elements of European culture recur: the ability of culture to reinvent itself is an inherent feature of Europe.

2. The phenomena of lack of culture and assimilation, which, enabling a culture to integrate outside elements, help create a partial homogeneity of European culture.

3. Creativity and enrichment: Europe has always been capable of creating new elements, either from its own resources or from outside elements.

The combination and interaction of these six axes, added to the local fertilisers, create a cultural dynamic which helps forge a multiple culture of cultures, which is at the same time a common cultural inheritance, transcending linguistic, geographical and political divisions. This common heritage has to be used to latch onto a European identity, which can overcome national or linguistic identities without cancelling them out or lessening their importance. For Europe's originality lies in the diversity of its languages and cultures which, far from being an obstacle to the construction of a single cultural community are, on the contrary, the cornerstone.

Application

Underpinning the method of analysis is the conviction that the axes have a cumulative effect. On the one hand, what often happens is that one of the elements of European culture has its origins, for example, in Greece, but has since been changed, first by the Romans, and then by Christianity, before reaching modern times, depositing in its wake a multiplicity of origins, its genuine specificity being due to its very multiplicity. On the other hand, heritage and influences of the past are not the whole of it: European culture is no cemetery of ancient elements, and one must avoid harbouring a historicist vision of culture. What has to be noticed most is the capacity of these elements of the past, with their many and varied origins, to continue to be productive today, to be understood by one and all, awakening in everyone's mind common evocations or images.

Platonism, for example, influenced as it was by the Pythagorism, retained the idea of each man being formed from dual principles, one - the body - material, the other - the soul - spiritual, the soul being the "prison" of the body, or at the very least its material cocoon. This notion of duality would pave the way for Christianity; whereas the Renais-

sance would attempt to combine Platonism and Christianity. It is actually via the filter of language and Greek philosophy that Christianity will first develop its great themes, and it is only from the third century A.D. that the Latin connection will become clearer, this shift to Latin itself involving a conceptual reorganisation. But it is in the Romanised world, from which it borrows the language and the ideas that it conveys, that Christianity spreads. A good example of this is provided by the idea of the "city": the Greek world creates the concept of the Platonic city, to which the Romans add the idea of the civic link, a new model on which St. Augustine will eventually base his "city of God" ("civitas Dei"), to such an extent that it is possible to read of how "the city of God is the Christian equivalent of Plato's ideal city".⁶

Stoicism provides an even better illustration of this cumulative process. Of Greek origin, stoicism is a global philosophy, comprising a mixture of metaphysics, moral philosophy and logic and displaying a monistic vision of the world, which is conceived as a living being, both animate and intelligent. Stoicism is inherited by the Romans, who retain the moral aspect only and assign priority to a kind of internal search intended to generate wisdom (Seneca, Epictetus, Marcus-Aurelius). This aspect is then adopted by Christianity, which sees in it the vindication of simplicity and asceticism. Stoicism as a means of self-control once again becomes popular at the time of the Renaissance, and, in seventeenth century France, Seneca is seen as the perfect example of practical self-control.

These examples, of which there are many, show how one diachronic influence after another are added up in a long cumulative process, and also how inherited elements are correspondingly adapted and brought up-to-date depending on the place and the time. It is not a matter of simply adding or superimposing influences, as, at each stage, the influence is re-adapted and brought further up to date, which goes to show just how dynamic the horizontal axes are.

Another pertinent example concerns the relationship between what is said and what is written and, in general, the importance attached to the spoken word in European culture. The example is all the more interesting in that any analysis is, of necessity, made in the language in which it is expressed,

and that all languages are shaped by collective "stirring" images: the spoken word is, therefore, the cultural vehicle par excellence. Consequently, it seems quite normal to conclude that often West and East are portrayed as different precisely because of their different approaches to the spoken word.⁷

In the West, the use of language is the result of a longstanding tradition of "the art of speaking well" ("ars bene dicendi"), in which the vertical axes are combined:

- the Greek heritage, for Greece is where, for the first time ever, there emerges a wholehearted fascination with the spoken word - without which Greek philosophy itself (pre-Socratic, Socrates, Plato's Dialogues) would not have been able to develop - and Greece is also the place where the rhetoric technique - considered both as a means of expression and as a way of thinking (Aristotle) - is born;
- the Latin heritage, for the Roman world is where rhetoric develops and is attributed its most comprehensive rules (Cicero, Quintilian), and where it gradually becomes the central feature in education and culture;
- the Christian heritage, which transforms words into sacred properties starting with the "Word made flesh": the Gospel according to St. John opens with "In the beginning there was the Word, and the Word was with God, and the Word was God" (John 1, 1), a phrase which, besides its extraordinary theological depth, cannot be understood without some reference to the notion of the spoken word in the Greco-Roman world.

In the West, these influences prompt the beginnings of a culture of oratory art, of verbal confrontation and the antithetic expression of ideas, a culture in itself, based on the idea that verbal confrontation is a means for the individual to express himself and justify his existence; here, West differs from East: in Japanese culture, for example, harmony and complementarity are the be-all and end-all; differing opinions, to which great value is attached in western culture, are seen in the East as a threat to relationships, eastern culture being one of complementarity rather than a culture of division and analysis.⁸ This also shows, paradoxically, that the process which consists in defining European culture by the extent to which it differs from other cultures is itself a "cultural" action, and typifies western culture!

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⁶ P. Auregan - G. Palayret, *L'héritage de la pensée grecque et latine (Culture et histoire)*, Paris, 1997, p. 125-126. Several of the examples given in this paper are drawn from this volume.

⁷ See, e.g. H. Oshima, *La langue et la pensée des Japonais*, in *Langues et cultures. Actes du colloque organisé par l'Université de Fukuoka et l'Université catholique de Louvain* (Fukuoka, Japan, 28 April-1st May 1999). *Le japonais et le français: deux manières d'habiter le monde. Regards croisés*, Fukuoka and Louvain-la-Neuve, 2000, p. 2651-2665. Same type of questioning about Chinese calligraphy, by J. Taminioux, *La calligraphie en questions*, in P. Servais - R. Hagelstein (eds.), *La calligraphie. Regards croisés*, Louvain-la-Neuve, 1997, p. 39-42.

⁸ Analysis developed in F. Thyron, *Lorsque la langue devient culture: la tradition française de l'argumentation scolaire (écrite)*, in *Langues et cultures. Actes du colloque organisé par the University of Fukuoka and the Université catholique de Louvain* (Fukuoka, Japan, 28th April-1st May 1999). *Le japonais et le français: deux manières d'habiter le monde. Regards croisés*, Fukuoka and Louvain-la-Neuve, 2000, p. 2667-2688.

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To return to the spoken word. It is a common statement to assume that clarity and logic are characteristics or integral parts, of the French language: French is reputed to be the language par excellence of discursive ideas, of clear thinking, of logic, not only when compared with non-European languages, but also with fellow European languages.⁹ This claim, based on no scientific theory whatsoever, is none other than the expression of the nationalism of years gone by. Its sole value lies in the fact that it begs another question, one far more interesting: doesn't the cultural heritage depend very much on the European language, and country, involved? In this respect, a lot could be learned from the example of France and Germany. These two countries, at particular points in their history, rediscovered their ancient heritage in different ways, which had a strikingly different effect on their respective cultures.¹⁰

In France, the return to antiquity during the eighteenth century is influenced by Rome. Archeological digs such as those at Herculaneum lead to a re-discovery of the Roman world, and the political mood in France, which, at the time, was seeking examples on which to model itself, saw Rome as a model of political and moral thinking (Montesquieu). The Roman model is all the more telling in that it provides the perfect example of how one regime can be replaced by another (a monarchy by a republic, a republic by an empire), and brilliant rise by decadence and fall; in short, a kind of microcosm of life itself. In France, political thinking will result in the construction (for political purposes) of a kind of Roman myth, and this image of Rome will have a far-reaching influence on the French Revolution of 1789 and subsequent events in France.

In Germany, on the contrary, the return to antiquity in the eighteenth century took its cue from Athens; in this, Germany was driven by philosopher Johan Joachim Winckelmann (1717-1768), who, in Greece, was seeking a model different to that embraced by the Latin countries - Rome. There were several reasons for this: Winckelmann wishes to react against the spirit of baroque and rococo art, the art of imbalance, considered at the time as an art inherent to Latin countries. His wish is to retrieve classic balance and symmetry, and it is in Ancient Greece that he finds the most suitable model. A further important reason for this choice

is that eighteenth century thinking equates ancient Greek culture with liberty (Hegel): the eighteenth century, in fact, marks the appearance of a new national awareness in Germany.

This example shows that heritage does not have the same impact everywhere, and that the community of origins can give rise to a great variety of achievements. Heritages, even if shared, in no way provide the only model. This is a lesson which should not be forgotten today.

A European cultural identity?

A heritage common... to whom?

The concept of a common cultural heritage, to which part of the project is dedicated, is not new: it had already been discussed by the Council of Europe's Consultative Assembly in 1949, just when the Council's statutes were being drafted. Article 1 of these statutes contains the following: "The aim of the Council of Europe is to achieve a greater unity between its members for the purpose of safeguarding and realising the ideals and principles which are their common heritage and facilitating their economic and social progress".¹¹ This article also creates a link between achieving common heritage and pursuing social and economic progress, a link which is not completely divorced from the theme of the EURO XVII conference. It is interesting to note that the concept of common heritage was first used in support of a specifically federalist approach to European integration, and that it is for this same reason that it was then abandoned, because of the heavy criticism it received at the hands of the anti-federalists. The fact that ideas about common heritage and common European civilisation had not been defined clearly enough to be used in the context of European Union policy made it a lot easier to abandon the concept.

The search to find a more elaborate definition of common heritage by distinguishing the main trends in tradition is obviously part of the EuxIN project. The project, however, wishes to avoid an approach to culture that is wholly dependent on the past: if tradition is, admittedly, an integral part of culture, it is not the only part; culture only exists if it is translated into current actions and achievements.¹²

⁹ Reports taken from H. Meschonnic, *De la langue française*, Paris, 1997.

¹⁰ P. Auregan - G. Palayret, *L'héritage de la pensée grecque et latine (Culture et histoire)*, Paris, 1997, p. 137-138 et 149-150.

¹¹ Quoted from A. Pavkovic, *What is common European heritage? The debates in the first Consultative Assembly of the Council of Europe, 1949, in Journal of European Integration History*, 5 (1999), p. 63-73, esp. p. 63 (= Pavkovic, *European heritage*).

¹² This is what basically distinguishes culture - the structure of the symbolisation according to which social interactions are organised - and civilisation - the conversion of these symbolic systems into works -.

Those attempting to define a European cultural identity based partially on a common heritage run three main risks: the first is the attempt to prove the existence of an identity that does not exist, either by trying to create an artificial multi-national identity which would reproduce, notably at European level, all the exclusions of which national identities are capable, as history has shown on an ample number of occasions. National exclusions must not be transformed into international exclusions.¹³

A second danger, as serious as the first, consists of an involvement only with those elements that are absolutely common to all the populations in question, which would be like contenting oneself with defining a culture that is only the largest common denominator of the European peoples, a denominator whose size and significance would inevitably diminish as the European political zone grew. The lack of ambition involved in the second process would be on a par with the artificial nature of the first.

The third danger, finally, would lie in embracing a uniquely-positive vision of the common heritage, as if it only included facts and elements of which people today could only be proud. In life, you have to take the good with the bad: models from the Ancient world and from Christianity have also been used to justify the worst iniquities.

In reality, there are a priori doubts as to whether it will be possible to find cultural elements that are truly common to the whole of Europe at one and the same time. Better for the European territory to be seen as a system of fields (according to the fields theory), or of groups, with quite large intersections, certain elements being common to certain groups, while other elements will be common to other groups, with multiple overlapping and cross-checking.

At stake (politically) - culture

The problem underlying an extension of European culture obviously involves the relationship between European culture and plans to enlarge the European Union by admitting new member countries. Should enlargement eventually include the admission of countries situated further and further away from Europe's centre of political gravity (a centre of gravity which nowadays revolves around the Franco-German axis), it will be very tempting for

certain people to seek to define a European culture that corresponds to the new union. To think of European culture as being capable of the pro rata growth that comes in the wake of the political enlargement of the Union would imply settling for characteristics that, following the integration of groups increasingly more heterogeneous, would grow increasingly weaker.¹⁴ Thus, to avoid this very real problem, European culture has to be seen for what it is - and not for what it ought to be - with the help of common elements and shared dynamics, and independently of the composition of the European Union at such and such a time. This is what the EuxIN project is setting out to do.¹⁵ At the same time, the problem quoted above shows the extent to which the idea of European culture is likely to become a political football in the years to come.

The dangers of universalism

The dangers highlighted in the preceding paragraphs are genuine, for it is always possible to offer a definition of a culture that is so wide as to be effectively common to all, or in any case to all those one wants to include for one reason or another. In the case of Europe, this possibility results from two factors, which complement each other: universalism and history.

On the one hand, European civilisation has developed concepts and values which, today, have been generally adapted by the rest of the world, such as ideas on liberty, the rights of man, racial equality, etc., and which are no longer perceived as being specifically European. On the other hand, throughout its history, it has been possible for Europe to export, or rather, impose, its values almost anywhere in the world, and it has not failed to do so, often in the most brutal and cruellest form of imperialism imaginable. European civilisation has suffered, more than other civilisations, from a propensity to erect, as universal norm, its own system of socialisation; more specifically, the image that this civilisation had of itself had, in its opinion, to be converted into universal norms. If it is true to say that Europe was once the "centre of the world", it does not necessarily follow that European culture was "the" culture of the world.

This is especially true today, at a time when European culture is confronted with the dual threat of globalisation and of euro-centrism. On the one hand, the role of the world's policeman

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¹³ "Most social groups owe their basic togetherness to their power of exclusion, i.e. their ability to sense the difference attached to those who are not 'one of us'" (R. Hoggart, *La culture du pauvre*, Paris, 1970).

¹⁴ If the problem can undoubtedly be managed in the case of most of the countries in central and eastern Europe, it becomes much more serious in the case of Turkey, for example: to which intellectual contortions would one have to bow to show that, culturally-speaking, Turkey is a European country? On the other hand, it would be easier to show that Armenia and Georgia share the same cultural tradition as Europe.

¹⁵ From this point of view, it makes sense for the project to emanate from the Coimbra Group, which includes those European universities located both in EU members' countries and others outside the EU.

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and guarantor of civilisation against barbarism which the West has conferred upon itself, under the umbrella of legitimacy of international organisations such as the United Nations, can be said to imply a cultural return to a euro-centrist position, as the values highlighted in this process are values spawned by European civilisation. But, on the other hand, the United States is becoming smarter at this game than Europe, by virtue of a process of globalisation of objectives and exchanges.

Faced precisely with this dual threat the search for a fully-comprehensive European cultural identity makes sense: if it is important to defend European culture against the disappearance of culture which

globalisation is bringing about, it is even more important to defend it against the changes that Europe itself could provoke. For Europe will be without a future if it proves itself incapable of accurately defining itself.

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EURO 2001 Conference

The eighteenth conference of the Association of European Operations Research Societies will be a forum for academics and business on recent developments in OR

The conference will take place at the Erasmus University in the logistic "mainport" Rotterdam, The Netherlands, on July 9-11, 2001. Besides the exchange of knowledge on all OR topics and tutorial sessions on "smart logistics and innovative operations", many company visits and invited sessions will enrich the conference.

The modern conference site is situated on the campus of the Erasmus university in Rotterdam, the city with the largest port in the world and 2001's European cultural capital. Moreover, a post conference seminar on financial risk management will take place in Amsterdam.

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Further Information

E-mail: info@euro2001.org
Web site: www.euro2001.org
Fax: +31 10 408 92 22

Deadlines

Abstract submission
March 1, 2001

Early Registration
May 1, 2001

PRELIMINARY ANNOUNCEMENT

EURO 2001

the European Operational Research Conference

Rotterdam, the Netherlands, July 9-11, 2001

Information & registration:
www.euro2001.org
mail to info@euro2001.org

A conference with:

- All OR topics
- Special attention to Smart Logistics
- Company visits
- Europe's cultural capital of 2001
- Port of Rotterdam experience
- Financial Risk Management Seminar in Amsterdam.

Location: Rotterdam, The Netherlands (1000) - 1000 Rotterdam, The Netherlands (1000)
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Rotterdam

ER

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Register now for the seminar New directions in Quantitative Financial Risk Management

On July 12, EURO and the Dutch Operations Research Society organize a one-day seminar "New Directions in Quantitative Financial Risk Management". The seminar will be completely devoted to new developments in financial risk management. The seminar is closely connected to the EURO 2001 conference, which is held from July 9 - July 11 in the Netherlands (see www.euro2001.org).

Chair will be Jan Sijbrand (Senior Executive Vice President Group Risk Management, ABN-Amro Bank).

The seminar will be held at the head office of the ABN-Amro Bank in Amsterdam. For capacity reasons the number of participants is limited to 200.

The registration fee amounts EUR 175. However, for participants to the EURO conference in Amsterdam a reduced fee of EUR 100 applies. Registrations will be accepted in order of arrival. To register, use the attached registration form or send an Email to Simone_Burgers@mckinsey.com. Indicate in the Email your first name, surname, company name, mailing address, and telephone number.

Upon registration, you will receive a letter of confirmation and payment instructions.

Please contact Marc Salomon

if you need more information:

Phone: +31 20 5513 782

E-mail: Marc_Salomon@mckinsey.com

The program of the seminar will be as follows:

Title	Speaker
Issues in Risk Management: measurement, management and macro economic implications	William Curt Hunter <i>Federal Reserve Bank, Chicago</i>
Regulatory treatment of Operational Risk	Klaas Knot <i>Dutch Central Bank</i>
Libor Market Models in Risk Management	Jakob Sidenius <i>Hoofd Financial Research, Simcorp</i>
A Libor Market Model with Default Risk	Phillipp Schonbrucher <i>Universiteit Bonn</i>
Risk Mitigation in an Asset & Liability context; The interaction between Market, Credit and Operational Risk	Theo Kocken <i>Cardano Risk Management</i>
Real time effects of automated trading systems	Michael Dempster <i>Universiteit van Cambridge</i>
Backtesting derivative portfolios with Filtered Historical Simulation	Giovanni Barone-Adesi <i>Universiteit van Lugano</i>

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ScienceDirect and Decision Sciences Web

In my conversations with researchers in the area of OR/MS and the Decision Sciences it became clear that many know Decision Sciences Web (DSweb) but few ScienceDirect. This is to explain the difference and connection between the two services.

ScienceDirect is the world's largest provider of scientific, technical and medical information; it contains 1,200 online journals, 1,200,000 online articles and 30,000,000 article summaries and covers all scientific areas. ScienceDirect is available via an institutional license agreement. A growing number of institutes and consortia sign up for ScienceDirect. Notable examples are: California Digital Library; OhioLINK; The Virtual Academic Library Environment of New Jersey; NERL: NorthEast Research Libraries (US); University of Toronto (linking 10 institutions); Germany (Nord-Rhein-Westfalen Consortium with 14; Hessen with 7; Berlin/Brandenburg (all universities); Netherlands (all universities); Taiwan (all universities); Sweden (all universities); United Kingdom (NESLI consortium); China Consortium (12 universities).

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Compared to ScienceDirect Decision Sciences Web (DSweb) is a limited service which covers only 14 of the 1,200 ScienceDirect journals and has limited functionality. However, DSweb is free of charge and can be used without registration. In DSweb one can browse and search in the following journals:

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- Computers & Operations Research
- Decision Support Systems
- European Journal of Operational Research
- Information & Management

- International Journal of Production Economics
- Journal of Operations Management
- Journal of Strategic Information Systems
- Omega
- Operations Research Letters
- Socio-Economic Planning Sciences
- Stochastic Processes and their Applications
- Transportation Research B: Methodology
- Transportation Research E: Logistics

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DSweb also provides extensive information on the Handbooks in Operations Research and Management Science. The preface of each volume and the first two pages of each chapter are available as pdf file. Members of IFORS affiliated Societies may order volumes at a discount. The member order form is on DSweb.

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EURO events calendar

31/05-2/06/01	EWG	European chapter on combinatorial optimization Bonn, Germany e.pesch@uni-bonn.de http://www.bwl3.uni-bonn.de/pesch/ECCO.htm
9-11/07/01	EURO-k	EURO XVIII Conference Rotterdam, The Netherlands info@euro2001.org http://www.euro2001.org
9-11/07/01	EWG	Methodology for Handling Complex Societal Problems Rotterdam, The Netherlands detombe@tbn.tudelft.nl http://www.tbn.tudelft.nl/webstaf/detombe/index.htm
29/07-03/08/01	EWG	Operational Research Applied to Health Services Vienna, Austria marion.rauner@univie.ac.at http://www.bwl.univie.ac.at/bwl/inno/orahs2001.html
09-19/09/01	ESWI	Decision analysis and artificial intelligence Toulouse, France Patrice.Perny@lip6.fr Alexis.Tsoukias@lamsade.dauphine.fr http://www-poleia.lip6.fr/~perny/ESI2001
26-29/09/01	ORP3	Conference for young OR reserchers Paris, France bouyssou@essec.fr http://www.orp3.com
4-5/10/01	EWG	Multicriteria Aid For Decisions Durbuy, Belgium pvincke@ulb.ac.be
2-6/04/02	Mini EURO	Decision Support Systems Brussels, Belgium jbrans@vnet3.vub.ac.be

If you want to add any EURO event, please contact the EURO Office (euro@ulb.ac.be).

ESWI: EURO Summer & Winter Institute

EURO-k: EURO Conference

EURO Prime: EURO Prime Conference

EWG: EURO Working Group Meeting

Mini EURO: Mini EURO Conference

ORP3: Operational Research Peripatetic Post-graduate Programme

EURO XVIII

18th European Conference on Operational Research

Rotterdam, the Netherlands, July 9-11, 2001

www.euro2001.org

SMART LOGISTICS AND INNOVATIONS

Hosted by the Operational Research Society of
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3000 Dr. Rotterdam
The Netherlands

e-mail: info@euro2001.org

Deadline for abstract submission: 1 March 2001

Deadline for early registration: 1 May 2001