

**Bachelor Thesis**

**The image of European cultural identity within the European  
Public sphere and the European audio-visual space: The case of  
*Arte***

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## Abstract

In the course of this Bachelor thesis it shall be analysed how European cultural identity is mediated in European audio-visual space to the audience. Until now focus of research mainly has been on the impact media, mostly national, has on identity construction. Therefore, the pan-European cultural channel *Arte* shall serve as a representation of the European audio-visual space embedded in a European public sphere.

In particular it shall be investigated *to what extent Arte does contribute to European identity construction in the European audio-visual space by representing a certain image of European cultural identity?*

In order to answer the main research question, a qualitative content analysis shall be conducted. For this purpose, data will be derived from the monthly published *Arte Magazin*, which contains program descriptions and schedules of each month of a year. It is intended to use the program of May 2014, in regard to the European elections assuming that in this month there is a great emphasize on Europe within *Arte*'s contents. In the course of the analysis, the program will be coded with the use of the software NVivo and subsequently interpreted on the base of the results.

## 1. Introduction

Transnational media has been considered as a tool for European identity construction underpinned by the assumption that free flow of information across national boundaries and an increase of the presence of European topics in the media will lead to a rising common sense of belonging to Europe. In this context little attention has been given yet to the approaches of transnational channels to raise consciousness for Europe and what images of European cultural identity are represented through those channels. Therefore, this thesis takes the European cultural channel *Arte* as a starting point for demonstrating what image of European cultural identity is represented within the program in order to sensitize the audience for a common European sense of belonging. In this context it will be elaborated to what extent the channel contributes to European identity construction within the European audio-visual space.

Since one of the key challenges of European identity is the growing distance between the elites and the masses concerning perceptions and attitudes towards the European project media might support filling this gap (Guibernau, 2011, p. 41). Acting as a mediator of knowledge, information, culture, images and reflections of modern society, mass media presumably has great influence on individuals' perception of reality. It is therefore important to assess its ability to transmit various ideas about the European project as "nationally-based mass media are there to stay, but that content may become less focused on the nation-state context and will increasingly include a European perspective" (Koopmanns & Erbe, 2007, p. 100). This may lead to the Europeanization of national public spheres. It is thus not surprising that research has increasingly focused on questions about media's actual impact on individuals as well as on collectives' sense of belonging over the last decades. Many researchers took mass media's influence on the formation of national identity building as a starting point for their investigation of media influence on a common European identity. As a result, most research focused on the role national media and national public spheres played in identity building and tried to draw conclusions from that about the emergence of a European public sphere and the formation of a common European identity (Brüggemann & Schulz-Forberg, 2009). Several scholars consider the emergence of a European public sphere as an answer to a lack of European consciousness amongst European citizen, which allegedly leads to a lack of support for the European Union (EU) institutions and their actions taken and, thus, to the widely bewailed democratic deficit of the EU (Eriksen, 2005; Schlesinger, 2007; Koopmans & Pfetsch, 2003; Katatzi-Whitlock, 2007; Gripsrud, 2007). In this respect, "the European public sphere has been conceived first of all as a vision of an open forum of exchange among citizens and political elites on matters of common concern that transcend the

borders of the European nation-states” (Brüggemann & Schulz-Forberg, 2009, p. 694). Further, since mass media reach out the broader public, studies of mass media are relevant for understanding the emergence of public spheres (Brüggemann & Schulz-Forberg, 2009, p. 694). Moreover mass media, and pan-European media in particular, have been considered as useful tools to build a common European sense of belonging due to national media’s impact on the construction of national identity (Gripsrud, 2007). Media, in that sense, shall operate as a vehicle for transferring a certain image of European identity. Therewith, a European audio-visual space, as part of an emerging European public sphere, was created to transfer a common European identity to the people living in it (Schlesinger, 1993).

Simultaneously, more and more transnational channels were launched pursuing the mission to foster understanding among Europeans and increase consciousness for Europe by showing European content and discussing various issues from a European perspective. In this regard there have been several attempts to establish pan-European television programs such as Eurikon TV or Europa TV. Most of those projects failed, however, due to technical issues, organizational difficulties, or linguistic diversity (Bourdon, 2007). Still, the vision to succeed in the construction of European cultural identity with the use of television remained. In 1991 the Franco-German cultural television channel *Arte* was launched based on an initiative of the former French President Françoise Mitterrand and the former German chancellor Helmut Kohl. As documented in the founding treaty, the channel aims to design programs with cultural and international character in order to foster the understanding amongst Europeans and, thereby bring them closer together. In order to achieve this, the channel committed itself to take at least one third of European productions in their program (Contrat de Formation *Arte*, 1991). *Arte*’s mission entails the interaction of Europe and culture and, hence, the construction of European cultural identity. In order to fulfil this mission, the channel tries to constantly bring its appearance in line with modern forms of communication technologies as for example Internet platforms, social media, and websites. In order to make their audience feel more European, *Arte* tries to approach different cultures through creating a great balance between broadcasting films, documentaries, and magazines. Further, *Arte* is endeavoured to exploit its cooperation with various partners inside and outside of Europe (*Arte*, 2010).

Even though with an audience share of less than 5 per cent *Arte* appears to represent just a small part of European audio-visual space, it is considered as one of the flagships in the European audio-visual space (Brüggemann & Schulz-Forberg, 2009, p. 702). Thus, the case study of *Arte* can set an example for other transnational projects in regard to identity building. In order to assemble the image of European cultural identity, a qualitative content analysis of the program of *Arte* shall be conducted. In this context the phenomenon of European cultural

identity is described and can further be generalized and transferred by other transnational channels. In this regard, it is hypothesized that transforming the abstract concept of European cultural identity in a visible and tangible object within television content leads to an increase of sense of belonging to Europe among the audience. Therefore, the main research question posed here is to what extent *Arte* contributes to European identity construction in the European audio-visual space by representing a certain image of European cultural identity.

Beforehand, it is proven whether *Arte* can be seen as part of the European audio-visual space and hence the European public sphere. Consequently, the first sub-question is to what extent displays *Arte* features of the European public sphere and the European audio-visual space in its program. This clarifies whether *Arte* is at all in line with the concepts of the European audio-visual space and further the European public sphere. To assess how this applies, key features of the European public sphere and the European audio-visual space are outlined and compared with the content of *Arte*'s program. To that end, I analyse the program of *Arte* applying qualitative content analysis. This is underpinned by the second sub-question to what extent the content of *Arte*'s program corresponds with the intentions behind the creation of a common European audio-visual space within a European public sphere. Answering this question elaborates whether *Arte* can, in fact, contribute to European identity construction. In addition, since the main phenomenon described is European cultural identity, it is examined which components of European cultural identity are incorporated in the program. Outgoing from that, it can be concluded that those are considered significant to the concept of European cultural identity and, hence, are most important to transmit. In this respect the third sub-question is how aspects of European cultural identity are represented in the contents of *Arte*. Concluding from all of this, it is discussed how the image of European cultural identity of *Arte* is composed.

In the theoretical part various approaches towards the concepts of the European public sphere, the European audio-visual space and cultural identity with the European audio-visual space are discussed. Thereby, the European public sphere is understood as a framework for the creation of a communicative space, which functions as a platform for debate and exchange. Within this space, the European audio-visual space enables the audience to engage in debates across national boundaries by free flow of information. Further, communication messages are transferred to the audience in order to influence its reception of European cultural identity, thus it is conceptualized how cultural identity is transcribed to the European audio-visual space. In the methodology part, I outline how program descriptions, collected from the E-paper version of *Arte Magazin*, a magazine containing detailed program schedules and descriptions, are coded and analysed in order to conduct a qualitative content analysis.

Through out the analysis, results of the content analysis are presented and linked to the research questions mentioned above. The conclusion summarizes how *Arte* offers a certain image of European cultural identity to its audience to stimulate its identification with Europe and how this contributes to the overall aim of European identity construction within the European audio-visual space.

## **2. Spaces for European Cultural Identity Construction**

Within the context of this thesis, the European public sphere shall be understood as a suitable environment for developing a European audio-visual space. Within this sphere, European cultural identity can be expressed to the audience as a tangible and visible object viewers can identify themselves with.

It is assumed, that showing content about European culture and European lifestyle increases the audience's sense of belonging to Europe. Television, in this matter, is considered as the most applicable medium for European identity construction since it is accessible to a great audience across Europe and enables to inform European citizens about citizens in other Member States (Gripsrud, 2007, p. 485). In addition, transnational television channels, evolving in a European audio-visual space, are understood as supplements to the rather nationalistic point of view of national mass media. Nevertheless, it is not analysed yet in which ways and how European cultural identity can be transferred to the audience. In fact, the notion of European cultural identity remains rather abstract and theoretical. In this thesis *Arte* is taken as a representative example of the European audio-visual space and further its approaches towards Europe and European cultural identity are elaborated and interpreted.

In the following, background information about the concept of the European public sphere, the European audio-visual space and European cultural identity is given in order to enable a clear explanation of *Arte*'s approaches in the course of this thesis. Therefore, this part provides a definition of European cultural identity in the European audio-visual space embedded in the European public sphere. In order to do so, the first section gives a short overview of the European public sphere before the development and rationale of the European audio-visual space is explained in more detail. Finally, the concept of European cultural identity within the European audio-visual space is defined.

### **2.1 The European Public Sphere**

In this thesis I argue that within the structure of a European public sphere a necessary communicative space can evolve in which the transmission of images of European cultural identity through the European audio-visual space is enabled. Therefore, first the European public sphere is defined and its key features are outlined.

A European public sphere would serve as a forum for debate and exchange of the European public in which mass media offer the necessary communicative space by enabling the free flow of information beyond national boundaries. Further, in this sense media operates as a mediator between political actors and the civil society (Koopmans & Pfetsch, 2003: 6).



Bearing that in mind, it is often argued that the emergence of a European public sphere can be considered as an answer to the seemingly growing gap between the EU institutions and its citizens as well as to the democratic deficit and lack of legitimacy of the EU (Eriksen 2005, p. 343, Schlesinger, 2007, p. 414, Koopmans & Pfetsch, 2003, p.6, Katatzi-Whitlock, 2007, p. 687). As Schlesinger (2007, p. 417) states, the democratic deficit of the EU and the dissociation of its citizens from it is accompanied by a communicative deficit.

In addition, Eriksen (2005, p. 346) considers the development of a common identity as a precondition for the emergence of a European public sphere because within the European public sphere the common opinion of the public is communicated to political actors. However, a qualified political debate requires a common self-understanding to form a common will (Eriksen, 2005, p. 346) Until now, there is “ no agreement on common interests; different languages and disparate national cultures make opinion formation and common action unlikely” (Eriksen, 2005, p. 343). A television channel, such as *Arte*, representing common interest and the European culture may counteract this and foster the formation of a common self-understanding, which is in turn essential for the emergence of a European public sphere. Furthermore, the European public sphere should serve as a platform in which the communicative deficit between the public and political actors is balanced through the communication of a common opinion. Therefore, the public can only agree on a common will if a collective identity based on a homogenous and consensual culture emerges (Eriksen, 2005, p. 343)

Another approach is to focus on the role of national media and national public spheres in the emergence of a common European public sphere, hence on the ‘Europeanization of public spheres’ (Koopmans & Erbe, 2007, p. 100, Olausson, 2010, p. 139). In this regard, Koopmans and Erbe (2007, p. 100) acknowledge that an increased appearance of European topics and actors in national media would contribute to the Europeanization of national public spheres. Nevertheless, within a Europeanised public sphere reporting about European topics remains based upon nationalistic points of view and national interests (Koopmans & Erbe, 2007, p.115). This may hinder the development of a common sense of belonging to Europe, since in this way Europe and the nation are not discussed equally in the media.

Finally, broadcast television has been considered as a key component in the public spheres of Western countries since the 1950s (Gripsrud, 2007, p, 483). Consequently, it has been said to have a great impact on the construction of national identities because of its capability to transmit information to a great audience with the use of technologies like cable and satellite (Gripsrud, 2007, p. 480). Whether this applies for European identity as well has not been clarified yet, but it is assumed that the more frequently European topics are

discussed in national media, the more likely it is that a common sense of belonging will develop (Olausson, 2010, p. 149).

In sum, key features a European public sphere are free flow of information across national boundaries, the creation of a common space for public debate and exchanges as well as a parochial focus on national interests or nationalistic point of view. Broadcasting, in that sense, is contributing by distributing information across national boundaries, offering a common communicative space, and transmit national interests. In the course of this thesis it is investigated to what extent *Arte* is including those features to sensitize its audience's for European issues.

## **2.2 The European Audio-visual Space**

An important part of the European public sphere constitutes the European audio-visual space in which communication through broadcasting across national boundaries is enabled and images can be transferred with no detours transmitted to the people. In order to influence the audience's perception of European cultural identity, images can only be transmitted within a space with common European self-understanding. Since the European audio-visual space is based on such self-understanding, which can be seen in the intentions behind its creation, it can represent a "European space underpinned by a common self-understanding" (Eriksen, 2005, p. 643). *Arte* in that matter is understood as a representation of this European space and common self-understanding. The reasoning behind the creation of a common European audio-visual space is explained in more detail subsequently.

The creation of a common European audio-visual space is based on the implementation of the 'Television Without Frontiers' directive from 1989. The directive was intended to link European media, or audio-visual policies to cultural policies to promote European identity. Thereby, the European audio-visual space functions as a space in which various European cultures are understood to display sufficient commonality to provide the basis for a common European identity (Polonska-Kimunguyi & Kimunguyi, 2011, p. 513)

Within the European audio-visual space identity-conferring television programs shall be transmitted and, thus, represent sources for cultural cohesion and common meanings (Schlesinger, 1993, p. 10). The main objectives of the directive can be understood as approaches towards that. One of the objectives is to expand the distribution of European television productions by regulating and guaranteeing free flow of European audio-visual productions among Member States in order to hinder any restrictions against the reception and retransmission of programs from other Member States (Schlesinger, 1993, p. 11) Further, with the creation of a common European audio-visual space, the Commission hoped to encourage the formation of European identity through cultural exchange and symbol creation

by broadcasting European content (Bourdon, 2007: 268). This is set out in the European provision of on *European content*, which implies that a majority of the airtime has to be given to European productions (Polonska-Kimunguyi & Kimunguyi, 2011). Through the distribution of European content it is intended to promote understanding among Europeans.

Summing up, the most important intentions behind the creation of a common European audio-visual space are free flow of productions beyond national borders, cultural exchange and symbol creation, and the promotion of understanding among Europeans. Thus, it is determined how *Arte*, as part of the European audio-visual space, corresponds to those intentions and hence display European self-understanding.

### **2.2.1 Transnational Television**

In addition to that *Arte* is also a representative example for European transnational media. The increase of cross border flow of programs and the risen exposure of audiences to an imported media culture including the growing participation of non-national broadcasting parts, as it happens in the European audio-visual space, can be defined as transnationalization of television (Esser, 2010, p. 14). In this context, *Arte* constitutes a good example for a European transnational channel or pan-European. I argue that transnational media in Europe can contribute to the ‘Europeanization of national public spheres’ considering the fact, that within transnational media reporting about European topics should not be based on national interests. To provide a better understanding of transnational media, it is reasonable revert to classifications of transnational media.

Brüggemann and Schulz-Forberg (2009) understand transnational media in regard to the ways the audience is addressed beyond national borders (Brüggemann & Schulz-Forberg, 2009, p. 696) They elaborated four different types of transnational media, which are national media with a transnational mission, inter-national media, pan-regional media, and global media (Brüggemann & Schulz-Forberg, 2009, p. 698) Applying their category helps analysing the approaches of *Arte* to address its audience.

Following, *Arte* belongs to the type of inter-national media, which are characterized by some form of cooperation between media organization from two or more countries. They aim to promote understanding between the participating countries and are designed for two or more national audiences (Brüggemann & Schulz-Forberg, 2009, p.702). The cooperation between media organization acting in two or more different countries contributes to a common identity through cultural exchange by spreading knowledge and promoting inter-national cooperation to reduce cultural differences. However, Esser (2010, p.29) stated that, in fact, there is no significant evidence that transnationalization will lead to an erosion of cultural differences across Europe. Additionally, Brüggemann and Schulz-Forberg (2009, p.

707) concluded that transnational media does not reach the same broad audience as national media does. This is supported by Esser's (2010, p. 23) argument that national channels remain to have the highest audience ratings.

In this regard, the impact of transnational television on the construction of a European identity may be less than it was hoped for. Nevertheless, the steady increasing number of transnational channels may imply a growing importance of transnational channels in the future.

### **2.2.2 Identity construction and media**

Since mass media is considered as a useful tool in identity construction in the European public sphere, the question remains how this looks like. In general, media provide new possibilities by entering in a complex field of new media forms and human agency in relation to political economic dynamics. This offers policy makers potentialities to intervene in media networks in order to influence individuals' perception, hence their sense of belonging (Dittmer, 2014, p. 123). Furthermore, Olausson (2010, p.139) argues that news media play a crucial role in identity formation because of their capability to reflect certain views of the world. As already mentioned, a created European public sphere can be seen as a solution for problems in European identity construction in the sense that it may increase European consciousness by representing a European perspective.

However, in order to actually construct a common European identity through mass media, the distribution of information about European culture is inevitable as underlined by Kaitazi-Whitlock (2011, p. 697). She argues that there is a relation between the lack of a common European public space for information and communication and the missing common sense of belonging to Europe. Further she states that a European identity will only emerge if Europeans will be well informed and that every EU citizen in principle rights to information and communication (Kaitatzi-Whitlock, 2007). An emerging European public sphere could support this through the free flow of information across national borders. In addition to that, Gripsrud (2007, p. 485) concludes that no other medium is more suitable to inform Europeans about the views of others in other Member States than television since it reaches the greatest possible audience across Europe. Nevertheless, one remaining problem of using television for identity construction is that individuals may interpret television content differently depending on their own opinions and background (Polonska-Kimunguyi & Kimunguyi, 2011, p. 518).

### **2.3 Cultural identity in European audio-visual space**

Finally, because of television's ability to mediate and distribute knowledge, information, culture, and reflections of modern society by in motion images, it can transform European

cultural identity in a tangible and visible object. Since there is no conceptualization of the representation of cultural identity within the European audio-visual space in literature yet, the following section provides one based on definitions of cultural identity given by Stuart Hall (1993) and Morley and Robins (1995) as well as on the theoretical aspects outlined in the previous sections.

Identity formation can be defined as the emergence of different ways of giving meanings and definitions to individuals or collectives in relation to themselves and to others this includes the way in which media can shape individuals or collectives identity through raising consciousness, mediation and experiences of media use. (ESF Forward Look, 2014, p.30) Morley and Robins (1995, p. 43) consider the construction of European identity as an ongoing process in which one cultural identity must be defined by its relations and distinctions from other cultural identities, thus ‘The Other’. This implies the formation of a common ‘we’, Europeans against alien cultures forming ‘them’. Furthermore, cultural identity by itself can be defined as an individuals or collectives sense of belonging to a certain social group on the base of one common culture and cultural codes formed by shared experiences in history, traditions, language, ethnicity and religion (Hall, 1996, p. 223).

Taking all of this into consideration it is reasonable to argue that within the European audio-visual space cultural identity construction refers to the ways in which images of European culture, are used to influence an individual’s perception and interpretation. This implies the representation of commonalities and differences in European history, traditions, values, religions, languages, and culture as well as ‘the Other’ in television contents. Consequently, how European cultural identity is perceived by the audience depend on how European cultural identity is represented in television contents. Bearing in mind that the construction of a common European identity also entails several problems, broadcasters have to find constantly new ways to tackle issues of diversity as in language, cultural understanding and interpretation in order to provide the possibilities of a common image of European cultural identity.

## **2.4 Concluding Remarks**

To sum up, the creation of a common European audio-visual space is seen as an instrument for European identity construction based on the assumption that the emergence of a common European communicative space enables free flow of information, which will increase the sense of belonging (Kaitatzi-Whitlock, 2011). In this regard media and broadcasting in particular, serves as the transmitter of information and mediator between political actors and civil society in such a European communicative space (Koopmans & Erbe, 2003, p. 11).

Media, is considered to have a great impact on the creation of a European identity due to the possibility to mediate knowledge, information culture and images of a certain view of the world (Olausson, p. 139). This is the main reason for the European public sphere functioning as a framework for the European audio-visual space since this enables free flow of productions beyond national boundaries. Therefore, in the course of this thesis *Arte's* view of Europe will be investigated. In this regard an increased reporting about European themes and actors away from nationalistic point of views is also considered part of the European identity construction (Koopmanns & Erbe, p. 100). Nevertheless, how European cultural identity is perceived and interpreted by the audience of transnational media still depends on the audience's cultural and national boundaries, which may have a negative effect on the development of a common European identity.

### 3. Methodology

In this part the underlying methods for data collection and analysis, necessary to answer the research questions presented above, will be explained. In this single case study a qualitative content analysis of the program contents of *Arte* is conducted. For this reason, data is collected from the *Arte Magazin* and coded according to coding rules derived from the theoretical aspects detailed above. I assume that the content of individual program descriptions reflect the ways the *Arte* conveys knowledge, information, culture, images and reflections of European society to its audience in order to influence its perception of European cultural identity.

The subsequent section clarifies how the qualitative content analysis is applied in this thesis. Thereafter, information about *Arte Magazin* is provided, including arguments why the program and content descriptions written in the magazine are representative for the program on screen. Finally, concepts, codes and coding rules used in the coding process are defined and the basis for drawing conclusions will be established.

#### 3.1 Research Design

The research design applied here is a single case study using qualitative content analysis of *Arte*'s program based on written guides and content descriptions of the channel. Coding is conducted using the qualitative research software NVivo.

Qualitative content analysis was chosen as the research method since it is a suitable for analysing verbal, written, or visual communication messages (Elo & Kyngäs, 2007, p. 107). Written program descriptions are understood as communication messages in order to inform the viewer about the content of respective programs. I analyse how *Arte* represents European cultural identity therein. Thus, the units of analysis are the complete descriptions of the content of one program written down in the German version of *Arte Magazin*. Those are considered as communication messages with the intention to awaken the interest to the reader to later view the program. Hence, it is reasonable that within those program description hints are given where the focus of the program is and what positions are represented. Furthermore, the analysis purposes to illustrate the way European cultural identity is transmitted from an abstract concept into a tangible and visible object for the audience in order to increase its consciousness and understanding for a sense of belonging to Europe. It is assumed that this is achieved by addressing current European issues such as youth unemployment and the financial crisis. Those issues are underpinned by demonstrating daily life of Europeans in society, through critical documentaries and motion pictures, stressing features in European

culture as in music, art and literature as well as portraying ‘The Other’ in movies and documentaries.

Based on the provided theoretical framework, the qualitative content analysis is conducted deductively. This implies that based on the key features outlined in the previous part, the contents of the program descriptions are coded in regard to their considered relation to the respective concept (see Appendix 16). Using the main research question and further three sub-question as a starting point, the central theoretical concepts approached in this thesis are, first, the European public sphere seen as an answer to the current democratic deficit and lack of legitimacy of the EU, second, the European audio-visual space functioning as a tool for European identity construction, and, finally, cultural identity as it is represented within the European audio-visual space. Based on distinctive features of these concepts, program and content descriptions are coded according to elaborated coding rules and subsequently assigned to the respective concept (see Appendix 1). Finally, conclusions are drawn referring to the frequency of the codes and their considered importance and meaning in regard to European cultural identity within the European audio-visual space.

### **3.2 Data Collection**

Data was retrieved from the German E-paper version of *Arte Magazin*, which has been published monthly since 1994 and is available in print or E-paper version (*Arte Preisliste* Nr. 18, 2014). The magazine contains program descriptions and schedules for the respective month as well as additional articles, interviews, and reports to provide the reader with more background information about respective topics, highlights, and theme nights. In summary, the magazine offers on 80 to 90 pages a useful overview about what is broadcasted, when, and what it is about. The print run of the German version of *Arte Magazin* had 172.466 copies in the second quarter of 2013 and has around 610.000 readers a year (*Arte Preisliste* Nr. 18, 2014). *Arte Magazin* readers are most likely highly educated, with a university degree in humanities or social sciences, slightly more middle aged male than female with a significant interest in culture and arts (*Arte Preisliste* Nr. 18, 2013). This corresponds with the general profile of *Arte* viewers (Stankiewicz, 2012, p. 7). Concluding from this, it is reasonable to assume that regular *Arte Magazin* readers are as well regular *Arte* viewers and hence are likely to be approached the same way in the magazine as they are on screen.

In contrast to the German version, the French version *Arte Magazin*, is published 52 times a year, so each week and has about 28 pages (*Arte Magazin* No. 19, 2014). However, comparing the German version with the French shows that even if the time schedules differ in Germany and France, the program remains similar, as are the program descriptions. Only the articles, interviews, and reports vary due to different sizes.



For the analysis, the program schedules of the month May 2014 has been chosen in regard to the elections of the European Parliament in May 2014. This was decided assuming, that in the month of the elections the emphasis of contents may be on the representation of 'Europe'. Furthermore, in May 2014, the 100<sup>th</sup> anniversary of World War I has been the main focus of the program. This event is considered as being significant in regard to European cultural identity as it represent an important part of European history, traditions, and values of Europe, which are components of European cultural identity. Nevertheless, since it would exceed the scope of this paper to analyze data taken from the whole year, only one month of 2014 is analysed to investigate the most recent image of European cultural identity. Even though an analysis of at least two consecutive months may increase validity.

For the reasons outlined above, *Arte Magazin* constitutes a good representation of the channel's program. Furthermore, it is particularly well suited for the analysis because of the similarities in both countries, the easy transfer of the program descriptions in text data and the possibility to track decisions concerning the interpretation of the program since all versions of the magazine are available on the channels web site.

### **3.3 Data Analysis**

Before describing the coding process in more detail the terms 'program' and 'content' shall be defined. The term 'program' refers to what is broadcasted, as for example a movie, a documentary or magazine, whereas the term 'content' refers to what topics in particular are discussed or shown in a program. Within the coding process three distinctive features for each of the main concepts presented in the theoretical framework have been elaborated. Those serve as codes and are assigned based on the contents of individual program descriptions. A program addressing several topics and issues is considered to deal with various contents and, hence, can be assigned to different codes. Following, codes and coding rules are defined in more detail (see Appendix 1 for an overview)

First, through applying codes to the concept of the European public sphere it is reviewed whether programs of *Arte* support the emergence of a communicative space in which European affairs are transmitted in a unitary and accessible way. As argued by Kaitatzi-Whitlock (2007, p. 687) the development of a common European electronic domain would enable such a communicative space. Since *Arte* labeled itself as 'bimedial' it may offer such a common European electronic domain (*Arte GEIE*, 2013, p. 63). Moreover, as Eriksen (2005, p. 346) argues a qualified political debate on European decisions can only take place in a single European space with a common self-understanding, contents dealing with political issues related to the EU or foreign affairs are coded as 'political debate' assuming that *Arte* offers the required European space underpinned by a European self-understanding. In addition

to that, to the code ‘nationalistic point of view’ denotes contents representing a nation’s current socioeconomic and political status as well as the representation of national politics, since, the communication flow between the public and Europe on the national level depends on national media and its point of view (Koopmans & Erbe, 2007, p. 98). In contrast, contents dealing with socioeconomic and political issues at the European level and the distribution of information beyond national borders are coded as ‘free flow of information across national boundaries’ since a European public sphere would benefit from cooperation between various national media from various European nations (Gripsrud, 2007, p. 484). The same applies for magazines and documentary containing scientific knowledge since science is not considered to belong into national boundaries. Furthermore new scientific knowledge concerning all kinds of science may have an effect on whole Europe not only on the nation state the researcher conducted their research in.

Second, for the concept European audio-visual space, ‘free flow of television productions beyond national borders’, ‘cultural exchange and symbol creation’ as well as ‘promotion of understanding among Europeans’ have been chosen as codes on the base of the intentions behind the creation of a European audio-visual space. Those are, in particular, the guarantee of free movement of television production across Europe and the provision on European content implying that all broadcasters from EU countries must give a majority of their airtime to European productions. Additionally, European values shall be conveyed within the contents in order to promote understanding among Europeans (Polonska-Kimunguyi & Kimunguyi, 2011, p. 514).

In this regard, based on the objective of free movement of television broadcast across Europe initiated the ‘Television without Frontier’ directive (Polonska-Kimunguyi & Kimunguyi, 2011, p. 513), *Arte* co-productions and productions from Member States and non-Member States are coded as ‘free flow of television productions beyond national boundaries’. This also applies for contents illustrating high culture and pop culture, such as music, art, literature, entertaining movies, and cultural events from all over Europe even though they are coded as ‘cultural exchange and symbol creation’ which responds to the second objective of the directive, the provision on European content (Polonska-Kimunguyi & Kimunguyi, 2011, p. 513). In this context, contents representing daily life of European societies and society critics are coded as ‘promotion of understanding among Europeans’.

Third, codes for the representation of cultural identity within the European audio-visual spaces are ‘relation to the Other’, ‘common cultural codes and habits’ and ‘representation of distinctive European cultures’. Those codes include important aspects of European cultural identity, which are in line with the aim of the EU cultural policies to stress

the distinctiveness of European cultures whilst preserving the common elements, which are unifying Europeans culturally (Lähdesmäki, 2011, p. 62).

Ultimately, keeping in mind that cultural identities defined themselves in relation to other cultural identities, contents showing cultural codes and customs from other cultures as well as their influence on Europe and vice versa are coded as 'relation to The Other' and belong to the concept of cultural identity in the European audio-visual space (Morley and Robin, 1995, p. 43). Finally, contents dealing with the elaboration of unifying features of European culture as for example in history, traditions, values and religion are coded as 'common cultural codes and habits' on account of Hall's (1996) definition of cultural identity. Whereas contents demonstrating distinctive features, in history, traditions, language, values and religion, of European cultures are coded as the 'representation of distinctive European cultures'.

### **3.5 Results**

In the course of the analysis, the content of individual program descriptions are used as communication messages in order to evaluate how the image of European cultural identity is communicated to the audience and more importantly how the image is composed. Codes in this respect in a broader sense are considered as components of the image. Therefore, they have been elaborated based on key features of the respective concepts discussed in the theoretical framework. The program descriptions for each program are coded according to coding rules also established based on the presented theoretical aspects. For a better understanding concerning choices, I made in this regard a coding scheme was made and put in the Appendix. In addition, for a comprehensive and clearly arranged procedure the qualitative research software NVivo is used.

Conclusions will be drawn from the their considered meaning of codes in regard to the contents of the program. This means, for example, the more frequently a code was used for contents the more important it is for displaying the represented image of European cultural identity and the more it contributes to European identity construction within the European audio-visual space. Additionally the meaning of a codes is assessed, based on conspicuousities like whether the word 'Europe' was used in the content description of the program, whether the respective program was honored with an award, or whether it was emphasized by the channel as a highlight or month main focus. On that account, the sub-questions and finally research question are answered referring to existing literatures.

#### **4. *Arte* 's image of European cultural identity**

The image of European cultural identity as it is represented by *Arte* shall be analyzed in this part. Based on the analysis it will be evaluated what image of European cultural identity is presented in the program of *Arte* to promote European cultural identity construction. This also implies revealing the ways *Arte* is mediating knowledge, information, culture and reflections on European society.

Therefore, first a brief introduction to the weekly patterns of *Arte*'s programs is given followed by a short summary of the most important magazines, documentary series and shows. In the second section of this part it will be answered to what extent the program of *Arte* displays features of the European public sphere and the European audio-visual space and hence contributes to its further development. In order to do so, questions about the importance of EU related topics and issues will be answered and how far content of *Arte*'s programs may stimulate the public debate and to what extent the contents of *Arte*'s programs are in line with the intentions behind the creation of a common European audio-visual space. Third, it will be outlined what aspects of European cultural identity are included and demonstrated in the programs contents. At the end of this part *Arte*'s contribution to the identity construction within the European audio-visual space will be elaborated by answering the sub-question and finally the research question by discussing literature presented in the theoretical framework of this thesis in context of the results of the analysis.

##### **4.1 The Program of *Arte***

In its charter the channel emphasizes its mission to promote understanding and rapprochement between Europeans through distributing media content with cultural and international character via satellite or in other ways (Contrat de Formation *Arte*, 1991). In practice this is seen in the program structure, which follows a weekly pattern. Within this pattern, each day of the week is dedicated to, either documentaries, series, movies or the transmission of cultural events like concerts or Operas. A special feature of *Arte*'s weekly program is the regular 'theme day', which means that at those days a theme linked to culture, history, international affairs, society knowledge, discovery and performing arts is incorporated in the day's program highlights. For instance, Sunday is 'theme day' centered around the topic of the movie shown in the evening. Subsequently documentaries and panel shows are broadcasted dealing with the main topic of the previous movie. Next to that, the channel attaches importance to documentaries making history, art, music, different cultures, science and biographies subject of discussion. In that way, *Arte* aims to provide knowledge for a better understanding (*Arte*, 2010, pp. 8-11). *Arte*'s news magazine *Arte Journal* is

broadcasted on a daily basis next to weekly magazines like, for example, *Yourope*, *Metropolis* and *X:enius*. With its news magazines, *Arte* seeks to provide answers to questions about the daily life in Europe in all its diversity, while focusing on philosophy, sciences, environment, lifestyle, and society (Arte, 2010, p. 12).

Weekly broadcasted magazines are an important part of *Arte*'s program. From their presence one can derive where the focus and emphasis are placed. Throughout the program, the main focus lies on fine arts and pop culture as well as on scientific knowledge and the distribution of information. Furthermore, one can see the importance of creativity, ideas, and innovation in the structure of the magazines. An illustrative example is the show *Philosophie*, in which the host and his guests are discussing philosophical questions related to daily life in order to fathom the meaning of life. Matching to that the follow-up idea-magazine *Square* introduces philosophical, literary, artistic and technical innovations by inviting artists and creative minds to discuss their point of views on the world (Arte GEIE, 2013, p. 13). Innovations are also presented in *Futuremag* a magazine in which the impact of technical innovations on daily life is investigated.

On the other hand, culture in itself is made subject of discussion throughout the program in various ways. The Illustration of national and regional traditions from not only European states is dealt with in the documentary series of *Zu Tisch in...*, which is showing culinary characteristics of various countries and *360° - Geo Reportage*, which is dealing with the history, people, traditions, and landscape around the world (Arte GEIE, 2013, p. 17).

*Arte*'s oldest magazine, *Mit offenen Karten*, explains geopolitical issues using interactive maps. Nevertheless, cultural differences among Europeans are constantly also made subject of discussion and specifically between Germans and French in the magazine *Karambolage* by explaining the various peculiarities of the respective culture. Even though there are a couple more weekly programs, those mentioned are just examples which also appear as highlights in *Arte Magazin*.

#### **4.2 Arte in the European Public Sphere and the European Audio-Visual Space**

How *Arte* is embedded in the European audio-visual space and further in the European public sphere shall be demonstrated in the following. Since neither the European public sphere nor the European audio-visual space are fixed objects but rather theoretical concepts it is difficult to bring *Arte* contents in line with them. Taking key features of the European public sphere and the European audio-visual space as a starting point, the aim of this section is to investigate to what extent *Arte* includes those features in its program by presenting the results of the analysis.

This raises questions about the importance of the EU within the program and what topics and issues in relation to the EU are highlighted as well as how the European public is portrayed meaning how the daily life of Europeans is re-told. Answering those questions shall clear to what extent *Arte* may offer a communicative space for the European public for debate and exchange while fostering understanding and rapprochement of Europeans.

#### **4.2.1 *Arte* and the European public sphere**

As already mentioned, the emergence of a European public sphere is seen as an instrument to overcome the democratic deficit and lack of legitimacy of the EU, which is according to Schlesinger (2007, p. 417) accompanied by a communication deficit. Thus, informing people about EU institutions and their actions might be a solution to the problem. Bearing this in mind, the question arises which attempts are made by *Arte* in order to provide its viewers with information about the EU. In this respect the importance of the EU within the program was evaluated based on programs with contents particularly focusing on EU related issues and topics.

Most programs in this context have been coded as ‘political debate’, which leads to the assumption that programs representing Europe as a political entity are most likely intended to stimulate the political debate in public. This is supported by the fact that most of those programs are magazines like *Yourope*, *Arte Journal*, or *Vox Pop*, which are designed to address EU related issues and topics not simply by presenting facts but rather by discussing them on screen with either politicians, scholars, journalists, or European citizens on the street. In that way *Arte* is mediating knowledge and information beyond national borders. For instance, on May 17<sup>th</sup>, the European magazine *Yourope* aimed to demonstrate the political sentiments in Great Britain towards the EU right before the elections for the European parliament (see Appendix 3.1). Accordingly, the main topic was Euroscepticism in Great Britain. Throughout the magazine subjects of discussion were the planned referendum about whether Great Britain will stay in the EU or not, the United Kingdom Independence Party (UKIP), and many Brits’ fear of immigration and associated consequences. The TV presenter travelled to Great Britain and talked to representatives of the UKIP, young British in a running community, and immigrants about their point of views. Those conversations have been underpinned by facts represented to the audience. It is remarkable that in this way, point of views and opinions from different parties are represented to enable viewers to form their own independent opinions. Further, this magazine has been labeled as ‘Schwerpunkt: Für ein besseres Europa’, which means that its main focus is on an improving Europe (see Appendix 3.1). In total 25 programs have been labeled as such. Nevertheless, besides magazines also society documentaries dealt with EU related issues and topics. For example, on May 2<sup>nd</sup>, the

documentary *Europa – Nein Danke!* illustrated euroscepticism in Great Britain from a different angle by investigating the reasons behind the strong re-sentiments against the EU through interviews with influential opponents of integration policies (see Appendix 4). It appears, that Euroscepticism turned out to be an important issue within the program of *Arte*. Nonetheless, it is rather surprising that Euroscepticism in Britain was made subject of discussion in several programs whereas developing Eurosceptic attitudes in France and Germany have not been discussed to the same extent. Considering this, it becomes clear that the channel outlines the position and attitudes of individual Member States towards the EU.

With this in mind when mentioning ‘EU related issues and topics’, the question remains what issues and topics related to the EU are actually picked up in the program and how meaningful they are in regard to the emergence of a European public sphere. Next to Euroscepticism, youth unemployment, the Eurocrisis and the climate change are main issues in relation to the EU. In addition to that, *Arte* offers its viewers insights in processes and mechanism within and behind the EU institutions. The channel therewith encourages free flow of information across national boundaries. An illustrative example is a panel show from May 27<sup>th</sup>, two days after the European parliament elections, which was broadcasted live from Brussels. In this show, the elections were evaluated and future perspectives for Europe were outlined (see Appendix 5.2). Immediately after that, a magazine called *Vox Pop* was broadcasted in which the TV presenter discussed problems and insights in Europe while at the same time emphasizing the beneficial development and initiatives of the EU institutions (see Appendix 6.2). A special feature of this magazine were the possibilities for viewers to get actively engaged in the discussion on television by posting comments on the magazine’s web site. The magazine was followed by a news special *Arte Journal Spezial: Europawahlen* in which the results of the elections were analysed by experts, correspondents in Brussels, and the TV hosts (see Appendix 6.2). However, the results have been represented from a German and French perspective due to the nationality of the hosts and invited guests. Hence, the content of the news special was influenced by a somewhat nationalistic point of view.

Since *Arte* actually attempts to give a European point of view, contents coded as ‘nationalistic point of view’ in general did not occur often. In fact, only five programs have been coded as ‘nationalistic point of view’. Two of them were dealing with euroscepticism in Great Britain as already mentioned above and three others were documentaries, one of which was about politics in Belgium and two dealt with child care and youth unemployment in France and Germany. The latter documentaries additionally have been coded as ‘promotion of understanding among Europeans’, which is assigned to the concept of the European audio-visual space and will be outlined in the following. Furthermore, this implies the strong

tendencies of the channel to focus on French and German society and slightly contradicts to the channels' ambition to be European.

#### **4.2.2 *Arte* and the European Audio-visual Space**

Besides the promotion of understanding amongst Europeans, the most important intentions behind the creation of a common European audio-visual space are cultural exchange, symbol creation, and free flow of television productions beyond national borders. Therefore, the next section assesses how *Arte* incorporates those into its own aim to foster understanding and rapprochement between Europeans in order to set an example for the European audio-visual space.

Concerning contents intended to perform this tasks, it is noticeable that most of the programs coded as 'promotion of understanding amongst Europeans' are portraying the daily life of people all over Europe. Those contents cover a broad range of topics, from society critics, over the representation of special experiences made by Europeans to the impact the Eurocrisis has on the daily life of Europeans. It is noteworthy that those documentaries are aiming to increase awareness about the current social-economic and political status of the individuals within a particular nation and therewith to prevent prejudices and judgement. This is mostly illustrated in documentaries and portrays. In this way *Arte* subliminal addresses the audiences feeling of solidarity towards other Europeans.

One example is the documentary *Ein Dorf erwacht* about the citizens of small villages in Rumania, which was on screen on May 30<sup>th</sup> (see Appendix 7). Another one is the documentary *Griechenland – Niko's rollender Laden* about a Greek owing mobile business to provide inhabitants of mountain villages with goods and mail (see Appendix 8). In these shows, two groups of Europeans were portrayed who are often prejudged in Germany. Moreover, these documentaries are linked to two European periods of time. The first documentary was dealing with abandoned villages, which were formerly inhabited by a German minority. Hence it is linked to European history. In the second documentary, again, the daily life in Greece during the Eurocrisis was portrayed and shown how the crisis led many inhabitants of mountain villages to leave their homes in search for a better future. Other documentaries demonstrated daily life beyond European related topics such as the documentary *Vergiss mein nicht*, in which the director filmed himself and his mother showing how they cope with the mother's Alzheimer's disease (see Appendix 9.1).

To conclude, *Arte* aims to encourage rapprochement between Europeans by telling stories about ordinary lives with the background of current European issues. By doing so, daily European realities are transmitted to the audience. It is more likely that the audience can better relate to other realities by seeing actual effects than by just being informed about facts.



As a result, the audience might be more likely to identify with others in other Member States. Relating their own to others' daily life may increase the solidarity among Europeans from different countries. To make use of this mechanism, *Arte* established numerous European partnerships with other European channels to produce and broadcast productions, which are influenced by the creative and cultural diversity of Europe (*Arte* GEIE, 2013, p. 60). In this regard different formats and contents from various European productions underpin the attempt to distribute diverse creative and cultural aspects of European television productions.

The most frequently broadcasted productions from other countries than France or Germany are from Sweden, Italy, and Great Britain. The productions from Sweden are mostly series, like the science fiction series *Real Humans* about robots with human features (see Appendix 10). In contrast to this fictive future approach to human life, Italian productions are mostly comedies from the last century or co-productions with France and/or Germany. In context to the film festival in Cannes, there have been two Italian movies on screen, which are both over 50 years old and may be considered as cinema classics. Productions from Great Britain, again, are mostly drama or documentaries dealing with current topics like for example the drama *We need to talk about Kevin*. In the drama a mother is struggling with the consequence of a school massacre her son committed at his high school (see Appendix 11).

In addition to that, productions from other European states like Spain, the Netherlands or Finland are also included in the program, which implies that there is no preference for productions from either Southern, Northern, or Western Europe. Solely Eastern European productions have not been included in the program. This may be just the case for May 2014, however. Or it might be due to a lack of cooperation with Eastern European television channels. *Arte* has associated partnerships with Czech and Polish television channels, however (*Arte* GEIE, 2013, p. 61). Surprisingly, a recurrent pattern in terms of certain genres of broadcasted production can be observed. This means, for example, crime series are mainly productions from Sweden and Germany whereas dramas and cinema classics are often produced in France and Italy. This illustrates diverse preferences in genres of the audiences in the respective country of production. For instance, Swedes and Germans may be more interested in crime series, mysteries and thrillers whereas French and Italians preferably watch drama and cinema classics.

In contrast to the inner-European diversity, most non-European productions are imported from the USA with some exceptions from Australia and Canada. Most of those productions are entertaining movies including drama, thriller, comedy, and romance. Nevertheless, it is noticeable that they are addressing topics that have been subject of public debate in some form. For example, the American dramas *Milk* from 2008 (see Appendix 9.2)

and *Philadelphia* (see Appendix 12), are both dealing with homosexuality. They address the many difficulties associated with being homosexual in America. Another good example is the Canadian movie *Monsieur Lazahr* (see Appendix 13) which is a story about an Algerian teacher in Quebec and his struggle to integrate in the Quebecois society. The story nicely relates to the fact that the integration of immigrants from former colonies is a constant subject of debate in France.

Even though foreign productions appear to be a great part of *Arte*'s program, French and/or German productions and co-productions prevail. With the chosen foreign productions, however, the channel remains true to its principle to offer high quality program with sophisticated contents. Since the main focus of *Arte* is on culture, this includes the representation of European cultural identity, which will be evaluated in the following section.

### **4.3 Aspects of European Cultural Identity**

After describing how *Arte* contents can be linked to features of the European public sphere and the European audio-visual space, this section investigates how aspects of the European cultural identity are transcribed into the contents of *Arte*. It is clarified which components of European cultural identity are reflected within the program and which are mostly emphasized. Additionally, since it was argued that cultural identities are defined in their relation to other cultural identities it will be investigated who 'the Other' is and what its relation to Europe and Europeans is. Finally, the representation of commonalities and differences of European cultures within the program will be outlined.

Since *Arte* calls itself 'the European cultural channel', it is reasonable that there is a focus on cultural aspects. Those are expressed in different formats but mainly in documentaries with a range of topics from history, over art, music, literature to landscapes and traditions. However, this also includes magazines concentrating on culture like *Tracks*, the music magazine and *KurzSchluss*, which shows short movies and literary film. Another important cultural aspect within the program is the broadcasting of concerts, operas, and plays. Furthermore, portraits about famous artists, musicians, and writers are broadcasted like one on David Bowie, telling the story of his personal development and success (see Appendix 3.3). Those portraits are broadcasted in context to an event linked to the person. In David Bowies case, the corresponding event is an exhibition on Bowie's work and life in Berlin. These shows mostly portray famous Europeans, who coined Europe's cultural landscape remarkably. In this regard the representation of common European cultural goods is mostly centred around fine arts and popular culture.

On the other hand, common cultural codes and habits are mostly represented by contents dealing with European history and the origins of European cultural codes. The

documentary series *Morgenland und Abendland* (see Appendix 3), for instance, investigates, amongst others, how Arab scientists influenced European scholars like Galileo Galilei. Additionally, in terms of history, the 100<sup>th</sup> anniversary of the First World War, for example, has been marked as a main focus (*Schwerpunkt: Erster Weltkrieg*). For this purpose there was a drama documentary series broadcasted in which the lives of different Europeans have been presented in films based on their diaries from the First World War period. This, again, underlines the focus on daily lives of Europeans even from those of the past. In this way historical events are illustrated and explained through the eyes of ordinary people, like it is done with current events. *Arte* thus enables better understanding for European history among its viewers for the same reasons it approaches solidarity towards other Europeans.

Other aspects of European identity, such as European values or religion, were not explicit content of programs. It is important to mention, however, that this may just be the case for the chosen programs in May. Moreover, in documentaries that investigated the origins of European culture, aspects like European values, shared traditions, and religion are well included. It appears, though, that this is done within a historical context. This leads to the conclusion that the common European history might be the most important aspect of European cultural identity within the program of *Arte*. In this regard it is noteworthy that the two World Wars are seen as the most important events in common European history next to colonisation. The latter is not made subject of contents in particular, but is subliminally present in documentaries about former colonies or movies addressing problems that originate from that. This is probably due to French colonisation history, which still has a great impact on French society today. A good example for that is one particular episode of the geopolitical magazine *Mit offenen Karten* in which the current socio-economic status of Brazzaville was the main topic (see Appendix 13). Nonetheless, most of the programs about former colonies have been coded as ‘relation to the Other’. The ‘relation to the Other’ occurs to be the second most important component of European cultural identity.

Whereas the notion of ‘the Other’ appears to apply for several other cultures, it is clear that ‘we’ applies to all Europeans, not only EU Member States. This becomes clear since within the content descriptions it is often referred to Europeans instead of referring to nations. This also includes Switzerland and Norway. However, Europeans are especially addressed in programs dealing with EU related topics. ‘The Other’, on the other hand, appears to be referred to mainly as former colonies, Asian countries – mostly China, Russia – and the US. Especially the representation of Russia and the US still occurs to be influenced by positions taken during the Cold War, which again constitutes a link to common European history and the consequences of Europe’s past on today’s Europe. Nevertheless, this appears to be

unexpected since it implies *Arte* taking a certain position towards ‘the Other’ influenced by rather historical political events and contradicts to some extent against the sole focus on culture. Otherwise the representation of the ‘the Other’ is mainly concentrated on landscape, nature, and people living in foreign countries.

The distinctive features of different European cultures are represented in a similar way. Whereby, the magazine *Karambolage* explicitly examines differences in German and French culture by focusing on the languages. Nonetheless, in the representation of distinctive European cultural features the main focus is on different European landscapes and traditions, especially on European food culture. Food culture, not only European, is the main topic of the series *Zu Tisch in...*, which introduces another region and its traditional food every Saturday. In this series various regions are portrayed, which leads to the conclusion that traditions across Europe are not only seen as national but first of all regional.

In sum, great attention is given on history and nature as well as the representation of ‘the Other’. Distinctive features of European cultures do not appear to be the main subject of the mediation of European cultural identity. This implies that the unifying elements of European culture are more important. This is supported by the strong focus on European fine arts and popular culture, which bears witness on great European cultural achievements. European culture, in this sense, is not regarded to have national boundaries. This can be seen, for example, in the broadcasting of classical concerts of national or regional orchestras performing pieces from composers from all kind of European nations (see Appendix 15).

#### **4.4 Discussion**

In the previous sections, the results of the analysis have been presented and linked to the main concepts of this thesis. *Arte*’s contribution to the identity construction within the European audio-visual space can be evaluated by linking the arguments stated in the relevant literature to the core statements resulting from the analysis. Thus, specific answers to the sub-questions and finally the main research question can be given.

The first sub-question to be discussed is: To what extent *Arte* includes features of the European public sphere and the European audio-visual space? In this respect *Arte* contributes to the Europeanization of the French and German public spheres by increasing the presence of European topics and actors in its contents. In fact this is mentioned as an important criterion for the Europeanization of national public spheres by Koopmans and Erbe (2007, p.100). This is supported by Gripruds argument that a European public sphere can emerge where the national public spheres provide the needed infrastructure and where European topics are discussed from a European perspective (Gripsrud, 2007, p.483). In this regard, *Arte* contributes to the emergence of a European public sphere by linking the French and German

public sphere. However, at the same time Gripsrud mentions that a common European public sphere requires a common language, a European-wide media system and a common European identity (Gripsrud, 2007, p.483). These requirements cannot be fully met by *Arte*. First, the channel has to deal with problems of bilingualism. Whereas *Arte* tackles this issue through the use of technology like the insertion of subtitles and voice-overs, still two languages are used (Rothenberger, 2012, p. 152). Second, the channel may have established several partnerships with other European television channels but nevertheless the number of partnerships is not sufficient to be considered as representing a European-wide media system. Third, the channel faces the reality of French and German cultural preferences, which implies a problem of finding consensus appealing in both countries due to the fact that contents are interpreted and by the audience based on their national cultural background.

In sum, *Arte* is able to meet some requirements for the emergence of a common European public sphere and especially the cooperation with French and German channels as well as with other European channels might set an example for a successful connection of national medias. In addition to that, *Arte* committed itself to European topics and issues labeling itself as being a 'European channel'. But, nevertheless, the representation of European themes and actors is influenced by a French and German point of view rather than providing a pure European perspective.

This leads to the second sub-question: to what extent does the content of *Arte*'s program correspond with the intentions behind the creation of a common European audio-visual space? One of the main objectives of the 'Television without Frontiers' directive was the provision of European content implying that a majority of the airtime has to be reserved to European productions, which correspond the principle of free program circulation within Europe (Bourdon, 2007, p. 269). Through its partnerships with other European television producers as associated members, *Arte* fulfills this goal. Primarily, this should counter the fear of 'Americanization' based on a dominant import of American television productions to Europe (Schlesinger, 1997, p. 12). Nevertheless, it is noteworthy that the majority of foreign productions broadcasted by *Arte* in May 2014 have been from the US. Additionally, Brüggemann und Schulzforberg (2009, p. 699) classified *Arte* as an inter-national media meaning that the channel offers a communication platform between France and Germany. Considering the fact that the channel constantly increased its number of associated members, it attempted to exploit international cooperation, which may lead to a more advanced level of transnationalization. In addition, *Arte* is extending its cable and terrestrial reach continuously, thus it makes itself assessable to 35 million households in Germany, 27 million in France, and 13.5 million in other European countries (*Arte* GEIE, 2013, p. 64). This implies that the

number of *Arte* viewers is also increasing. Although the audience share is less than 5 percent, *Arte* appears to be a role model of the European media landscape (Brüggemann & Schulz-Forberg, 2009, p. 702).

The last sub-question to be answered is: how are aspects of European cultural identity represented in the contents of *Arte*? In this regard, Gripsrud (2007) concluded that audio-visual productions dealing explicitly with Europe are important and useful for constructing a European identity because this increases the feeling of belonging to this particular continent and not to another. At least to some extent this fosters the formation of a common 'we'. Being European is now often understood as belonging to a common political entity. In order to change that into a more general collective sense of belonging to Europe, a homogenous and consensual culture is presupposed (Olausson, 2010, p.140). As Shore (1993, p. 792) puts it, the origins of European culture are to be found in Judeo-Christian religion, Greek-Hellenistic ideas of government, philosophy and art, Renaissance humanism, the ideals of the Enlightenment and the Scientific Revolution, Roman law, Social democracy, and the rule of law. *Arte* responds to that by explaining and investigating those origins in various ways: through documentaries, magazines or movies. Within its contents, *Arte* over and over again refers to those sources of European culture by contrasting it to others.

It was argued that European culture defines itself by differentiating from others, as for example American cultures or Asian cultures. This could result in an understanding of European unity around a self-image of European superiority and against other cultures (Morley and Robins, 1995, p. 82). As mentioned in the last section, great European cultural achievements are often highlighted in the program through the broadcast of reports about art exhibitions, concerts, and portrays of famous Europeans. Aspects of European cultural identity are thus presented very positively in order to give the audience more incentives to identify with Europe.

Having answered the three sub-questions, sheds light on the question to what extent *Arte* contributes to European identity construction in the European audio-visual space by representing a certain image of European cultural identity. The theoretical part of this thesis stated that the most effective medium for identity building might be interactive television – a synergy of television and the Internet (Kaitatzi-Whitlock, 2007, p. 688). This enables the creation of a communicative space in which information remains accessible for the majority of the civil society through television while simultaneously offering the possibility for people to directly react and communicate (Kaitatzi-Whitlock, 2007, p. 688). *Arte* tries to transform itself in such an interactive television channel by being 'bimedial', which means connecting classic television with new cross media concepts (*Arte* GEIE, 2013, pp. 62). The Internet

platform *Arte Future* offers space to *Arte*'s audience to debate questions about the economy, science, and the environment (*Arte Future*, 2014). This approach illustrates that *Arte* represents a future oriented and innovative image of Europe. This can also be seen in the program since the future of Europe is constantly made subject of discussion. Documentaries like *Eutopia- Europas Städte – Europas Zukunft*, the discussion rounds and news specials on the European parliament elections, as well as in magazines like *Yourope* and *Futuremag* are numerous examples. Within those programs, questions about the future of Europe and the EU, in particular, are often addressed and directly discussed with people on the street.

Moreover, with regard to Europe's future, the youth is addressed, for example, through *Yourope* and by making youth unemployment subject of discussion. In this way, young Europeans are more and more included in discussions about future perspectives for Europe. In general, by reporting about daily lives of Europeans and by inviting the audience to get actively engaged in discussions, the channel aims to create a people's Europe. As stated by Dittmer (2012, p. 119), the gap between the narratives of the European project and the lived experiences of the people living in Europe never has been so wide as today. By creating a people's Europe, *Arte* attempts to build a bridge between the audience and the EU. The main focus lies on the Europeans themselves not on Europe as a political entity. As a result, the 'Europe' presented by *Arte* may appear closer to the audience than 'Europe' as it is represented by the EU.

In general, *Artes'* optimistic approaches towards the future of the EU and Europe in general provide great support for the European project, which is conveyed to the audience. All programs assigned to the concept of the 'European public sphere' and partly those assigned to the 'European audio-visual space' seek to inform their audience about the EU and are asking for solutions to tackle prevailing problems in the EU and about its future. This is underlined by the numerous critical reports and documentaries about Euroscepticism before the EP elections.

All in all, *Arte* contributes to European cultural identity construction within the European audio-visual space to a rather great extent by presenting a positive, optimistic, and multifarious image of European cultural identity. Since television producers are working towards creating certain effects on their audience and expect them to respond to that, *Arte* displays a good example of how the audience is encouraged to get engaged in debates about the television content. Nevertheless, how the audience interprets communication messages still depends on own cultural backgrounds and individual experiences (Polonska-Kimunguyi & Kimunguyi, 2011, p. 518). In this context *Arte* viewers are more likely to be interested in European topics since they are most likely highly educated and interested in culture and

politics, hence they might be more likely to identify themselves with European culture. Nevertheless, considering that most of the viewers are French or German, they may perceive communication messages through the program from a rather French or German point of view than a European respective.

#### **4.5 Concluding Remarks**

To sum up from the written above, the answers to the sub-questions imply that *Arte* is a representative part of the European public sphere and more particular of the European audio-visual space since it is including remarkable features of the European public sphere and corresponds for the greater part to the intentions of the European audio-visual space. Nevertheless, *Arte's* contribution to European identity construction within this space is limited mainly due to the specific audience it has. Even though *Arte* displays a future oriented and innovative image of the EU and, hence transmit a supportive attitude towards it, the channel is not able to give a purely European perspective due to its French and German background.

In particular this implies the answer to the first sub-question. It was argued that the emergence of a common European public sphere is understood as an answer to the democratic deficit and a lack of legitimacy of the EU, in this respect I argue that *Arte* is not a solution to those (Eriksen, 2005; Schlesinger, 2007; Koopmans & Pfetsch, 2003; Katatzi-Whitlock, 2007; Gripsrud, 2007). This argument is based on the fact that *Arte* mainly contributes to the Europeanization of the French and German public sphere by exchanging mostly French and German productions and point of view. Hence, the channel is not giving a purely European perspective, which would be necessary in the European public sphere. Furthermore, *Arte* reaches less than 5 per cent of the European TV audience, which is not sufficient enough to distribute information and knowledge to a great extent (Brüggemann & Schulz-Forberg, 2009). In addition to that, even though mediation knowledge and information about the EU is a part of *Arte's* program it is not the main focus. Main focus remains Europe and culture. The notion of 'Europe' does not only apply for Europe as a political entity in that matter. Whereas in context the democratic deficit and the lack of legitimacy of the EU it does.

Furthermore I argue in regard to the second sub-question that *Arte* is a representative part of the European audio-visual and corresponds to the main intentions behind its creation but *Arte* is only one type of transnational media and hence a small part of the European audio-visual space. *Arte* corresponds to the main objectives of the 'Television without Frontier' directive by committing itself to broadcast at least one third European productions and to encourage understanding and rapprochement among Europeans (Contrat de Formation *Arte*, 1991). Nevertheless a significant number of foreign productions broadcasted by *Arte* are non-



European, mainly from the US. Additionally, even though *Arte* is extending its cable and satellite range, it is still not accessible in all European countries. A common European audio-visual space should be reaching across all Europe.

Finally, concerning the third sub-question *Arte's* main focus concerning European cultural identity lies on the representation of common European historical and cultural heritage through documentaries, magazines and the transmission of cultural events such as concerts. On the other hand, pop cultural also displays an important part within its program. This can be seen as a link to *Arte's* future oriented and innovative approach towards Europe. I argue, that *Arte* is more attempted to illustrate unifying elements of European cultural identity such as history than distinctive ones. *Arte* is mediating to its audience where the origins of Europe are and how present European culture has been shaped but is pointing to the future of a people's Europe in which Europeans are the main centre.

## 5. Conclusion

In this thesis I elaborated to what extent *Arte* contributes to European identity construction in the European audio-visual space by representing a certain image of European cultural identity. First of all the image of European cultural identity as it is represented by *Arte* in terms of Europe as a political entity, hence the EU, appears to be future oriented, innovative, and positive which demonstrates the channels support for the EU and its institutions. Furthermore, *Arte* contributes to information exchange about processes and mechanisms within the EU by providing its audience with mere facts and engage it in public debate by opening a new communicative space on screen and online. In this way *Arte* contributes to the European public sphere, since as Kaitatzi-Whitlock (2007) stated that a common sense of belonging in a pan-European televised public sphere can only develop when political information are distributed to a broad scope and participation of citizen in public debate is actively encouraged. Kaitatzi-Whitlock further argues that until now EU politics are not communicated sufficiently enough to EU citizen (Kaitatzi-Whitlock, 2007, p. 691). Even though it could be argued that *Arte* is partly undertaking this task, it is noteworthy that in May 2014, the month of the European parliament elections, EU related topics might be more present in programs than in other months. Hence, to evaluate the actual presence of EU politics and related topics within the regular program of *Arte* further research has to be conducted, for instance, by analysing the content of *Arte Journal* over a longer period of time.

Furthermore, in this regard it has to be considered that *Arte*, even though pursuing a European mission, is representing German and French point of views, realities and languages and hence is not representing a pure European perspective. Additionally, this also implies one of the main challenges to tackle. The channel has to deal with two cultural realities with different preferences in content and style. It occurs to be difficult to find consensus and since the audience receives communication messages on the basis of individual cultural background it is not surprisingly that the channel already has to face difficulties to please the German and French audience. Considering this, it seems rather unlikely that *Arte* is able to please an even broader European audience now or in the future. In addition to that, it was argued that the typical *Arte* viewer is most likely high educated, middle-aged and interested in culture and arts. It is therefore reasonable to assume that many viewers already display a certain degree of identification with Europe and that they are informed about EU institutions and their actions to a certain extent and hence is not necessarily representative to the majority of EU citizens. Additionally, the main focus of the channels remains on Europe and culture not on EU politics. Thus, the program of *Arte* is addressing only a small part of civil society and is frequently watched mainly in France and Germany.

However, the channel achieves to transmit important aspects of European cultural identity by showing connections between the common European history and European society today. The channel achieves to mediate knowledge and information on the one hand but also cultural aspects. In this way reflections of society are embedded in a European context. For instance, in May 2014, the main focus in this respect was on the events of the two World Wars and the consequences of that period of time, which still affecting, the past, present and future development of Europe today. Yet, the 100<sup>th</sup> anniversary of World War I influenced the channels choice of dealing with this historical event within its program in May 2014. Thus it may not be in general the case that the channel is emphasizing European history that much in its image of European cultural identity. This is underpinned by the fact that European cultural heritage in music, art, architecture, and nature is also repeatedly in the focus of the program. European cultural identity therewith becomes more accessible to the audience. This is enhanced by taking the daily lives of Europeans in account and involve all kind of Europeans directly into the content through interviews and by offering space for debate online. In general there is a great emphasize on European cultural heritage. This could be regarded as an attempt from the channel to achieve a feeling of proudness among the audience at the same time this also witness a certain extent of European cultural superiority.

Nevertheless as concluded by Polonska-Kimunguyi and Kimunguyi (2011, p. 518) it is not only important what is on television but also what is around television that matters to the viewers. Bearing that in mind, the image of European cultural identity presented by *Arte* is influenced by reflections of European societies through a French and German point of view and as already mentioned only addresses a specific kind of viewers mainly interested in culture. From this it follows that the channel only can contribute to European identity construction to a small extent by highlighting common features of European cultures and by promoting understanding amongst Europeans. I conclude that *Arte's* innovative and future oriented approaches can be taken as a role model for other transnational and also national media. Furthermore, *Arte* brings European cultural identity closer to the people by actively getting them engaged in debates and demanding reactions on television and the internet but also by broadcasting and giving background information about cultural events like exhibitions, concerts and other art performances. In this way the audience becomes part of European cultural identity and can more easily identify with it. Whether the audience becomes more European while watching European contents and programs has to be elaborated in studies about the audience's perception.

However, implications in terms of the EU, more specifically the Directorate for Education and culture (DG EAC), could be that the DG can take *Arte's* approaches as a

starting point to improve its *Creative Europe Program*. In particular this would affect the sub-program MEDIA. Within this program, international co-productions, the development of television programmes and other projects as well as the distribution of works shall be encouraged and subsidised (European Commission, 2014). The image of European cultural identity and accompanied approaches to transmit this to the audience as attempted by *Arte* could be taken as a starting point and included in the guidelines for other public service broadcasters. This should also aim to reach out for a greater audience than as done by *Arte*. The MEDIA sub-program may give incentives to greater public service broadcasters to show more European content and European programs and reach out for a broader audience than *Arte* does. The image of European cultural identity, which than may be adopted by national and transnational television channel can use the image of *Arte* as an example to follow since not in vain *Arte* is seen as the flagship of European media.

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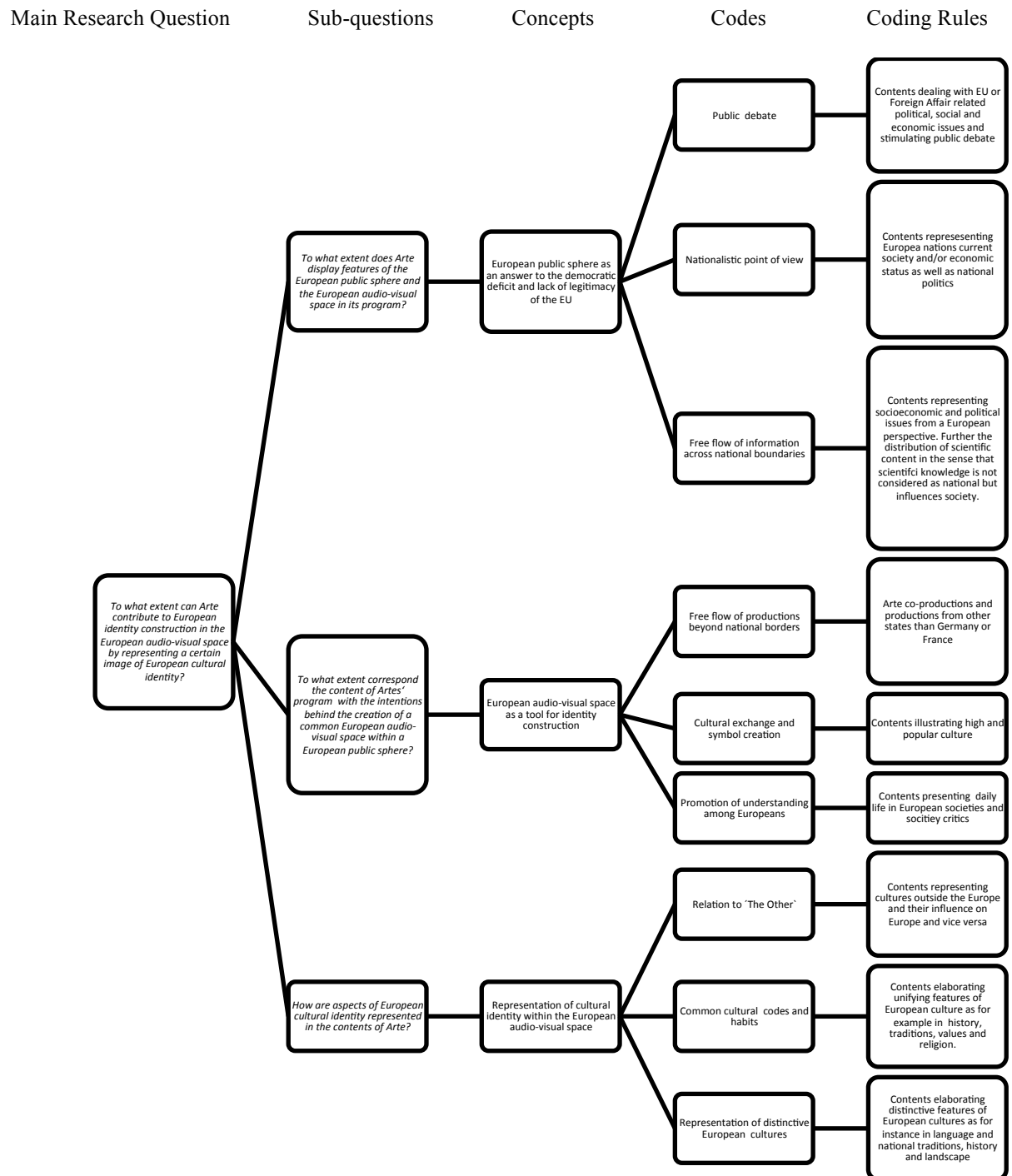
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# Appendix

## Appendix 1: Coding Scheme





## Appendix 2: The content of *Arte Magazin*



LI.: Spiegel-Affäre um Rudolf Augstein (Mi., Spielszene); o.: Polarkreis-Reise; re.: Tagebücher des Ersten Weltkriegs

**INHALT**

4 **ARTE WELT** Editorial, Meldungen, Events, Kinoproduktionen

6 **ARTE KÖPFE** Xavier Dolan, Pedro Almodóvar, Olga Peretyatko

7 **ARTE ONLINE** Webdokus, Blogs, Streams

8 **ARTE ENTDECKUNG** Foto des Monats, Kurioses aus ..., Steckbrief

9 **ARTE ESSKULTUR** Zu Tisch auf ... Gotland

10 **20 JAHRE ARTE MAGAZIN** Leserreise nach Straßburg

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**ARTE PROGRAMM**

34 **DIE THEMENABENDE** Fakten und Hintergründe auf einen Blick

36 **DIE HIGHLIGHTS** Die Empfehlungen der Redaktion

41 **DAS MAI-PROGRAMM** Tag der Ozeane Tauchgang in die Tiefe am 3.5. Filmreihe zum Filmfest Cannes Kinematografische Leckerbissen ab 7.5.

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86 **ARTE FILMFINDER**

88 **ARTE ZUM MITMACHEN** Debatte, Aufruf, Verlosung und Gewinnspiel

89 **VORSCHAU, IMPRESSUM**

90 **TYPISCH FRANKREICH** Die Kolumne für Frankreich-Liebhaber – und die, die es werden wollen

**ARTE THEMEN**

12 **TITELTHEMA**  
**TAGEBÜCHER DES ERSTEN WELTKRIEGS**  
ARTE verfilmt die Kriegserlebnisse von 14 Menschen, unter ihnen der Österreicher Karl Kasser. Wie er gerettet wurde

---

16 **ENTDECKUNG**  
**SOMMER AM POLARKREIS**  
Abenteuer Arktis: 30 Tage lang reist der finnische Schauspieler Ville Haapasalo für ARTE von Murmansk zur Beringstraße

---

22 **FILM**  
**AUGSTEIN UND DIE SPIEGEL-AFFÄRE**  
Fernsehfilm-Premiere: Rudolf Augstein und Franz Josef Strauß im Kampf um die Pressefreiheit; Koautor Stefan Aust blickt zurück

---

28 **FILM**  
**HYMNE AN DAS LEBEN**  
Andreas Dresen hat einen Film übers Sterben gemacht, der das Leben feiert. Interview mit ihm und Darsteller Milan Peschel

---

32 **THEATER**  
**17 TAGE THEATER!**  
Matthias Lillental, der etwas andere Kurator des größten internationalen Theaterfestivals in Deutschland, im Interview

---

 **AUGMENTED REALITY IM ARTE MAGAZIN**  
Programm-Trailer, Erinnerungsfunktionen und vieles mehr – entdecken Sie die neue App fürs Heft auf Seite 40

TITEL: ARTWORKS, LOOKSHI, KOLAN, PETER/SUSANNE SCHREIBER  
PHOTOS: WERDEMANNS, BERG/ROLAND SIEBOLD/RECHTER (O), STOLAN, CORBIS/BUZANCA/JAP, P. DEL NORD, DODOS FILM/TORAS MITZSCH, ARTWORK, LOOKSHI, KOLAN, PETER/SUSANNE SCHREIBER, P. DEL NORD

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## Appendix 3: Saturday, May 17th

### Appendix 3.1

## 17.5. SAMSTAG

05.00	Die besten Design-Bars der Welt (2/4): Rückkehr des Ornaments (Wh. v. 11.5.) ▶ 05.25 Square – Das Ideenmagazin (Wh. v. 11.5.) ▶ 05.55 Abgedreht! Spezial Cannes (Wh. v. 11.5.) ▶ 06.30 Bauern in Europa: Von Schafen, Bakterien und anderen Mitarbeitern (Wh. v. 14.5.) ▶ 07.00 X-enius: Biogas-Boom – Mit der Ökoenergie in die Maiswüste? ▶ 07.25 X-enius: Unbekannte Alpen – Wird das Leben in den Bergen gefährlicher?	
08.00	360° – GEO Reportage: Die Holzfäller von British Columbia Reportage [52 Min] · Wh. v. 14.5.	15-19-388
08.50	360° – GEO Reportage: Sumatras letzte Orang-Utans Reportage [52 Min] · Wh. v. 9.5.	65-48-562
09.45	360° – GEO Reportage: Elbsandsteingebirge – Märchenwelt und Meisterwerke Reportage [52 Min] · Wh. v. 10.5.	77-93-920
10.40	X-enius: Tiger – Sind sie noch zu retten? Wissensmagazin [26 Min] · Wh. v. 8.5.	45-20-388
11.05	Die geheime Welt der Tiger (1/3): Unbeschwert im Dschungel Dokureihe [43 Min] · GB 2008 – ARTE F	25-95-746
11.50	Die geheime Welt der Tiger (2/3): Verspielte Jäger Dokureihe [43 Min] · GB 2008 – ARTE F	61-66-036
12.35	Die geheime Welt der Tiger (3/3): Reif fürs eigene Revier Dokureihe [43 Min] · Wh. v. 4.5.	61-07-291
13.20	FUTUREMAG Magazin [40 Min] · F 2014 – ARTE F · Erstausstrahlung	927-185
14.00	Schwerpunkt: Für ein besseres Europa Yourope: Europa in Gefahr – Die jungen Euroskeptiker in Großbritannien Europamagazin [26 Min] · D 2014 – SWR · Erstausstr.	332-982
14.30	Mit offenen Karten: Fragen an Europa Geopolitisches Magazin [12 Min] · F 2013 – ARTE F · Erst.	402-901
14.50	Ich habe von Europa geträumt: Benjamin F. – 32 Jahre – Rouen Kurzfilmreihe [2 Min] · F 2014 – ARTE F · Erstausstrahlung	88-54-901
14.55	Wildes Leben am Vulkan (1/3): Der Tavorvur in Papua-Neuguinea Dokureihe [43 Min] · Wh. v. 12.5.	21-89-185
15.40	Wildes Leben am Vulkan (2/3): Der Masaya in Nicaragua Dokureihe [43 Min] · Wh. v. 13.5.	78-77-185
16.25	Wildes Leben am Vulkan (3/3): Der Mount Aniakchak in Alaska Dokureihe [43 Min] · Wh. v. 14.5.	78-86-833
17.10	ARTE Reportage Reportagemag. [52 Min] · F 2014 – ARTE · Erst.	651-104

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### Appendix 3.2

13.20	FUTUREMAG Magazin [40 Min] · F 2014 – ARTE F · Erstausstrahlung	927-185
14.00	Schwerpunkt: Für ein besseres Europa Yourope: Europa in Gefahr – Die jungen Euroskeptiker in Großbritannien Europamagazin [26 Min] · D 2014 – SWR · Erstausstr.	332-982
14.30	Mit offenen Karten: Fragen an Europa Geopolitisches Magazin [12 Min] · F 2013 – ARTE F · Erst.	402-901
14.50	Ich habe von Europa geträumt: Benjamin F. – 32 Jahre – Rouen Kurzfilmreihe [2 Min] · F 2014 – ARTE F · Erstausstrahlung	88-54-901
14.55	Wildes Leben am Vulkan (1/3): Der Tavorvur in Papua-Neuguinea Dokureihe [43 Min] · Wh. v. 12.5.	21-89-185
15.40	Wildes Leben am Vulkan (2/3): Der Masaya in Nicaragua Dokureihe [43 Min] · Wh. v. 13.5.	78-77-185
16.25	Wildes Leben am Vulkan (3/3): Der Mount Aniakchak in Alaska Dokureihe [43 Min] · Wh. v. 14.5.	78-86-833
17.10	ARTE Reportage Reportagemag. [52 Min] · F 2014 – ARTE · Erst.	651-104
18.00	Der Flug des Seeadlers Tierdoku [43 Min] · Wh. v. 16.5.	835-475
18.45	Zu Tisch im ... Libanon Esskulturdoku [26 Min] · Wh. v. 11.5.	300-543
19.15	ARTE Journal Nachrichten [15 Min]	32-45-494
19.30	360° – GEO Reportage: Bretagne, von Bienen und Leuchttürmen Reportage [43 Min] · D 2012 – ARTE	476-611
20.15	Morgenland und Abendland (3/7): Die arabische Eroberung Dokureihe [56 Min] · GB 2011 – ARTE F	868-272
21.10	Morgenland und Abendland (4/7): Das Goldene Zeitalter des Islam Dokureihe [58 Min] · GB 2011 – ARTE F	38-87-920
22.10	Sex & Music (3/4): Neue Formen des Begehrens Musikmagazin [43 Min] · F 2014 – ARTE F · Erstausstr.	35-53-562
23.05	Tracks Porträt [59 Min] · GB 2013 – ARTE F	739-562
23.50	David Bowie, der Weg zur Legende Drama [120 Min] · Wh. v. 14.5.	60-97-272
00.50	Haus der Sünde (2/3) Dokureihe [43 Min] · Wh. v. 14.5.	80-46-692
02.50	Frankreichs mythische Orte: Gordes ▶ 03.20 H-Man: Die Unsichtbaren ▶ 03.25 Nina Satana	

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14.00 · EUROPAMAG. · Schwerpunkt: Für ein besseres Europa

### Yourope

Europa in Gefahr – Die jungen Euroskeptiker in Großbritannien. Wie ist die Stimmung in UK kurz vor der Europawahl? Umfrageergebnisse.

Die Europawahl 2014 steht vor der Tür, und EU-Befürworter und -Gegner in Großbritannien stehen sich unversöhnlich gegenüber. Die Stimmung ist jetzt schon geprägt von der Volksabstimmung über den Verbleib in der EU, die der britische Premierminister David Cameron für 2017 angesetzt hat. Vor allem die United Kingdom Independence Party (Ukip) sagt am europäischen Ast und will lieber früher als später Großbritannien aus der EU holen. Viele Briten, die Angst vor der „Armuteinwanderung“ aus Osteuropa haben, unterstützen sie, aber auch junge, unzufriedene Briten. Moderator Andreas Korn machte sich auf nach Großbritannien. ▶ Erstausstrahlung



Moderator Andreas Korn führt durch „Yourope“

14.30 · GEOPOLIT. MAGAZIN

Schwerpunkt: Für ein besseres Europa

### Mit offenen Karten

Fragen an Europa. Das Interesse an der Europäischen Union ist groß – trotz Krise. Eine Bilanz.

Europa steckt in der Krise: Griechenland ist pleite, der Euro wird hinterfragt, und in den Mitgliedstaaten gibt es politische Parteien, die für den Austritt aus der EU sind. Im Ausland genießt die EU jedoch immer noch einen guten Ruf, und es gibt zahlreiche Beitrittskandidaten. Wie ist es um das weltweite Ansehen und den Einfluss der Union bestellt? ▶ Erstausstrahlung

ab 20.15 · DOKUREIHE

### Morgenland und Abendland

(3) Die arabische Eroberung. (4) Das Goldene Zeitalter des Islam. Die Entstehung und Verbreitung des Islam und: der Einfluss arabischer Wissenschaftler auf europäische Gelehrte wie Galileo Galilei.



22.10 · DOKUREIHE

### Sex & Music

(3) Neue Formen des Begehrens. Wie Rock und Pop die Rollenbilder geprägt und Veränderungen ausgelöst haben.

Wie wurde in den 1950er Jahren die Homosexualität des Rock'n'Roll-Sängers Little Richard aufgenommen? Wie reagierten die Eltern in den 1960ern auf Jugendliche, die sich wie Bowie schminkten? Welchen Einfluss hatte die Schwulenszene auf den musikalischen Underground? Wie haben Musiker von Elvis über Suzi Quatro bis Lady Gaga die Persönlichkeitsentwicklung und Gender-Identität junger Menschen beeinflusst?

ab 20.15 · DOKUREIHE

### Morgenland und Abendland

(3) Die arabische Eroberung. (4) Das Goldene Zeitalter des Islam. Die Entstehung und Verbreitung des Islam und: der Einfluss arabischer Wissenschaftler auf europäische Gelehrte wie Galileo Galilei.



Dieser Tempel im syrischen Palmyra war der antiken mesopotamischen Gottheit Baal geweiht

(3) Filmemacher Nick Gillam-Smith befasst sich mit den Ursprüngen der Araber und des Islam. Er erzählt von den Beduinen, von den Nabatäern und ihrer Hauptstadt Petra sowie von der wunderschönen antiken Stadt Palmyra. Ausgehend von Mohammeds Wirken in Mekka untersucht Nick Gillam-Smith die Ausdehnung des islamischen Reiches nach Nordafrika und in den Nahen Osten – nach Damaskus über Jerusalem, Kairo, Fez und Córdoba. (4) Die islamische Welt erlebte ihr Goldenes Zeitalter der Erfindung und Bildung bereits zu einem Zeitpunkt, als in Europa viele Menschen noch in Unwissenheit lebten. Die muslimischen Gelehrten begründeten von Bagdad ausgehend bereits im 8. Jahrhundert die moderne Wissenschaft, indem sie erstmals die Ideen der Alten Griechen und Römer mit Mathematik und Astronomie, dem Erbe der Perser und Inder, verbanden. Generationen europäischer Gelehrter wurden zu Bewunderern der arabischen Welt und entwickelten deren Ideen weiter, so auch der Astronom Galileo Galilei. ▶ Weitere Folgen am 24.5.

22.10 · DOKUREIHE

### Sex & Music

(3) Neue Formen des Begehrens. Wie Rock und Pop die Rollenbilder geprägt und Veränderungen ausgelöst haben.

Wie wurde in den 1950er Jahren die Homosexualität des Rock'n'Roll-Sängers Little Richard aufgenommen? Wie reagierten die Eltern in den 1960ern auf Jugendliche, die sich wie Bowie schminkten? Welchen Einfluss hatte die Schwulenszene auf den musikalischen Underground? Wie haben Musiker von Elvis über Suzi Quatro bis Lady Gaga die Persönlichkeitsentwicklung und Gender-Identität junger Menschen beeinflusst?

Die Regisseurinnen Chloé Mahieu und Lila Pinell geben Einblick in das Leben von Jugendlichen in New York, Paris, London und Berlin, von den 1950er Jahren bis heute. ▶ Erstausstrahlung



Die US-amerikanische Rockmusikerin Suzi Quatro

Dolby in HD produziert Fassung für Blinde und Sehbehinderte Fassung für Hörgeschädigte: ARTE-Teletext S. 150 Original mit Untertiteln von der Anfangszeit abweichende VPS-Zeiten s. 88

(ARTE Magazin Nr. 5, 2014: 64)

23.50 · PORTRÄT

## David Bowie, der Weg zur Legende

**Exzentrischer Ausnahmemusiker mit außergewöhnlichem Werdegang: David Bowie, das Pop-Chamäleon, erfindet sich stetig neu – von „Ziggy Stardust“ bis „The Next Day“. Ein Porträt.**



20. Mai 1979: David Bowie ist Gast-DJ bei Radio 1

Erst ein x-tes Comeback und die unerwartete Veröffentlichung des Albums „The Next Day“ im März 2013, dann eine Retrospektive im Victoria & Albert Museum in London – nun präsentiert David Bowie seine Facetten auf ARTE. Bowie, der nie Rockstar werden wollte, gilt als Erfinder der modernen Popmusik. Im Laufe seiner 40-jährigen Karriere, in der er 25 Platten herausbrachte, hat der Musiker nie aufgehört, Trends aufzugreifen und sich genreübergreifend immer wieder neu zu erfinden: Ende der 1960er Jahre war er einer der Mitbegründer des Glam Rock, seinen Durchbruch feierte er 1971 als exzentrischer Außerirdischer „Ziggy Stardust“, weitere Bühnenpersönlichkeiten

folgten. Kommerziell und weltweit erfolgreich wurde er in den 1980er Jahren mit den Alben „Scary Monsters“ und „Let’s Dance“. Auch im folgenden Jahrzehnt zeigte er sich gewohnt kreativ und ehrgeizig. Seine Alben aus den 1990er



David Bowie bei einem Auftritt im Jahr 1976

Jahren sind wie ein Spiegel seines gesamten Schaffens.

Regisseur Francis Whately lässt Bowies Karriere Revue passieren und blickt mit dessen engsten Begleitern bis zu den Anfängen seiner Karriere zurück. ARTE zeigt die Sendung anlässlich der David-Bowie-Ausstellung im Martin-Gropius-Bau (20. Mai bis 10. August 2014), der die Londoner Werkschau nach Berlin holt. ► **Beachten Sie auch Metropolis am 18.5.**

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(ARTE Magazin Nr. 5, 2014: 65)



## Appendix 4: Friday, May 2nd

2.5. FREITAG		
05.00	W. A. Mozart – Die letzten zwei Symphonien ► 06.05 Frankreichs mythische Orte: Gordes ► 06.35 Xenius: Organspende – Wie rettet sie Leben? ► 07.05 FUTUREMAG ► 07.45 Irlands Küsten: Der stürmische Nordwesten	
08.30	Xenius: LED – Das Licht der Zukunft? Wissensmagazin [26 Min] · D 2014 · WDR · Erstausstr.  Schwerpunkt: Für ein besseres Europa	63-37-734
08.55	Europa – Nein Danke! Die britische Sicht der Dinge Gesellschaftsdoku [51 Min] · D/GB 2012 · ZDF                              	

## Appendix 5.2

15.50	<b>Entdeckungsreisen ans Ende der Welt: Antarktis und Falkland-Inseln</b> Dokureihe [26 Min] - USA 2008 - ARTE F - Erst. <b>DATEI</b> <b>HD</b> Regie: Karel Bauer, Sean White	90-68-060
16.15	<b>Nassys Träume: Eine Jugend in Kigali</b> Gesellschaftsdoku [43 Min] - D 2012 - ZDF <b>DATEI</b> <b>HD</b> Von Ilona Kalmbach, Sabine Jainski ▶ Nassy Nangiribi war erst acht Jahre alt, als seine Eltern im Schlafzimmer grausam ermordet wurden – nur weil sie Tutsi waren. Seither trägt er mit seiner älteren Schwester die Verantwortung für seine drei jüngeren Brüder. Über die Probleme, Werte und Träume der jungen Generation in Ruanda, die nach dem Genozid von 1994 elternlos aufgewachsen ist.	75-64-669
17.00	<b>Xenien: Neurodermitis – Gibt es Wege aus der Krankheit?</b> Wissensmagazin [26 Min] - Wh. v. 27.5. <b>HD</b>	454-718
17.25	<b>Morgenland und Abendland (2/7): Der Siegeszug des einen Gottes</b> Dokureihe [56 Min] - Wh. v. 10.5. <b>HD</b>	68-97-992
18.25	<b>Wildes Leben am Vulkan (2/3): Der Masaya in Nicaragua</b> Dokureihe [43 Min] - Wh. v. 13.5. <b>HD</b>	12-58-485
19.10	<b>ARTE Journal Nachrichten [20 Min]</b> <b>DATEI</b> <b>HD</b>	168-379
19.30	<b>Australien (2/5): Im Dschungel der Riesenvögel</b> Dokureihe [43 Min] - D 2014 - NDR - Erstausr. <b>DATEI</b> <b>HD</b> Von Thoralf Grosplitz, Jens Westphalen	172-843
<b>THEMENABEND</b>		
20.15	<b>Allergien – Ohne Pillen durch die Pollen</b> Dokumentarfilm [75 Min] - F 2014 - ARTE - Erstausr. Von Patricia Marani	
21.35	<b>Schwerpunkt: Für ein besseres Europa</b> <b>Europa hat gewählt: Ein THEMA Spezial live aus Brüssel</b> Diskussion [52 Min] - ARTE - Erstausr. <b>DATEI</b> Moderation: Andrea Fies	32-10-805
22.30	<b>Ja, nein, jein: Politik auf Belgisch</b> Gesellschaftsdoku [59 Min] - B/F/D 2014 - ARTE/RTBF - Erstausr. <b>DATEI</b> von Marie Mandy	72-55-814
23.30	<b>Kommissar Winter (1/8): Rotes Meer</b> Krimiserie [58 Min] - S 2010 - ARTE F <b>HD</b> Regie: Trygve Allister Diesen; Buch: Lars Bill Lundholm; Kamera: Anders Bohman; Mit: Magnus Krepper (Erik Winter) u. a.	71-15-244
00.30	<b>Kommissar Winter (2/8): Rotes Meer</b> Krimiserie [58 Min] - S 2010 - ARTE F <b>HD</b>	76-74-867
01.30	<b>Scheidung auf Italienisch (Wh. v. 26.5.) ▶ 03.10 Yourope: Europa grenzenlos? (Wh. v. 24.5.) ▶ 03.40 28 Minuten</b>	

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(ARTE Magazin Nr. 5, 2014: 79)

## Appendix 6: Sunday, May 25<sup>th</sup>

## Appendix 6.1

SONNTAG 25.5.			
<p><b>17.35 - KULTURDOKU</b></p> <p><b>Theater der Welt 2014</b></p> <p>Gibt es eine Vision für ein Welttheater? Wenn ja, wie könnte sie aussehen? Eine Recherche auf dem internationalen Theaterfestival „Theater der Welt“.</p> <p>Das internationale Festival „Theater der Welt“ findet dieses Jahr vom 23. Mai bis 8. Juni in Mannheim statt. Filmemacherin Sibylle Dahrendorf besucht im Vorfeld internationale Theaterregisseure und begleitet sie bei den Proben. Sie gewährt Einblicke in das Leben auf verschiedenen Kontinenten: Arbeitsethos und Genussucht der japanischen Mittelschicht, Nachwirkungen der Militärdiktatur in Chile, die Flucht in Fantasiewelten in Moskau. Die Dokumentation zeigt die Sicht der zum Festival geladenen Künstler auf ihre Arbeit und die Menschen, die sie umgeben. ▶ Erstausr. <b>DATEI</b> <b>HD</b> Lesen Sie auch das Interview mit Kurator Matthias Lilienthal, S. 32</p> <p><b>22.30 - NACHRICHTEN - Schwerpunkt: Für ein besseres Europa</b></p> <p><b>ARTE Journal Spezial: Europawahlen</b></p> <p>Europa hat gewählt – und jetzt? Die Journalisten Leïla Kaddour-Boudadi und Jürgen Biehle analysieren das Ergebnis der Europawahl und diskutieren mit Gästen die möglichen Konsequenzen.</p> <p>Zum ersten Mal soll in dieser Europawahl der künftige Kommissionspräsident von den Bürgern Europas durch ihre Wahlentscheidung mitbestimmt werden – so wünschen es sich jedenfalls die Spitzenpolitiker im Europaparlament. Aber werden sich die Staats- und Regierungschefs?</p> <p><b>23.30 - OPER</b></p> <p><b>Nikolai Rimsky-Korsakow: Die Zarenbraut</b></p> <p>Die berühmte Brautwahl Iwan des Schrecklichen, in Szene gesetzt von Dmitri Tcherniakov und dirigiert von Daniel Barenboim.</p> <p>Der Dirigent Daniel Barenboim eröffnete am 3. Oktober 2013 die Saison an der Berliner Staatsoper mit einem zentralen Werk der slawischen Opernliteratur: Die „Zarenbraut“ von Nikolai Rimsky-Korsakow.</p>	<p><b>18.30 - KONZERT</b></p> <p><b>Edvard Grieg – Peer Gynt und das Klavierkonzert</b></p> <p>Edvard Griegs Klavierkonzert a-Moll op. 16, interpretiert von der jungen georgischen Pianistin Khatia Buniatishvili. Außerdem: die Peer-Gynt-Suite.</p> <p>Unter dem charismatischen jungen Dirigenten Tugan Sokhiev entführt das Orchestre National du Capitole de Toulouse zunächst in die stimmungsvolle Welt des „Peer Gynt“ mit der ersten Suite von Edvard Grieg. Beim anschließenden Klavierkonzert a-Moll op. 16 arbeitet der junge russische Dirigent erstmals mit der 26-jährigen georgischen Pianistin Khatia Buniatishvili zusammen, die mit ihrem zupackenden und zugleich überraschend melodischen Spiel Griegs Stück eine besondere Ausstrahlung verleiht. 2012 erhielt sie für ihre Leistungen den Klassik-ECHO. ▶ Erstausr. <b>DATEI</b> <b>HD</b></p> <p><b>21.35 - EUROPAMAGAZIN</b> Schwerpunkt: <b>Für ein besseres Europa</b></p> <p><b>Vox Pop</b></p> <p>Euroskeptizismus hin oder her – Moderator John Paul Lepers diskutiert jede Woche mit EU-Bürgern über Aktuelles.</p> <p>In Zeiten des wachsenden Euroskeptizismus beleuchtet das „Vox Pop“-Team um John Paul Lepers die Probleme und Missstände in Europa. Zugleich beleuchtet Lepers die Weiterentwicklung der EU.</p>	<p><b>19.35 - MAGAZIN</b></p> <p><b>Karambolage</b></p> <p>Eine deutsche Fahrradbremse, Schülerstreiche und etwas zum Raten.</p> <p>(1) Der Gegenstand. Corinne Delvaux erklärt den Franzosen die Rücktrittsbremse. (2) Das Ritual. Corinne Delvaux stellt den Franzosen deutsche Besonderheiten vor: den Abi-Streich und den Abi-Ball. (3) Das Rätsel. Und zum Schluss der Sendung wie immer ein Rätsel und die Auflösung aus der Vorwoche.</p> <p><b>ARTE EDITION DVD-/Buch-tipp: „Karambolage“</b> Bestell-Hotline: 01805/123408* *0,14 €/Minute aus dem deutschen Festnetz, maximal 0,42 €/Minute aus dem Mobilfunk.</p> <p><b>02.05 - PORTRÄT</b></p> <p><b>Carlos Kleiber – Spuren ins Nichts</b></p> <p>Er entlockte den Partituren unerhörte Nuancen: ein facettenreiches Porträt des Jahrhundertdirigenten Carlos Kleiber.</p> <p>Carlos Kleiber, 1930 in Berlin geboren, bleibt womöglich das geheimnisvollste Genie, das je einen Taktstock in der Hand hielt. Ein Mann, der die Musikwelt beglückte und der sich der</p>	<p><b>20.15 - THEMENABEND - DOKUMENTARFILM</b></p> <p><b>Allergien – Ohne Pillen durch die Pollen</b></p> <p>Niesreiz, Augenjucken und Asthma – Pollen machen Allergikern von Frühjahr bis Herbst das Leben schwer. Eine Suche nach den komplexen Ursachen.</p> <p>Wer sehnt ihn nicht herbei, den warmen Frühling nach den dunklen Wintermonaten? Doch für viele bringt die langsam wieder zum Leben erwachende Natur eher Unangenehmes mit sich. Die Nase juckt, der Kopf schmerzt, die Augen sind geschwollen: Allergiker können die Umwelt nicht unbeschwert genießen. Und sie werden immer zahlreicher. Warum ist das so? Die italienische Journalistin und Filmemacherin Patricia Marani, selbst allergiegeplagt, macht sich auf die Suche nach den vielfältigen Ursachen der Volkskrankheit und befragt international renommierte Wissenschaftler in Europa und den USA. Ein lösungsorientierter Roadmovie durch die Welt der Allergene. ▶ Erstausr. <b>DATEI</b> <b>HD</b></p> <p><b>22.30 - GESELLSCHAFTSDOKU</b></p> <p><b>Ja, nein, jein: Politik auf Belgisch</b></p> <p>Politischer Kunstgriff und nationaler Charakterzug: Einblicke in die „belgische Kunst des Kompromisses“.</p> <p>„Am Ende gibt es sowieso einen Kompromiss – also können wir auch gleich mit einem beginnen“, erklärte einst der ehemalige belgische Premierminister Jean-Luc Dehaene. Manche bezeichnen diese Strategie als intelligent, andere halten sie für einen verheerenden Fehler mit absurden und teuren Resultaten. Seriös und humorvoll enthüllt die Dokumentation die Geheimnisse der belgischen Kompromisskunst. Sie konfrontiert Politiker mit ihrem eigenen Verhalten und ihren Strategien und blickt hinter die Verhandlungskulis. Kommentiert werden die Ereignisse zudem von Historikern, Soziologen und Politikern. ▶ Erstausr. <b>DATEI</b> <b>HD</b></p> <p><b>21.35 - DISKUSSION</b> Schwerpunkt: <b>Für ein besseres Europa</b></p> <p><b>Europa hat gewählt</b></p> <p>Ein THEMA Spezial live aus Brüssel. Wohnen steuert die EU? Eine Bilanz zwei Tage nach der Europawahl.</p> <p>Zwei Tage nach dem „Superwahlsonntag“ am 25. Mai beschäftigt sich eine Sondersendung live aus Brüssel mit der Zukunft der Europäischen Union. Was sind die zukünftigen Themenschwerpunkte in der Politik der EU? Was passiert vor den Toren der Union? Werden wir in Europas Hauptstadt Brüssel?</p> <p>Moderatorin Andrea Fies beleuchtet die Zukunft der EU</p> <p>selbst Zeugen einer zunehmenden Regionalisierung des Kontinents? Dort werden unter anderem die Regionalparlamente Flanderns und Walloniens gewählt. Durch die Sendung führt die Moderatorin Andrea Fies. ▶ Erstausr. <b>DATEI</b> <b>HD</b></p>

(ARTE Magazin Nr. 5, 2014: 77)



## Appendix 6.2

21.55 · EUROPAMAGAZIN  
Schwerpunkt:  
Für ein besseres Europa

### Vox Pop

Euroskeptizismus hin oder her – Moderator John Paul Lepers diskutiert jede Woche mit EU-Bürgern über Aktuelles.

In Zeiten des wachsenden Euroskeptizismus beleuchtet das „Vox Pop“-Team um John Paul Lepers die Probleme und Missstände in Europa. Zugleich beleuchtet Lepers die Weiterentwicklung und die positiven Initiativen der EU-Institutionen und stellt konkrete Bürgerreaktionen vor, die den 500 Millionen Europäern den Weg zu einer gerechteren, kreativeren und solidarischen Gesellschaft ebnen.

Außerdem berichten ARTE-Korrespondenten im Internet über aktuelle EU-Themen der Woche. Zuschauer können sich einbringen unter [info.arte.tv/de](http://info.arte.tv/de).

► **Erstausstrahlung**



John Paul Lepers, der Moderator von „Vox Pop“

22.30 · NACHRICHTEN · Schwerpunkt: Für ein besseres Europa

### ARTE Journal Spezial: Europawahlen

Europa hat gewählt – und jetzt? Die Journalisten Leïla Kaddour-Boudadi und Jürgen Biehle analysieren das Ergebnis der Europawahl und diskutieren mit Gästen die möglichen Konsequenzen.

Zum ersten Mal soll in dieser Europawahl der künftige Kommissionspräsident von den Bürgern Europas durch ihre Wahlentscheidung mitbestimmt werden – so wünschen es sich jedenfalls die Spitzenpolitiker im Europaparlament. Aber werden sich die Staats- und Regierungschefs nach der Wahl wirklich daran halten oder wie bisher einen eigenen Kandidaten im Hinterzimmer bestimmen?

Das Moderatorduo Leïla Kaddour-Boudadi und Jürgen Biehle betrachten diese und weitere Fragestellungen im gesamteuropäischen Zusammenhang. Sie analysieren, wie viele Stimmen die Europapolitiker Martin Schulz für die Sozialisten und Jean Claude Juncker für die Europäische Volkspartei gewinnen konnten, und auch, wie die rechtsextremen Parteien abgeschnitten haben.

Kaddour-Boudadi und Biehle fragen, was die Bürger Europas zukünftig von ihrem Parlament erwarten können. Müssen wir wegen des Freihandelsabkommens bald Lebensmittel es-



sen, die bisher in der EU verboten waren, etwa gentechnisch verändertes Getreide? Und wie wird sich das Parlament zu den Fragen der EU-Flüchtlingspolitik und der Ukraine verhalten?

Die Moderatoren diskutieren, ob das Europaparlament in seiner neuen Zusammensetzung stärker auftreten kann als bislang oder eine Zersplitterung in immer mehr Kleingruppen zu einer Schwächung des Parlaments im Gesetzgebungsprozess führt. Das ARTE Journal Spezial geht diesen und anderen Themen aus deutsch-französischer Sicht mit den jeweiligen Korrespondenten in Brüssel und an anderen europäischen Standorten auf den Grund.

► **Erstausstrahlung**

23.30 · OPER

### Nikolai Rimsky-Korsakow: Die Zarenbraut

Die berühmte Brautwahl Iwan des Schrecklichen, in Szene gesetzt von Dmitri Tcherniakov und dirigiert von Daniel Barenboim.

Der Dirigent Daniel Barenboim eröffnete am 3. Oktober 2013 die Saison an der Berliner Staatsoper mit einem zentralen Werk der slawischen Opernliteratur: „Die Zarenbraut“ von Nikolai Rimsky-Korsakow (1844–1908). 1899 in Moskau uraufgeführt, gehört sie zu den Opernhöhepunkten der Zeit. Mit ihrer vielschichtigen Partitur zählt sie zum Besten, was Rimsky-Korsakow komponiert hat. Opern-



Szene mit dem Ensemble aus der „Zarenbraut“ regisseur Dmitri Tcherniakov hat die tragische Geschichte von Liebe, Eifersucht, Intrige, Verrat und Tod in einer modernen Interpretation auf die Bühne gebracht. ► **Erstausstrahlung**

02.05 · PORTRÄT

### Carlos Kleiber – Spuren ins Nichts

Er entlockte den Partituren unerhörte Nuancen: ein facettenreiches Porträt des Jahrhundertdirigenten Carlos Kleiber.

Carlos Kleiber, 1930 in Berlin geboren, bleibt womöglich das geheimnisvollste Genie, das je einen Taktstock in der Hand hielt. Ein Mann, der die Musikwelt beglückte und der sich der



Die Aufführungen von Carlos Kleiber haben Maßstäbe gesetzt

Öffentlichkeit zugleich entzog, wo immer es ihm gelang.

Filmautor Eric Schulz konfrontiert Freunde und Wegbegleiter mit raren Filmausschnitten, die den 2004 verstorbenen Carlos Kleiber bei der Ausübung seines Berufs zeigen. Das Ergebnis ist ein Film, der die Faszination, die Kleiber auf seine Zeitgenossen ausübte, für Laien begreifbar macht – und dem Dirigenten doch sein Geheimnis belässt.

Fotos: L. ARTE © Looks Film (1), ZDF © Matthias Pfister (1), ARTE France © ARD/Degeto Film (1), FOTONIC/2013 © ARTE France © ARTE France ©

(ARTE Magazin Nr. 5, 2014: 77)

## Appendix 7: Friday, May 30<sup>th</sup>

# 30.5. FREITAG

- 05.10** Die Sendung mit der Katze ▶ **05.15** Die Sendung mit der Katze ▶ **05.20** Edvard Grieg – Peer Gynt und das Klavierkonzert (Wh. v. 25.5.) ▶ **06.05** Eutopia – Europas Städte – Europas Zukunft (5/5): Sarah in Tallinn (Wh. v. 23.5.) ▶ **06.30** X:enius: Wie gut sind Fertiggerichte wirklich? (Wh. v. 21.5.) ▶ **07.00** FUTUREMAG (Wh. v. 24.5.) ▶ **07.45** Die Marco Polo-Fährte: Durch das Reich der Mitte
- 08.25** X:enius: Cyborgs – Die Zukunft des Menschen? 86–63–566 Wissensmagazin [26 Min] · D 2013 – WDR **ARD** Moderation: Dörthe Eickelberg, Pierre Girard
- 08.55** Allergien – Ohne Pillen durch die Pollen 82–356–189 Dokumentarfilm [75 Min] · Wh. v. 27.5.
- 10.10** Frankreichs mythische Orte: Collonges-la-Rouge 71–71–450 Dokureihe [26 Min] · Wh. v. 28.5. **ARD**
- 10.40** Frankreichs mythische Orte: La Grave 70–450–158 Dokureihe [26 Min] · Wh. v. 27.5. **ARD**
- 11.15** Himmel über Peking: Die Taubenzüchter der Altstadt 21–99–566 Gesellschaftsdoku [43 Min] · Wh. v. 23.5. **ARD**
- 12.00** Frankreichs mythische Orte: Sainte-Croix-en-Jarez 790–586 Von Emmanuel Descombes
- 12.30** ARTE Journal Nachrichten [11 Min] **ARD** **ARD** 789–547
- 12.55** 360° – GEO Reportage: An den Ufern der Loire 85–43–450 Reportage [52 Min] · F/D 2007 – ARTE **ARD** Von Dominique Hennequin
- 13.45** Die Spione von Warschau (1/2) 13–43–634 (2x30) Thriller [89 Min] · GB 2013 – ARTE F **ARD** Regie: Coky Giedroyc; Buch: Dick Clement, Ian La Frenais; Kamera: Wojciech Szepel; Musik: Rob Lane Mit: David Tennant (Jean-François Mercier), Janet Montgomery (Anna Skarbek) u.a.
- 15.20** Die Spione von Warschau (2/2) 46–71–978 (2x30) Thriller [88 Min] · GB 2013 – ARTE F **ARD**
- 16.45** Entdeckungsreisen ans Ende der Welt: Wildes Asien – Nepal und Indien 16–55–382 Dokureihe [24 Min] · USA 2008 – ARTE F · Erst. **ARD** Von Karel Bauer, Sean White
- 17.10** Ein Dorf erwacht: Siebenbürgen und der Prinz 98–67–276 Gesellschaftsdoku [43 Min] · D 2013 – ZDF **ARD** Von Frieder Schuller
- 17.55** X:enius: Cyborgs – Die Zukunft des Menschen? 447–437 Wissensmagazin [26 Min] · Wh. v. 30.5. **ARD**
- 18.25** Der Flug des Seedlers 11–89–301 Tierdoku [43 Min] · Wh. v. 16.5. **ARD**
- 19.10** ARTE Journal Nachrichten [20 Min] **ARD** **ARD** 581–721
- 19.30** Australien (5/5): Das Abenteuer 588–905 Dokureihe [43 Min] · D 2014 – NDR · Erstausstr. **ARD**

08.25 & 17.55 · MAGAZIN

### X:enius

**Cyborgs – Die Zukunft des Menschen? Sollen wir mit Chips und Drähten selbst zu Maschinen werden?**

Ob Smartphone oder Navigationsgerät – wir sind ständig umgeben von technischer Intelligenz, die das Leben erleichtern soll. Warum nicht mit ihr verschmelzen? An der Freien Universität in Berlin werden die beiden „X:enius“-Moderatoren Dörthe Eickelberg und Pierre Girard für einen Tag zu Cyborgs. Sie trainieren ihre mentalen Fähigkeiten und steuern schließlich einen Rollstuhl – nur mit der Kraft ihrer Gedanken.

16.45 · DOKUREIHE

### Entdeckungs- reisen ans Ende der Welt

**Wildes Asien – Nepal und Indien. Der Naturfotograf Art Wolfe jagt heute Tiger, Nashörner und Bären.**

Art Wolfes Reise beginnt heute in Kathmandu, der Hauptstadt Nepals. Von dort begibt sich der Abenteurer zusammen mit dem Naturforscher Dhan Bahadur Tamang in den Chitwan-Nationalpark, wo er einige vom Aussterben bedrohte Tierarten fotografiert, darunter scheue Lippenbären und Gangsgaviale – die Urahnen des Krokodils. ► **Erstausstrahlung**

17.10 · GESELLSCH.-DOKU

### Ein Dorf erwacht

Siebenbürgen und der Prinz. Viele Dörfer Rumäniens, in denen früher viele Angehörige der deutschen Minderheit lebten, sind vom Verfall bedroht. Diese Entwicklung versucht eine englisch-rumänische Stiftung unter der Schirmherrschaft von Prinz Charles aufzuhalten.



Aus Alt mach Neu: Dörfer in Siebenbürgen

20.15 · DRAMA

### Die Lehrerin

Lehrerin Katja wird bei einem Attentat im Klassenzimmer schwer verletzt und fällt ins Koma. Ihre Freundin Andrea übernimmt die traumatisierte Klasse, doch sie steht selbst unter Schock. Mit Anna Loos.



21.45 · GESELLSCH.-DOKU

### Zu viele Flieger am Himmel?

Obwohl der Treibhausseneffekt verringert werden soll, steigt der Flugverkehr weiter an – ein wirtschaftliches Dilemma.

Durch den kommerziellen Luftverkehr wird heute mehr Kohlendioxid freigesetzt als der gesamte afrikanische Kontinent produziert. Kerosin ist für fast drei Prozent der weltweiten CO<sub>2</sub>-Emissionen verantwortlich. Und

(ARTE Magazin Nr. 5, 2014: 82)

## 12.5. MONTAG

05.00	W. A. Mozart – Die letzten zwei Sinfonien ▶ 06.05 Entdeckungsreisen ans Ende der Welt: Afrika – Madagaskar (Wh. v. 5.5.) ▶ 06.50 ARTE Reportage (Wh. v. 10.5.) ▶ 07.45 Eine Sommerreise am Polarkreis (1/10): Halbinsel Kola, Murmansk (Wh. v. 5.5.)	
08.25	Xenius: Natur im Wandel – Wie verändert sich die Natur? Wissensmagazin [26 Min] · D 2013 – HR · Erst. <b>ARTE</b> <b>HD</b>	82-56-270
08.55	Der Goldrausch Dokumentarfilm [113 Min] · USA 2006 – ARTE F	76-887-367
10.50	Zu Tisch auf ... Gotland Esskulturdoku [26 Min] · Wh. v. 4.5. <b>HD</b> > 5.9	47-02-980
11.15	Guarda – Ein Dorf überlebt Dokureihe [26 Min] · D 2007 – SWR	35-87-473
11.45	Geisterstädte (1/5): Italien: Riesi, Stadt der leeren Häuser Dokureihe [43 Min] · Wh. v. 5.5. <b>HD</b>	63-65-305
12.30	ARTE Journal Nachrichten [11 Min] <b>ARTE</b> <b>HD</b>	396-831
12.50	360° – GEO Reportage: Nepal – Die Krieger vom Dach der Welt Reportage [53 Min] · D/F 2008 – ARTE <b>ARTE</b> <b>HD</b> Von Karl Alexander Weck ▶ Seit Generationen stehen Gurkhas, nepalesische Soldaten, als gefürchtete Krieger im Dienst der britischen Armee. Für die heranwachsende Jugend aus den abgelegenen Bergdörfern des Himalaja-Massivs in Nepal ist ein Leben als Soldat auch heute noch ein erhsehntes Lebensziel.	85-67-367
13.45	Philadelphia Drama [119 Min] · Wh. v. 11.5. <b>HD</b>	42-19-893
15.45	Entdeckungsreisen ans Ende der Welt: Kenia – Nationalpark Massai Mara und Laikipia Dokureihe [23 Min] · USA 2007 – ARTE F · Erstaussstr. <b>HD</b> Von Karel Bauer, Sean White	45-37-693
16.10	Griechenland – Nikos' rollender Laden Gesell.-doku [52 Min] · GR 2012 – ARTE F · Erst. <b>ARTE</b> <b>HD</b> Von Dimitris Koutsiasakos	59-81-021
17.05	Xenius: Natur im Wandel – Wie verändert sich die Natur? Wissensmagazin [26 Min] · Wh. v. 12.5. <b>HD</b>	61-40-386
17.30	Der Tag, an dem die Weißen kamen Geschichtsdoku [52 Min] · Wh. v. 2.5.	60-84-473
18.25	Küstenparadies Kroatien (1/3): Kvarner Bucht Dokureihe [43 Min] · D 2014 – SWR <b>HD</b> Von Christian Stiefenhofer ▶ Die kroatische Adria gehört zu den noch wenig entdeckten Küstenlandschaften Europas. Charakteristisch ist ihre Vielfalt: schroffe Felsriffe und sanfte Olivenhaine, karstige Gebirgszüge und ein äußerst mildes Klima. Filmemacher Christian Stiefenhofer	17-89-305

(ARTE Magazin Nr. 5, 2014: 58)

15.45 · DOKUREIHE

## Entdeckungsreisen ans Ende der Welt

Kenia – Nationalpark Massai Mara und Laikipia. Mit Giraffen und Elefanten durch die Serengeti.

Seit Millionen Jahren ist die Savanne Ostafrikas der Schauplatz großer Tierwanderungen. Das Grasland der Serengeti erstreckt sich vom Norden Tansanias, wo der Serengeti-Nationalpark liegt, bis zum Südwesten Kenias, dem Massai-Mara-Naturschutzgebiet. Der Naturfotograf und Abenteurer Art Wolfe erkundet es vom Land und von der Luft aus. ▶ Erstaussstrahlung

16.10 · GESELLSCH.-DOKU

## Griechenland – Nikos' rollender Laden

Nikos verkauft in den nordgriechischen Bergdörfern nicht nur Waren, er bringt den Bewohnern auch Nachrichten ihrer Angehörigen, die auf der Suche nach einer besseren Zukunft weggezogen sind. ▶ Erstaussstrahlung



Der Grieche Nikos bringt Waren und Nachrichten in Bergdörfer

19.30 · DOKUREIHE

## Wildes Leben am Vulkan

(1) Der Tavorvur in Papua-Neuguinea. Auftakt zu einem Dreiteiler über die Fauna in Vulkanregionen.

Der Ursprung des Lebens ist eng mit dem Feuer verbunden. ARTE zeigt in einem Dreiteiler vor dem Hintergrund atemberaubender Landschaften die Überlebenslektionen jener Tiere und Pflanzen, die im apokalyptischen Lebensraum von Vulkanlandschaften bestehen konnten. In der ersten Folge der Reihe: die Lebewesen im Umkreis des Tavorvur in Papua-Neuguinea. ▶ Auftakt der Reihe

20.15 · DRAMA · Schwerpunkt: Filmfest Cannes

## Ein Engel an meiner Tafel

Außenseiterin Janet flüchtet sich früh in ihre Fantasie. Nachdem sie leidvolle Jahre in der Psychiatrie verbringt, wird sie plötzlich zur gefeierten Schriftstellerin.



Die kleine Janet Frame (Karen Ferguson) ist anders ...

Janet Frame (Kerry Fox) wird von allen für etwas zurückgeblieben gehalten. Niemand bemerkt ihre herausragende Fantasie, die Janet in ihre Geschichten und Gedichte einbringt. Als ihre Schwester (Melina Bernecker) stirbt, zieht sich Janet noch mehr in ihre eigene Welt zurück. Daraufhin kommt sie in die Psychiatrie. Nach acht

22.45 · DRAMA  
Schwerpunkt: Filmfest Cannes

## Holy Smoke

Ein Sektenexperte soll eine „Erleuchtete“ zurück in den Alltag holen. Mit Kate Winslet und Harvey Keitel in den Hauptrollen.

Während einer Reise nach Indien mit ihrer Freundin Prue (Samantha Murray) wird die junge Australierin Ruth (Kate Winslet) von einem Guru „erleuchtet“. Vor den Augen von Prue verbrennt Ruth ihr Rückfunkt-

## Appendix 9: Sunday, May 18th

### Appendix 9.1

22.15 · DOKUMENTARFILM	23.45 · MUSIK · Schwerpunkt: Für ein besseres Europa	00.45 · KONZERT
<b>Vergiss mein nicht</b> Der Filmemacher David Sieveking entdeckt durch die Alzheimer-Demenz seiner Mutter den Schlüssel zu ihrer Vergangenheit, der Geschichte ihrer Ehe und den Wurzeln der Familie. Preisgekröntes Familienporträt.  Der Filmemacher David Sieveking zieht wieder zu Hause ein und übernimmt für einige Wochen die Pflege seiner an Demenz erkrankten Mutter Gretel, um seinen Vater Malte, der sich seit seiner Pensionierung vor fünf Jahren um sie kümmert, zu entlasten. Mit dem Einverständnis der Familie dokumentiert er seine Zeit mit Gretel. David ist plötzlich Sohn, Betreuer und Dokumentarfilmer in einer Person. Seine Gegenwart  David Sieveking kümmert sich um seine demenzerkrankte Mutter und die Anwesenheit des Filmteams wirken erfrischend auf die Mutter, die endlich wieder Eigeninitiative entwickelt und neue Lebensfreude zeigt. Mag sie auch ihr Gedächtnis verlieren, ihren Humor behält sie und überrascht immer wieder durch  Margarethe „Gretel“ Sieveking und ihr Mann Malte	<b>ARTE Lounge Spezial</b> <b>Europäisches Jugendevent 2014.</b> Eine ARTE Lounge direkt aus dem Europäischen Parlament! Zu Gast in dieser Sonderausgabe ist unter anderem der international erfolgreiche Singer-Songwriter Milow.  Eine „ARTE Lounge“ von wahrhaft europäischer Dimension! Anlass ist das Europäische Jugendevent EYE 2014, für das im Mai das Straßburger Europaparlament seine Türen öffnen wird. Über 5.000 junge Menschen aus ganz Europa reisen nach Straßburg, um auf Einladung des EU-Parlaments und des Europäischen Jugendforums Debatten, Workshops und Konzerte zu organisieren. Gemeinsam mit europäischen Entscheidungsträgern entwickeln sie Ideen und Lösungsansätze zu europarelevanten Themen. Im Rahmen des ARTE Lounge Spezial ist unter anderem der belgische Singer-Songwriter Jonathan Vandenberg, besser bekannt als Milow, zu Gast.  Milow gibt eine eindrucksvolle Kostprobe seines neuen Albums Der international erfolgreiche Künstler wurde 2008 durch seine Coverversion von Justin Timberlakes „Ayo Technology“ berühmt und ist zu einem Synonym für eine charismatische Stimme, unwiderstehliche Melodiebögen und einfallsreiche Arrangements geworden. Seine Shows sind so intensiv, dass die Faszination lange nachwirkt. Im März erschien sein langerwartetes viertes Studioalbum „Silver Linings“, und alles deutet darauf hin, dass er damit an die großen Erfolge von „Coming of Age“ (2008) und „North and South“ (2011) anknüpfen kann. Dem Publikum der „ARTE Lounge“ im Straßburger Europaparlament gibt er eine eindrucksvolle Kostprobe davon. ▶ <b>Erstausstrahlung</b>	<b>Musik im Salon – Mozart und Haydn</b> Das Streichquartett stellt noch immer die bedeutendste Gattung der Kammermusik dar. Zu Gast: das Chiaroscuro Quartet.  Mit dem Chiaroscuro Quartet, 2005 am Londoner Royal College of Music gegründet, kam für „Musik im Salon“ ein vielversprechendes junges Streichquartett nach Paris. „Musik im Salon“  Das Chiaroscuro Quartet mit Cellist Jérôme Pernoo (2. v. l.) findet traditionell nicht in Konzertsälen, sondern stets an originellen Locations statt, dieses Mal in einem baufälligen Parkhaus, das kurz vor dem Abriss stand. Auf dem Programm: eines der „Haydn-Quartette“ von Wolfgang Amadeus Mozart (KV 421) sowie Luigi Boccherinis Streichquintett für zwei Violoncelli. Den Übergang zwischen den beiden Stücken bildet Joseph Haydns weltbekanntes, gefühlsvolles Quartett op. 20, Nr. 4.

Fotos links: ARTE · Looks Film (1), ZDF · © Gerdt Müller (1), ARTE France · © Focus Features (1), © Focus Features, ARTE France · © Wilmund Schütz (1), ARTE France (1).

(ARTE Magazin Nr. 5, 2014: 67)

### Appendix 9.2

19.45 · ESSKULTURDOKU	20.15 · FILMBIOGRAFIE
<b>Zu Tisch in ... Istrien</b> Von Trüffelsuche, Weinlese und der Zubereitung kulinarischer Köstlichkeiten am nördlichsten Zipfel der kroatischen Adria.  Auf der größten kroatischen Halbinsel, Istrien – deren Hinterland durch die Schönheit und Öpigkeit seiner Natur fasziniert – lebt die Familie Tikel. Ivica Tikel, sein Bruder Denis und Schwester Marijana bewirtschaften gemeinsam mit den Eltern mehrere Weinberge und zwei große Olivenhaine. Mutter Ivanka Tikel hält die Familie zusammen. Sie verteilt die Aufgaben auf dem Hof und kocht istrische Spezialitäten wie das Fleisch des Boskarin-Rindes und Miesmuscheln auf Buzara-Art. ▶ <b>Erstausstrahlung</b>  Kroatische Spezialität: Fleischtopf vom Boskarin-Rind <b>ARTE EDITION DVD-Tipp:</b> „Zu Tisch in ...“ Bestell-Hotline: 01805/123408* *0,14 €/Min. aus dem deutschen Festnetz, maximal 0,42 €/Min. aus dem Mobilfunk.	<b>Milk</b> Biopic über den US-amerikanischen Politiker Harvey Milk, der sich Anfang der 1970er Jahre als einer der ersten öffentlich zu seiner Homosexualität bekannte. Mit einem grandiosen Sean Penn in der Hauptrolle.   Harvey Milk (Sean Penn, li.) wird in den Stadtrat gewählt, hier mit dem Bürgermeister George Moscone (Victor Garber) Anfang der 1970er Jahre kommt Harvey Milk (Sean Penn) mit seinem Lebensgefährten Scott Smith (James Franco) nach San Francisco. Die beiden eröffnen einen kleinen Fotoladen, aber Harvey Milk ist zu Größerem bestimmt. Obwohl er vorher nie politisch aktiv war, beginnt er, im Arbeiterviertel Castro ein schwules Bewusstsein zu etablieren. Nach drei Wahlkampagnen wird er sogar in den Stadtrat von San Francisco gewählt. Das ist nur der Anfang seiner politischen Karriere, der ein tragisches Ende gesetzt wird ... Regisseur Gus Van Sant orientiert sich so genau wie möglich an der tatsächlichen Geschichte. Dank vieler noch vorhandener Unterlagen, zahlreicher Zeitzeugen und des Dokumentarfilms „The Times of Harvey Milk“, der 1985 mit dem Oscar für den besten Dokumentarfilm ausgezeichnet wurde, lässt sich das Leben und Wirken von Harvey Milk fast lückenlos rekonstruieren. „Milk“ wurde für das beste Originaldrehbuch und den besten Hauptdarsteller (Sean Penn) mit dem Oscar ausgezeichnet. ▶ <b>Erstausstrahlung</b>
<b>12.30</b> Digitaler Pop als neue Klassik Kunstdoku [26 Min.] · D 2013 · SR <b>ARTE</b> <b>HD</b> 153-128 <b>12.55</b> Philosophie: Montaigne Magazin [26 Min.] · F 2013 · ARTE F <b>HD</b> <b>ARTE</b> <b>HD</b> 54-52-302 <b>12.55</b> Square – Das Ideenmagazin: Hollywood-Dämmerung Kulturmagazin [26 Min.] · F/D 2014 · ARTE · Erst. <b>ARTE</b> <b>HD</b> <b>13.30</b> 360° – GEO Reportage: Bretagne, von Bienen und Leuchttürmen Reportage [52 Min.] · Wh. v. 17.5. <b>HD</b> 746-296 <b>14.25</b> Morgenland und Abendland (3/7): Die arabische Eroberung Dokureihe [56 Min.] · Wh. v. 17.5. <b>HD</b> 25-45-128 <b>15.25</b> Morgenland und Abendland (4/7): Das Goldene Zeitalter des Islam Dokureihe [58 Min.] · Wh. v. 17.5. <b>HD</b> 61-96-708 <b>16.25</b> Die seltsame Stadt der Kabakows Kunstdoku [26 Min.] · F 2013 · ARTE F · Erstausstr. <b>HD</b> 167-050 <b>16.50</b> Metropolis: Wien Kulturmagazin [43 Min.] · D 2014 · ZDF · Erst. <b>ARTE</b> <b>HD</b> 97-31-499 <b>17.35</b> Abenteuer Museum: Das LaM in Lille Kunstdoku [52 Min.] · D 2014 · SWF · Erstausstr. <b>ARTE</b> <b>HD</b> 60-86-944 <b>18.30</b> Danil Trifonov spielt Rachmaninow, Chopin, Skrjabin und Strauß Musik [43 Min.] · GB 2013 · ZDF · Erstausstr. <b>ARTE</b> <b>HD</b> 393-944 <b>19.15</b> ARTE Journal Nachrichten [15 Min.] <b>ARTE</b> <b>HD</b> 32-10-166 <b>19.30</b> Ich habe von Europa geträumt: Éléonore B. – 28 Jahre – Madrid Kurzfilm [11 Min.] · F 2014 · ARTE F · Erst. <b>ARTE</b> <b>HD</b> 812-128 <b>19.35</b> Karambolage Magazin [11 Min.] · F 2013 · ARTE F · Erstausstrahlung <b>HD</b> 20-97-166 <b>19.45</b> Zu Tisch in ... Istrien Esskulturdoku [26 Min.] · D 2013 · ZDF · Erst. <b>ARTE</b> <b>HD</b> 715-302 <b>20.15</b> Milk Filmbiografie [127 Min.] · USA 2008 – ARTE F · Erst. <b>HD</b> 32-99-673 Regie: Gus Van Sant; Buch: Dustin Lance Black Mit: Sean Penn (Harvey Milk) u. a. <b>22.15</b> Vergiss mein nicht Dokumentarfilm [86 Min.] · D 2012 – BR · Erst. <b>ARTE</b> <b>HD</b> 19-74-857 Von David Sieveking <b>23.45</b> Schwerpunkt: Für ein besseres Europa ARTE Lounge Spezial: Europäisches Jugendevent 2014 Musik [60 Min.] · D 2014 · ZDF · Erstausstr. <b>HD</b> 60-64-944 <b>00.45</b> Musik im Salon – Mozart und Haydn Konzert [62 Min.] · F 2012 · ARTE F <b>HD</b> <b>ARTE</b> <b>HD</b> 93-38-890 <b>01.45</b> Vox Pop ▶ 02.15 4 Tage im Mai (Wh. v. 5.5.) ▶ 03.45 Philosophie: Montaigne (Wh. v. 18.5.)	

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## Appendix 10: Thursday, May 8th

15.10	<b>Brief an Evita (2/2)</b> Historiendrama [90 Min] · E 2012 – ARTE F  64-82-243
16.45	<b>Entdeckungswelten ans Ende der Welt: Der Südwesten der USA – Zion und Canyon de Chelly</b> Dokureihe [26 Min] · USA 2007 – ARTE F · Erstausstr. Von Karel Bauer, Sean White
17.10	<b>Geisterstädte (4/5): Japan: Die Todeszone rund um Fukushima</b> Dokureihe [43 Min] · D 2014 – HR · Erstausstrahlung  95-52-392 Von Tilman Jens
17.55	<b>Xenius: Tiger – Sind sie noch zu retten?</b> Wissensmagazin [26 Min] · Wh. v. 8.5.  754-885
18.25	<b>Eine Sommerreise am Polarkreis (7/10): Jenissei, Dudinka</b> Dokureihe [43 Min] · FIN 2013 – ARTE/YLE · Erstausstrahlung   > S. 16 18-81-717 Von Iris Olsson
19.10	<b>ARTE Journal Nachrichten [20 Min]</b>   281-779
19.30	<b>Eine Sommerreise am Polarkreis (8/10): Jakutien, Tiksi</b> Dokureihe [43 Min] · FIN 2013 – ARTE/YLE · Erstausstrahlung   > S. 16 295-243 Von Iris Olsson
20.15	<b>Kommissar Winter (7/8): Der letzte Winter</b> Krimiserie [58 Min] · S 2010 – ARTE F   803-446 Regie: Emiliano Goessens; Buch: Alexander Söderberg; Mit: Magnus Krepper (Erik Winter), Peter Andersson (Bertil Ringmar), Amanda Ooms (Angela Winter), Sharon Dyal (Aneta Djanali), Jens Hultén (Fredrik Halders) u.a.
21.15	<b>Kommissar Winter (8/8): Der letzte Winter</b> Krimiserie [59 Min] · S 2010 – ARTE F   31-86-243
22.15	<b>Real Humans – Echte Menschen (9/10)</b> Serie [58 Min] · S 2012 – ARTE F   38-52-885 Regie: Harald Hamrell; Buch: Lars Lundström; Mit: Andreas Wilson (Leo), Lisette Pagler (Mimi/Anita), Pia Halvorsen (Inger), Johan Paulsen (Hans) u.a.
23.10	<b>Real Humans – Echte Menschen (10/10)</b> Serie [58 Min] · S 2012 – ARTE F   77-51-040
00.10	<b>Looking for Eric</b> Drama [112 Min] · Wh. v. 7.5.  74-27-170
02.05	<b>Faszinierende Wildnis: Geschöpfe aus der Tiefe (Wh. v. 3.5.)</b> ► 02.50 Die Letzten ihrer Art: Die Bucht der Blauwale ► 03.35 Die Himmelsläufer von New York

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Fotos rechts: ARTE/YLE (1), ARTE France © SVT (1), ARTE France © Johan Paulin (1)

**(7+8) Der letzte Winter.** Die Ähnlichkeit zweier Mordfälle ist verblüffend. Weil Kommissar Winter in einen anderen Fall verwickelt ist, geht die junge, ehrgeizige Polizistin Gerda Hoffner auf eigene Faust vor ...



Die Polizistin Gerda Hoffner (Malin Crépin) nimmt sich eigenmächtig der mysteriösen Mordfälle an

(7) Die neue Polizistin Gerda Hoffner (Malin Crépin) und ihr Kollege Johnny (Jonas Rimeika) werden in die Wohnung von Martin Barkner (Martin Wallström) gerufen. Als der junge Mann aufwachte, lag seine Freundin erstickt neben ihm. Hat er sie umgebracht? Als Gerda Hoffner kurze Zeit später den Erstickungstod einer weiteren jungen Frau feststellen muss, informiert sie Kommissar Winter (Magnus Krepper) und sein Team. Die Ähnlichkeit der Fälle ist verblüffend. (8) Die ambitionierte Gerda untersucht die Morde auf eigene Faust. Als sie das Rätsel beinahe gelöst hat, gerät sie in die Gewalt des Hauptverdächtigen. Doch am Neujahrstag sorgt sich niemand um ihr Verschwinden: Sicher hat sie nur einen über den Durst getrunken, denken ihre Freunde und Kollegen. Die Angst Kommissar Winters wächst indessen stetig. Als ein Foto seiner Tochter mit dem mutmaßlichen Täter auftaucht, beschließt er, eine Reise nach Spanien und in die Vergangenheit zu unternehmen. Und dort wird er auch schon erwartet ... ► Ende der Serie

### Echte Menschen

**(9+10) Für Malte wird die Lage langsam gefährlich. Und: Beatrice bricht in die Gebäude des Geheimdienstes ein.**

(9) Malte (Jimmy Lindström) flieht vor den Hubots zu seiner Mutter, verfolgt von Niska (Eva Röse). Die Zeit der Entscheidung ist gekommen – auf welcher Seite stehen Hubots, auf welcher die Menschen? Alle, die zwischen die Fronten geraten, sind in großer Gefahr ...

(10) Die Engmanns sorgen sich um die verschwundene Mimi (Lisette Pagler) und den



Was hat Hubot Beatrice (Marie Robertson) vor?

Geheimdienst versetzt Leos (Andreas Wilson) Verschwinden in Aufruhr. Das eigentliche Vorhaben von Beatrice (Marie Robertson) und den anderen wilden Hubots wird enthüllt ... ► Ende der ersten Staffel · Start der zweiten Staffel am 15.5.

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## Appendix 11: Wednesday, May 21st

13.50	<b>Du hast das Leben noch vor Dir</b> Literaturverfilmung [96 Min] · Wh. v. 9.5.  98-95-727
15.30	<b>Entdeckungswelten ans Ende der Welt: Westafrika – Togo und Benin</b> Dokureihe [26 Min] · USA 2008 – ARTE F  121-044 Von Karel Bauer, Sean White <b>Schwerpunkt: Für ein besseres Europa</b>
15.55	<b>Eutopia – Europas Städte – Europas Zukunft (3/5): Sarah in Dortmund</b> Dokureihe [26 Min] · D 2014 – MDR/SR/WDR · Erstausstr.  92-20-828 Von Bernhard Pfletschinger
16.25	<b>Chinas mythische Berge (3/3): Tai Shan</b> Dokureihe [43 Min] · D 2013 – HR · Erstausstrahlung  477-150 Von Barbara Dickenberg
17.05	<b>Xenius: Wie gut sind Fertigerichte wirklich?</b> Wissensmagazin [26 Min] · Wh. v. 21.5.  849-402
17.35	<b>Kämpfen unter fremder Flagge: Tralfgars vergessene Armee</b> Geschichtsdoku [48 Min] · Wh. v. 9.5. 23-54-792
18.25	<b>Im Reich der Tiefe: Die Schätze des Mittelmeers</b> Dokureihe [43 Min] · Wh. v. 3.5.  14-89-353
19.10	<b>ARTE Journal Nachrichten [20 Min]</b>   395-421
19.30	<b>Die Ostküste der USA (3/5): Big Apple und Meer</b> Dokureihe [43 Min] · D 2014 – ARTE · Erst.   > S. 8 385-957 Von Peter Bardehle, Sven Jaax
20.15	<b>Der letzte Zeuge: Die Frau ohne Gewissen</b> Krimi [43 Min] · D 2005 – ZDF   529-650 Regie: Bernhard Stephan; Buch: Gregor Edelmann; Kamera: Dietmar Koelzer; Musik: Günther Fischer; Mit: Ulrich Mühe (Dr. Robert Kolmaar) u.a.
21.00	<b>We Need To Talk About Kevin</b> Drama [105 Min] · GB 2011 – ARTE F · Erstausstr.   40-73-082 Regie: Lynne Ramsay; Buch: Lynne Ramsay, Rory Stewart Kinnear; Kamera: Seamus McGarvey; Mit: Tilda Swinton (Eva), John C. Reilly (Franklin), Ezra Miller (Kevin als Teenager) u.a.
22.45	<b>Die Geschichte der O</b> Kulturdok [62 Min] · F 2004 – ARTE F   829-179 <b>Schwerpunkt: Filmfestival Cannes</b>
23.50	<b>Es war einmal in Anatolien</b> (Bir zamanlar Anadolu'da) Krimi [151 Min] · TR 2011 – ARTE F · Erstausstr.   79-49-773 Regie: Nuri Bilge Ceylan; Buch: Ebru Ceylan, Nuri Bilge Ceylan, Ercan Kesal; Kamera: Gökhan Tiryaki; Mit: Yilmaz Erdogan (Kommissar Naci) u.a.
02.20	<b>Die Reise des Personalmanagers (Wh. v. 15.5.)</b> ► 04.00 28 Minuten

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### 20.15 · KRIMI

#### Der letzte Zeuge

**Die Frau ohne Gewissen. Dr. Kolmaars Sekretärin erhält einen Heiratsantrag, aber ihr Freund lügt. Sein plötzlicher Tod schockiert alle – warum?**



Ulla Grünbein (R. Schroeter, Mi.) sucht Hilfe bei ihren Kollegen

Großes Drama im Sekretariat der Rechtsmedizin: Ulla Grünbein (Renate Schroeter) schildert Dr. Robert Kolmaar (Ulrich Mühe) und Dr. Judith Sommer (Gesine Cukrowski) ihr Problem: Ihr Freund Karl Ansbach (Lutz Lansemann) fühlte sich genötigt, ihr einen Heiratsantrag zu machen, obwohl sie eigentlich beide keine Ehe wollen. Ulla folgt dem Rat ihrer Kollegen und verabredet sich sofort mit Karl, um mit ihm zu reden. Erst bei diesem Treffen erfährt sie, dass er längst verheiratet ist – und zwar mit der Politikerin Miriam Ansbach (Eleonore Weiserger). Er beteuert jedoch, die Scheidung gerade eingereicht zu haben. Mitten im Gespräch bricht Karl tot zusammen – und Ulla wird zur Hauptverdächtige ...

### 22.45 · KULTURDOKU

#### Die Geschichte der O

In den 1950er Jahren erschien in Frankreich in kleiner Auflage ein Meisterwerk der erotischen Literatur: „Die Geschichte der O“. 40 Jahre lang wusste niemand, wer sich hinter dem Pseudonym Pauline Réage verbarg, erst mit 86 Jahren gab die Autorin ihre Identität preis: Es war Dominique Aury, Chefredakteurin einer angesehenen Literaturzeitschrift.

### 23.50 · KRIMI · Schwerpunkt: Filmfestival Cannes

#### Es war einmal in Anatolien

**Eine bunt gemischte Truppe sucht nach einer Leiche. Werk des türkischen Regisseurs Nuri Bilge Ceylan.**



Doktor Cemal (Muhammet Uzuner) grübelt über einen Kriminalfall

#### We Need To Talk About Kevin

**Ein Teenager, ein Amoklauf und eine Mutter. Verstörend-fesselnder Film mit Tilda Swinton.**

Eva (Tilda Swinton) wird von ihrem Sohn Kevin (Ezra Miller) tyrannisiert. Am Vorabend seines 16. Geburtstags begeht er eine brutale Gewalttat ... Lynne Ramsays großartig besetzte Verfilmung des gleichnamigen Romans von Lionel Shriver feierte 2011 in Cannes Premiere und wurde mit zahlreichen Preisen bedacht. Beklemmendes Drama. ► Erstausstrahlung

 Dolby  HD Fassung für Blinde und Sehbehinderte  Fassung für Hörgeschädigte: ARTE-Teletext 5. 150  
 Original mit Untertiteln  in HD produziert  Schwarzweiß  von der Anfangszeit abweichende VPS-Zeiten  > S. 88

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## Appendix 12: Sunday, May 11th

12.05	<b>12.05</b> <b>ARTE</b> <b>Reportage: Die besten Design-Bars der Welt (2/4): Rückkehr des Ornaments</b> Dokureihe [26 Min] - D 2013 - SR <b>ARTE</b> <b>HD</b> 51-48-369	19.45	<b>ESSKULTURDOKU</b> <b>Zu Tisch im ... Libanon</b> Mit Walnüssen gefüllte Kekse und ein Fischgericht mit Sesamsoße: köstliche Spezialitäten aus dem Libanon. Die 35-jährige Rana Eid ist eine der erfolgreichsten libanesischen Sound-Designerinnen und eine begeisterte Köchin. In ihrer Freizeit arbeitet sie an einem Tonarchiv in Beirut. Ranas großes Anliegen ist es, die Dinge vor dem Verschwinden zu bewahren. Das gilt für Töne genauso wie für traditionelle Kochrezepte. Für ein Essen mit ihrer Mutter bereitet Rana die traditionellen libanesischen Vorspeisen Mezze zu, backt die mit Walnüssen gefüllten Kekse Mamoul und kocht die Fischspezialität Samneh Harra.  Rana (li.) und ihre Mutter kochen libanesischen Spezialitäten	20.15	<b>DRAMA</b> <b>Philadelphia</b> Der Rechtsanwalt Andy verliert seinen Job – wegen seiner HIV-Erkrankung und seiner Homosexualität? Viel beachtetes, oscarprämiiertes Drama von Jonathan Demme mit Tom Hanks und Denzel Washington.  V.l.: Joe Miller (D. Washington), Andrew Beckett (T. Hanks), Belinda Conline (M. Steenburgen), Charles Wheeler (J. Roberts) Andrew Beckett (Tom Hanks) ist ein brillanter Jurist. Seine Karriere in der Kanzlei von Charles Wheeler ist vielversprechend. Doch wenige Monate später wird Beckett von seiner Kanzlei entlassen, als seine Chefs herausfinden, dass er homosexuell ist und Aids hat. Ausgerechnet mit Hilfe Joe Millers (Denzel Washington), der selbst eine Abneigung gegen Homosexuelle hegt, will Beckett gegen seine früheren Arbeitgeber klagen. Miller weigert sich zunächst, nimmt sich dann aber doch des Falles an ... „Philadelphia“ ist 1993 der erste amerikanische Mainstreamfilm, der sich mit den medizinischen, politischen und sozialen Aspekten von Aids auseinandersetzt. Er beschäftigt sich auch mit dem Thema Homosexualität und deren Akzeptanz in der Gesellschaft. Der Film des Regisseurs Jonathan Demme – dessen bekanntestes Werk wohl der vielfach oscarprämierte Thriller „Das Schweigen der Lämmer“ ist – wurde ein Publikumserfolg und bescherte Tom Hanks seinen ersten Oscar.
12.30	<b>Philosophie: Gewalt</b> Magazin [26 Min] - F 2013 - ARTE F <b>HD</b> <b>ARTE</b> <b>HD</b> 580-527	20.15	<b>ARTE EDITION DVD-Tipp:</b> „Zu Tisch im ...“ Bestell-Hotline: 01805/123408* *0,34 €/Minute aus dem deutschen Festnetz, maximal 0,42 €/Minute aus dem Mobilfunk.		
13.00	<b>Square – Das Ideenmagazin</b> Kulturmagazin [26 Min] - F/D 2014 - ARTE - Erst. <b>ARTE</b> 275-879				
13.25	<b>360° – GEO Reportage: Elbsandsteingebirge – Märchenwelt und Meisterwerke</b> Reportage [43 Min] - Wh. v. 10.5. <b>HD</b> 63-48-546				
14.10	<b>Entdeckungsreisen ans Ende der Welt: Alaska – Katmai-Küste</b> Dokureihe [23 Min] - Wh. v. 2.5. <b>HD</b> 68-91-695				
14.35	<b>Morgenland und Abendland: Zwischen Euphrat und Tigris</b> Dokureihe [57 Min] - Wh. v. 10.5. <b>HD</b> 51-01-324				
15.35	<b>Morgenland und Abendland: Der Siegeszug des einen Gottes</b> Dokureihe [56 Min] - Wh. v. 10.5. <b>HD</b> 12-34-614				
16.30	<b>Metropolis: Graz</b> Kulturmagazin [43 Min] - D 2014 - WDR - Erstausstr. <b>HD</b> 81-21-121				
17.15	<b>Juliette Gréco – Die Unvergleichliche</b> Dokumentarfilm [72 Min] - F 2011 - ARTE <b>HD</b> 23-54-188				
18.30	<b>„Der Zauberlehrling“ und „Les nuits d'été“ – hr-Sinfonieorchester: Ein magisch-pathetischer Abend mit Véronique Gens und Lionel Bringuier</b> Konzert [43 Min] - D 2013 - HR - Erstausstrahlung <b>ARTE</b> <b>HD</b> 586-530				
19.15	<b>ARTE Journal Nachrichten</b> [15 Min] <b>ARTE</b> <b>HD</b> 34-74-362				
19.35	<b>Karambolage</b> Magazin [11 Min] - F 2013 - ARTE F - Erstausstrahlung <b>HD</b> 22-51-362				
19.45	<b>Zu Tisch im ... Libanon</b> Esskulturdoku [26 Min] - D 2011 - ZDF <b>ARTE</b> <b>HD</b> 498-188				
20.15	<b>Philadelphia</b> Drama [120 Min] - USA 1993 - ARTE F <b>HD</b> Regie: Jonathan Demme; Buch: Ron Nyswaner Mit: Tom Hanks (Andrew Beckett) u.a.				
22.15	<b>Notruf</b> Dok.-film [82 Min] - D/FIN/F 2014 - ARTE/YLE - Erstausstr. Von Pekka Lehto 11-39-782				
23.40	<b>Peter und der Wolf: Geschichte eines Weiterfolgs</b> Konzert [43 Min] - D 2013 - HR - Erstausstrahlung <b>ARTE</b> <b>HD</b> 894-817				
00.30	<b>Claude – Eine Oper nach Victor Hugo</b> HD 00.40 - Oper [97 Min] - F 2013 - ARTE F - Erst. <b>HD</b> <b>ARTE</b> <b>HD</b> 6-646-473				
02.10	<b>Vox Pop</b> (HD 02.20) ► <b>02.35 Familienbilder</b> (HD 02.45 - Wh. v. 2.5.) ► <b>04.00 Philosophie: Gewalt</b> (HD 04.05 Wh. v. 11.5.)				

## Appendix 13: Wednesday, May 28th

13.40	<b>Kyushu – Wo Japans grüner Tee wächst</b> Reportage [52 Min] - F/D 2008 - ARTE <b>ARTE</b> <b>HD</b> Von Ilka Franzmann 96-29-645	20.15	<b>DRAMA</b> <b>Monsieur Lazhar</b> Einfühlsames Drama über einen engagierten Lehrer, der traumatisierten Kindern zur Seite steht und dabei selbst einen tragischen Verlust zu verarbeiten hat.  Der empathische Bachir Lazhar (Mohamed Fellag) Nach dem Selbstmord einer Lehrerin übernimmt der aus Algerien stammende Bachir Lazhar (Mohamed Fellag) deren Grundschulklasse in Québec. Trotz kulturell bedingter Startschwierigkeiten gelingt es Lazhar, ein gutes Verhältnis zu den Kindern aufzubauen und ihnen beim Verarbeiten der Tragödie zu helfen. Während in der Schule wieder Ruhe einkehrt, weiß niemand etwas von der schmerzhaften Vergangenheit Lazhars, der jeden Augenblick damit rechnen muss, ausgewiesen zu werden ... Das berührende Filmdrama von Philippe Falardeau wurde 2012 für den Oscar als bester fremdsprachiger Film nominiert und gewann bei internationalen Filmfestivals zahlreiche Preise.	21.45	<b>GESELLSCH.-DOKU</b> <b>Tunesien – Künstler für die Freiheit</b> Ein lebendiges und mitreißendes Porträt der aktuellen Kunstszene Tunesiens – und ihres Freiheitsverständnisses. Im Januar 2011 kam es in Tunesien zu landesweiten Massenprotesten – die Jasmin-Revolution führte zum Sturz des Diktators und des damaligen Regimes. Die friedliche Revolution des tunesischen Volkes löste den Arabischen Frühling aus. Regisseur Serge Moati hat Tunesien in den vergangenen drei Jahren immer wieder besucht und stellt verschiedene Gegenwartskünstler, wie die Tänzerin Amira Chebli, vor, die zu Zeiten der Diktatur die in der Revolution hart erkämpfte Meinungsfreiheit verkörpert und besonders drastisch verfolgt wurden. ► Erstausstrahlung
15.25	<b>Entdeckungsreisen ans Ende der Welt: Neuseeland</b> Dokureihe [24 Min] - F 2008 - ARTE F - Erst. <b>ARTE</b> <b>HD</b> Von Karel Bauer, Sean White 30-55-935	22.40	<b>DRAMA</b> <b>Wie zwischen Himmel und Erde</b> Eine Touristin soll als Schlepperin eine Gruppe Kinder durch den Himalaya bringen. Mit Hannah Herzsprung.  Johanna (Hannah Herzsprung) alleine auf der Flucht Bei einer Himalaya-Tour trifft die Studentin Johanna (Hannah Herzsprung) auf tibetische Kinder, die heimlich nach Nepal gebracht werden sollen, um vor Anschlägen geschützt zu werden. Doch die chinesische Polizei ist den Kindern schon auf den Fersen. Nach realen Erlebnissen der Regisseurin Maria Blumencron.		
15.50	<b>Entdeckungsreisen ans Ende der Welt: Brasilien – Das Pantanal</b> Dokureihe [24 Min] - USA 2008 - ARTE F - Erst. <b>ARTE</b> <b>HD</b> Von Karel Bauer, Sean White 62-32-026				
16.15	<b>Regen als Segen: Indische Dörfer im Kampf gegen die Dürre</b> Gesellschaftsdoku [43 Min] - IND 2012 - HR <b>ARTE</b> <b>HD</b> Von Peter Weinert 75-24-041				
17.00	<b>Xenius: Erfolgsmodell Laufvogel – Straußenzucht in Europa</b> Wissensmagazin [26 Min] - Wh. v. 28.5. <b>HD</b> 922-664				
17.25	<b>Morgenland und Abendland (3/7): Die arabische Eroberung</b> Dokureihe [56 Min] - Wh. v. 17.5. <b>HD</b> 68-64-664				
18.25	<b>Wildes Leben am Vulkan (3/3): Der Mount Aniakhak in Alaska</b> Dokureihe [43 Min] - Wh. v. 14.5. <b>HD</b> 12-25-157				
19.10	<b>ARTE Journal Nachrichten</b> [20 Min] <b>ARTE</b> <b>HD</b> 643-515				
19.30	<b>Australien (3/5): Im Land der Wombats</b> Dokureihe [43 Min] - D 2014 - NDR - Erstausstr. <b>ARTE</b> <b>HD</b> Von Rolf Sziringer, Klaus Weißmann 624-751				
20.15	<b>Monsieur Lazhar</b> Drama [90 Min] - CDN 2011 - ARTE F <b>HD</b> Buch und Regie: Philippe Falardeau; Kamera: Ronald Plante; Musik: Martin Léon Mit: Mohamed Fellag (Bachir Lazhar) u.a.				
21.45	<b>Tunesien – Künstler für die Freiheit</b> Gesellsch.-doku [52 Min] - F 2013 - ARTE F - Erst. <b>ARTE</b> <b>HD</b> Von Serge Moati Mit: Psycho M (Rapper), Lofti Abdelli (Komiker) u.a.				
22.40	<b>Wie zwischen Himmel und Erde</b> Drama [93 Min] - D 2012 - BR <b>ARTE</b> <b>HD</b> Regie: Maria Blumencron; Buch: Maria Blumencron, Karl-Dietmar Möller-Nass Mit: Hannah Herzsprung (Johanna) u.a.				
00.15	<b>Ein Engel an meiner Tafel</b> Drama [150 Min] - Wh. v. 12.5. <b>HD</b> 72-18-368				
02.45	<b>Das Dokoren-Bataillon: Kolonialmedizin in Zentralafrika</b> ► 04.10 28 Minuten				

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(ARTE Magazin Nr. 5, 2014: 88)



## Appendix 14: Saturday, May 10th

15.00 · GEOPOLIT. MAGAZIN

### Mit offenen Karten

**Was ist los in Kongo-Brazzaville? Warum sind dort einige Bewohner sehr reich und viele arm?**

Jede Woche liest Jean-Christophe Victor „die politischen Kräfteverhältnisse in der ganzen Welt“ aus geografischen Karten. Sein Credo: „Die Karten zum Sprechen bringen.“ Heute geht es um die Republik Kongo, auch bekannt als Kongo-Brazzaville. Sie liegt in Zentralafrika. Jean-Christophe Victor befasst sich mit den Widersprüchen dieses Landes: Trotz Rohstoffreichtum ist ein Drittel seiner Bevölkerung unterernährt. ► **Erstausstrahlung**

19.30 · REPORTAGE

### 360° – GEO Reportage

**Elbsandsteingebirge – Märchenwelt und Meisterwerke. Von Kasperköpfen, Sandsteinarchitektur und Lachsbrütlingen. Highlights aus Dresden und Umgebung.**



**Bizarre Felsformationen im Elbsandsteingebirge**

Eine bizarre, einzigartige Bergwelt erhebt sich etwa 30 Kilometer südöstlich von Dresden: Das Elbsandsteingebirge wurde in Millionen von Jahren von Wind und Wasser geformt. Seit Jahrhunderten prägt Sandstein das Bild der sächsischen Landeshauptstadt Dresden. Die barocken Prachtbauten – Frauenkirche, Semperoper und Zwinger – sind aus Elbsandstein erschaffen. Filmemacher Gunnar Meyer erzählt Erfolgsgeschichten aus der märchenhaften Region und trifft unter anderem den Schnitzer Gerhard Berger, der die originalen Hohnsteiner Kasper herstellt, den Puppenspieler Detlef Heinichen und den Barfußkletterer Bernd Arnold. ► **Erstausstrahlung**

(ARTE Magazin Nr. 5, 2014: 54)

## Appendix 15: Sunday, May 11th

SONNTAG 11.5.

12.05 · DOKUREIHE

### Die besten Design-Bars der Welt

(2) Rückkehr des Ornaments. In der kleinen Tapas-Bar in Madrid, um die es in dieser Folge unter anderem geht, treffen traditionelle ornamentale Motive auf modernes Design. Die Bar gestaltete das Architekturbüro James & Mau. Ein Besuch.



**Die kleine Tapas-Bar Estado Puro in Madrid**

16.30 · KULTURMAGAZIN

### Metropolis

**Graz.** Heute u. a.: spektakuläre Bauten und Kultur in Graz. Und: die Popband AIR in einem Museum.

**Metropoliten-Report: Graz „City of Design“.** Das „Metropolis“-Team reist zum „designmonat graz“ im Mai, der mittlerweile eines der bedeutendsten Designfestivals weltweit ist. Der Soundtrack für ein Museum – AIR komponiert Stücke für das Palais des Beaux-Arts in Lille. Jean-Benoît Duncel und Nicolas Godin von der französischen Musikgruppe AIR haben exklusiv für das Museum in Lille komponiert. ► **Erstausstrahlung**

18.30 · KONZERT

### „Der Zauberlehrling“ und „Les nuits d'été“ – hr-Sinfonieorchester

**Ein magisch-pathetischer Abend mit Véronique Gens und Lionel Bringuier.** Ein Orchesterliedzyklus von Berlioz' und Dukas' Vertonung eines Goethe-Gedichts.



**Lionel Bringuier, Gastdirigent des hr-Sinfonieorchesters, 2013/2014**

Der als Cellist ausgebildete französische Dirigent Lionel Bringuier und das hr-Sinfonieorchester gestalten einen so abwechslungsreichen wie anspruchsvollen Abend: Auf dem Programm steht Paul Dukas' originelle Orchesteradaption des berühmten Goethe-Gedichts „Der Zauberlehrling“. Gemeinsam mit der französischen Sopranistin Véronique Gens stellt Bringuier außerdem den Orchesterliedzyklus „Les nuits d'été“ von Hector Berlioz vor, ein Werk voller Klangbilder und Poesie auf sechs Gedichte des großen französischen Schriftstellers und Bohémiens Théophile Gautier. ► **Erstausstrahlung**

19.35 · MAGAZIN

### Karambolage

Von Frühlingsbrauch und Scherenschnitt, Namensforschung und Rätseln.

(1) Der Brauch. Nikola Obermann erklärt, warum sich die Franzosen am 1. Mai Maiglöckchen schenken. (2) Die Lautmalerei. Welches Geräusch macht eine Schere? (3) Die Geschichte. Kamal Mezoued ist Kabyle. Er erzählt die bewegte Geschichte seines Familiennamens. (4) Das Rätsel. ► **Erstausstrahlung**

**ARTE EDITION DVD-/Buch-tipp: „Karambolage“**  
Bestell-Hotline: 01805/123408\*  
\*0,14 €/Minute aus dem deutschen Festnetz; maximal 0,42 €/Minute aus dem Mobilfunk.

22.15 · DOKUMENTARFILM

### Notruf

**Ein wahrer Fall aus Finnland:** Die Suche nach einem unbekannten Täter beginnt und endet nach einer regelrechten Hexenjagd mit der Verurteilung einer Mutter. Wurde sie Opfer eines Justizirrtums?

Am 1. Dezember 2006 rief Anneli Auer bei der Polizei in der westfinnischen Kleinstadt Uusikaani an und bat um Hilfe. Ein Unbekannter sei in ihr Haus eingedrungen und habe ihren Mann umgebracht. Die Polizei fand den toten Ehemann und die mutmaßliche Tatwaffe. Auch Anneli Auer freigesprochen, nach ein-

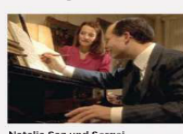
de für mehr als sieben Monate der Geliebte der Witwe. Trotzdem wurde sie verhaftet und zu lebenslanger Haft verurteilt. Das von Auers Anwalt angestrebte Berufungsverfahren endete mit einem sensationellen Urteil: Fünf Jahre nach dem Mordfall wurde Auer freigesprochen, nach ein-

23.40 · KULTURDOKU

### Peter und der Wolf

**Geschichte eines Welterfolgs.** Sergej Prokofjews Werk „Peter und der Wolf“ ist weltberühmt, die Hintergründe seiner Entstehung sind jedoch bis heute weitgehend unbekannt. Einblicke in die Entstehungszeit.

Sergej Prokofjews „Peter und der Wolf“ ist weltberühmt – von Walt Disney verfilmt, von Sean Connery, Rommy Schneider, Sting, Lioriot, Bill Clinton, Michail Gorbatschow und vielen anderen gesprochen. Das musikalische Märchen von Peter, der listen-



**Natalia Saz und Sergei**

00.30 · OPER

### Claude – Eine Oper nach Victor Hugo

**Ein Plädoyer gegen die Todesstrafe: die gefeierte Operninszenierung von Olivier Py aus der Opéra National de Lyon.**

Die zeitgenössische Oper „Claude“ wurde 2013 von Robert Badinter, der 1981 als Justizminister die Todesstrafe in Frankreich abschaffte, im Auf-

(ARTE Magazin Nr. 5, 2014: 57)

## Appendix 16: Coding Example

During the process of coding decisions have been made following this example:

On Friday May 2<sup>nd</sup> at 8.55 am there was the social documentary *Europe – Nein Danke!* on screen (see Appendix 4) within this documentary the British perspective on European integration was illustrated and elaborated. Within the description of the programs' content it was written that most British are in favour of Great Britain leaving the EU. The documentary aimed to investigate the reason behind that. It is written in the program description that Euroscepticism in Great Britain is higher than in most Member States and that many Brits consider Great Britians' accession in 1973 and the partly accompanied sovereignty loss as the end of an era. Additionally, it is written that in a hypothetical referendum in Great Britain the majority would vote for the states' withdraw from the EU. In order to investigate why this would be the case a team of *Arte* travelled across Great Britain and interviewed important opponents of European integration.

Considering the content of the program description it becomes clear that within the documentary the negative British view on European integration is focus of the documentary, as already suggested in the title *Europe-Nein Danke! (Europe-No thank you!)*. Further, the content description of the program indicates that the documentary is dealing with Europe as a political entity from the point of view of Eurosceptics in Great Britain. From this it follows that the program is coded as 'nationalistic point of view' because it reflects on the negative sentiments towards the EU in Great Britain. In addition to that, the program is coded as 'public debate' because the overall topic is Euroscepticism and the reasons behind it. Hence, in sum the program is assigned to the concept of European public sphere assuming that the information transmitted to the audience will sensitize the viewers for the topic of Euroscepticims. By asking what are the reasons behind Eurosceptic sentiments in Great Britain, the channel also foster the understanding of its audience for the British. By writing down the question 'Why is this the case?' within the program description the audience is directly addressed and further interest is awaken. Readers of *Arte Magazine* interested in this program may ask themselves further questions based on the content description of the program. For instance 'why does Great Britain of all Member States display such a high level of Euroscepticism?' or 'How was governance in Britain organized before its accession to the EU?' and 'Why would the majority of the British vote for a withdraw? Where is the difference to other Member States?'. The documentary offers answers to those question and *Arte Magazine* readers eventually become *Arte* viewers and hence become passively part of the European public sphere.