

PROLOGUE

For the Culture – Update November 2004

This is the fifth issue of the *CULTURE – UPDATE* brought out by the Central Secretariat Library. This handy piece of document, drawn and compiled from various web sites, provides significant information to keep abreast of the current developments in the cultural field. News, trends, and policies pertaining to culture from India and abroad are included in this issue. More stories on culture from our neighbouring country, China are included in the present issue. Each piece of information is appended with its Web Site address so that further details can be drawn by browsing through the site. We need your feedback on this service for its enhancement and improvement. CSL fraternity will be pleased to help you in getting additional particulars from relevant web sites.

Dr. S. Majumdar
Director
Central Secretariat Library
New Delhi.

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Making world a better place to live in

by Sitakant Mahapatra

AN issue that is being hotly debated these days is the changing focus of culture and development. A host of parameters have entered into the debate as to what constitutes development — from the traditional growth-centric ideas of national and per capita income to the welfare-centric concept of access to public goods and investments in human resource development and to quality of life that includes societal harmony, stable polity and healthy individual psyche.

Development has learned to look beyond the earlier theories. There is now a mature recognition that traditional societies could have both positive and negative facets of social values and individual psychologies, rooted in culture. An appropriate strategy of development has to identify them and encourage growth-positive elements and marginalise or eliminate growth-negative aspects.

The goal is to strike a suitable balance between economic well-being and socio-cultural satisfaction. As many aspects of socio-political and religious externalities come under the general rubric of culture, these accretions and marginalities need to be peeled off to make the core aspects of culture clearer.

This task of re-defining culture and development needs a national and universal focus. Human history throughout the centuries has established culture's seminal role in man's evolution. Events of the last decade in particular have reinforced that we have to look beyond the nation-state, political ideologies, religious faiths and economic theories to cultural traits that bind men in communities.

New ways of looking at the sources of man's togetherness are essential. The battle for men's minds and their need to live in communities and groups has to find a cultural focus and cannot legitimately be maintained outside cultural identities. Such identity need not be fully equated with ethnic identity as the latter signifies only a particular manifestation of cultural identity.

For quite sometime, studies of social change, political evolution, literary and cultural history have all emphasised the individual's growing sense of isolation. Theories of art and literature have also reflected this alienation of man — the loss of a sense of belongingness, moorings, community and togetherness. There has been talk of non-belongingness, angst, rootlessness even as there are forces of counter-alienation that emphasise the individual's relationship to groups, communities and society. Culture has an interface both with the economic goal of development, general welfare and quality of life and maintaining the individual's sense of belonging to the group.

The World Decade for Cultural Development has emphasised the need to bring culture into the centre of development, to evolve suitable operational arrangements on how to achieve this goal in a multi-pronged, area- and culture-specific manner. A particular model of reconciling culture and development will not work. Each community with a distinctive culture has to find its own mechanism to reconcile culture and development.

The erosion of traditional culture forms, however, has certain common characteristics. These spring from the interface of culture with economic growth due to technological change, new patterns of production, endless consumerism and global tourism. As these affect traditional cultural forms, a sense of balance between varying objectives is needed. For instance, while tourism brings in the much-needed foreign exchange for developing nations, it is also inevitable in the context of globalisation.

Tourism development will help make the world a “global village”. But there could be irritants between the goals of promoting tourism and preserving traditional cultural patterns. Sometimes, with increased tourist inflow, the erosion of traditional values and forms of culture become so heavy that the local people will resent it. There is also the question of reconciling the carrying capacity of specific regions of different countries in terms of their economic and cultural resources with the inflow of tourists. When it crosses the limit, there could be avoidable problems in terms of cultural distortion and societal disharmony.

Thus, each state has to find an optimal level of encouraging tourism without harming traditional cultural forms. This is also essential to promote ecological balance and sustainable development. The same consideration applies to rapid industrial and urban growth. Its impact on forms of culture and ecology is well known. Mass migration to cities can erode traditional value systems and culture. The Rio Summit discussed the North-South collaboration to protect the earth and for sustainable human development.

We have also talked about development with a human face. It has to be the face of a happy and contented individual who has adequate share in the world's resources as also time to sit and enjoy these resources. A balance between work and leisure is essential as work is a crucial component of a healthy mind. The state cannot compensate the lack of job opportunities with welfare measures. Creative fulfillment through work and leisure and in reasonably small communities should, therefore, be the aim of urban planning and industrial growth.

Alternatives in housing, education and health are key to human happiness. One may not predict a medical nemesis or a de-schooling society. But surely, patterns of education and health care require a new look as they are integrally linked to the preservation and transmission of traditional cultures and lifestyles.

While illiteracy is the bane of many Third World countries, the West has discovered the problem of what Alan Bloom calls the “second illiteracy”. If students sit back, their eyes glued to the television and never read books, the cognitive and imaginative faculties of the mind may suffer a setback. Sex and violence, which information networks make accessible to everyone, can create avoidable trauma in the psyche of both adults and individuals and trigger organised crime and social imbalance. Counter-culture activities and economic affluence cannot ensure a happy community or a stable polity. Traditional lifestyles can.

Man is not just a consumer and appeal to his greed through advertising has a limit. Gandhiji implied this when, in another context, he said that the world has enough for every man's need but not for every man's greed. Patterns of production and consumption have to be viewed along with the balance between market freedom and social equity.

In the remaining years of the World Decade of Cultural Development, we should encourage micro studies in various sectors of development to find out optimal equations between the opposing forces of deprivation and empowerment, market and social equity, continuity and change and man as a player and a consumer. The model has to be one of development adjusting to culture and not the other way round.

The UNESCO and the World Decade for Cultural Development have emphasised that we should not treat development as merely an efficient engine for progress but also as a strategy to make world a better and happier place to live in. Optimum technology, balanced economic growth and preservation of traditional culture forms are not merely talking points but essential concepts in a future world where men not only go beyond the drudgery of work but are also enabled to be happy and wedded to life. Economic well-being is only a part of ensuring such happiness for man. The other part is to ensure that he lives in the midst of a well-worked web of relationships that is intimate and harmonious and that he has the ability to fulfil himself as homo ludens, man the player and not man the consumer or waste-maker.

This calls for a series of measures. First, all countries should realise that in a global village, they should pay attention to development as preserving and nurturing cultural patterns which ensure a stable psyche and a healthy community. Secondly, a healthy socio-economic order, economic planning and development should not militate against culture but adjust with it. In each area of development — health, education, housing, agriculture, industry and so on — this awareness has to find a central place. It should also inform the designing of development for various ethnic and encysted groups.

And finally, traditional lifestyles are not necessarily anti-development. Development should not lead to endless migration to urban areas and unlimited consumerism that equates life with credit cards, rapid depletion of natural resources and endangers ecology.

The writer, a recipient of Jnanpith Award, is former Secretary to the Government of India, Department of Culture

November 21, 2004

<http://www.tribuneindia.com/2004/20041121/edit.htm>

Creative Cities - promoting social and economic development through cultural industries



Huddersfield - A success story of urban regeneration through cultural enterprise

'We welcome the economic role of cities and towns in our globalizing world and the progress made in forging public-private partnerships and strengthening small enterprises and microenterprises. Cities and towns hold the potential to maximise the benefits and to offset the negative consequences of globalization. Well-managed cities can provide an economic environment capable of generating employment opportunities, as well as offering a diversity of goods and services.' United Nations Declaration on Cities and Other Human Settlements in the New Millennium (A/RES/S-25/2 of 9 June 2001), para 11.

The fact that cities are centres of industrial growth and cultural expression is not surprising but the idea that when brought together and managed efficiently, culture and creative industries can significantly contribute to the economy, employment and cultural diversity of a city is something new.

While this concept of 'creative cities' is one that is rapidly attracting the interest of academics and policy makers around the world, much remains to be done in both the developed and the developing world to really harness the so-far unexploited potential of creativity for the benefit of urban populations.

Urban regeneration through culture

Based upon the belief that culture is more than just an expensive public good but can play an important role in urban renewal as well, the concept of 'creative cities' has been most thoroughly tested so far in response to the economic decline of industrial cities in Europe, the US and Australia over the last two decades.

These experiences have shown that industries in fields such as TV, cinema, multimedia, music, books and festivals can flourish in cities that provide efficient transport, communications and social protection infrastructure combined with coordinated public policies that encourage innovation and small businesses in the creative field.

The most commonly cited example of this potential is the 'Huddersfield Creative Town Initiative' (Yorkshire, UK). During the 1980's and early 90's the city was hit hard by the restructuring of Britain's heavy industries, unemployment among unskilled and semi-skilled workers grew dramatically and the Huddersfield's economic prospects looked bleak.

Then, in 1997, the European Commission selected the city for a pilot project and it was re-branded 'Huddersfield: Strong Heart, creative mind.' Projects such as the Hothouse Units, which involved dense networking and shared learning were very successful, producing 50 new businesses, many of them specialised in new media and modern technology. Innovative businesses worked together in the

Hothouses and information was disseminated through discussion salons, a website, a database of creative projects and the magazine of northern creativity, Brass.

Public-Private Partnership Key to Effective Policy

A key ingredient for the success of creative cities is the creation of public-private partnerships that help unlock the entrepreneurial and creative potential of small enterprises which play an important role in industrial restructuring. Of course, to underpin their development, small creative businesses also need innovative talent and therefore cities with strong contemporary art, fashion, craft, music and design schools are best-placed to flourish.

For that reason, regional and town planners are increasingly taking account of the role of creativity during economic policy planning in order to integrate their cultural assets, both tangible and intangible, into their education systems, the natural environment and their geographic location. In an ever more competitive economy, regions and cities are becoming more aware that to be successful they must develop, attract and retain talented and creative people who generate innovations, develop technology intensive industries and power economic growth.

Creative-friendly environments are key to achieving this and cities across the developed world are establishing municipal services to sustain the local creative economy, facilitating cooperation between the private and public sectors as well as civil society while some have even gone so far as to develop creativity indexes based on the three T's of Technology, Talent and Tolerance.

Creativity remains an unexploited opportunity

The extent to which this new understanding has taken hold is underlined by the fact that even in places like Silicon Valley in California, arguably the world's most successful centre of creativity in the New Economy, such projects are being launched. Through the *Cultural Initiatives Silicon Valley* project, the region's digital industries work alongside government and the non-profit sector to maximise the integration of artistic assets into civic life in order to advance the vitality of the region.

Nevertheless, the full promise of the creative cities concept remains unfulfilled, much discussion remains at an academic or policy level without concrete implementation and according to recent Canadian research numerous obstacles exist to establishing comprehensive policies to promote the creative cities agenda.

These include a simple lack of awareness or underestimation on the part of planners and the general public of the value of creativity for the community, a lack of political or artistic figures to champion the role of culture, the shortage of administrative resources, skills and capacities to manage such projects and a lack of clear and useable indicators to measure their success.

The need for UNESCO's Creative Cities Programme

These findings clearly show the challenges facing even the most advanced countries in creating successful policies to promote creative initiatives. For cities in developing and least developed countries that have limited economic, technological and administrative capacities, the task of exploiting creativity can simply be overwhelming and its for that reason that UNESCO has decided to launch a Creative Cities programme.

Designed to promote the social and economic development of cities in both the developed and the developing world, the programme will put particular emphasis on the role of creativity and the arts and will create a platform for information exchange between cities, building local capacities, increasing the

diversity of cultural production in domestic and international markets and disseminating best practice models.

Cities with established creative traditions in any of the fields of literature, cinema, music, folk art, design, information technology/media arts and gastronomy may apply to be endorsed by the programme in order not only to ensure their continued role as centres of excellence but also to support other cities, particularly those in developing countries, to develop their own creativity.

The programme, enthusiastically endorsed by UNESCO's 170th Executive Board that ended in October 2004 is to be run by the Global Alliance for Cultural Diversity, and welcomed its first partner immediately afterwards when Edinburgh became UNESCO's first 'City of Literature.'

Creativity - an impact far beyond the economy

The Scottish capital has a long tradition of literary excellence and a vibrant contemporary scene, home past and present to internationally renowned writers such as Sir Walter Scott and Robert Louis Stevenson and modern names such as J.K. Rowling, author of the Harry Potter series, Irvine Welsh and Ian Rankin, the crime novelist. It is also famous for important cultural events such as the Edinburgh Festival and it is hoped that with this rich cultural experience Edinburgh will play a dynamic and leading role in the development of the creative cities programme and ensure it achieves a truly global impact.

The goal of the programme is not simply economic development of course. Creative industries contribute to a city's social fabric, cultural diversity and aesthetic charisma and enhance the quality of life, reinforce a sense of community and shared identity and can promote cultural tourism. This last element is increasingly important as the tourism industry is moving away from mass marketing towards tailored travel focussed on individuals and tourists now rate cultural and heritage activities among their top five reasons for traveling.

Creative city schemes have already been tried and tested on a limited scale and have proved to be innovative new ways to promote social and economic development and stimulate new enterprise and cultural diversity in struggling and well as prosperous city communities. UNESCO's Creative Cities programme seeks to take the lessons learned from these initiatives and encourage cooperation and partnerships between cities around the world, north and south, to ensure the benefits of creativity can be enjoyed by all.

http://portal.unesco.org/culture/en/ev.php-URL_ID=23947&URL_DO=DO_TOPIC&URL_SECTION=201.html

UNESCO Goodwill Ambassadors

Message from the Director-General of UNESCO to the Goodwill Ambassadors

"... As Goodwill Ambassadors, you have agreed to spread the ideals of UNESCO through your talent and fame ... "

What is a UNESCO Goodwill Ambassador?

"...UNESCO's work and mission is extended and amplified by an outstanding group of celebrity advocates who have generously accepted to use their talent and status to help focus the world's attention on the work of our organization.

These special people, our UNESCO Goodwill Ambassadors, herald from all corners of the world and from the most diverse personal and professional backgrounds ..." **Basma Irsheid**, Chief of Programme of Goodwill Ambassadors.

Goodwill Ambassadors: Projects and Activities

Mr José Antonio Abreu - Promotion of Peace through the music

Mrs Alicia Alonso - Promotion of the ballet dancing (Intangible Program Inheritance)

Mr Patrick Baudry - Education of the young people and culture of Peace through seminars, conferences and projects on the ground

Mr Pierre Berge - Campaign against HIV/AIDS, Human Rights, Cultural Heritage

Mrs Grace Bumbry - Project of UNESCO "Road of slavery"

Mrs Montserrat Caballé - Fundraising for children in distress and victims of war

Mr Pierre Cardin - Promotion of the Tchernobyl Program, edition of the 6 flags of the tolerance in 1995 and distribution in the Member States

Mrs Claudia Cardinale - Promotion of Women's Rights, especially women in the Mediterranean

Mr Marin Constantin - Music and World Heritage

Mr Cheick Modibo Diarra - Promotion of education, especially in sciences, sustainable development in Africa

Mr Miguel Angel Estrella - Promotion of Culture of Peace and Tolerance through Music

Mrs Vigdis Finnbogadottir - Promotion of linguistic diversity, Women's right and Education

H.R.H. Princess Firyal - Humanitarian action, Refugees, World Heritage, Education of street children, HIV/AIDS prevention, Women's Rights, especially Arab women

Mr Ivry Gitlis - Support of Education and Culture of Peace and Tolerance

Mrs Bahia Hariri - Preservation of World Heritage, Education, Culture, the Environment, Women's Rights and sustainable development in the Arab world

Mr Ikuo Hirayama - Safeguarding of the world cultural heritage by the rescue of the Sites and Monuments in danger

Mr Jean-Michel Jarre - Youth and Tolerance, Defense of the world Heritage and the environment

Mr Omer Zülfü Livaneli - Peace and Tolerance through the music and the promotion of the humans right

H.R.H. Grand Duchess Maria Teresa of Luxembourg - Main Area of Interest: Education, Woman's Rights, Microfinance and Campaign against poverty

Mrs Lily Marinho - Promotion of Culture of Peace, Poverty

Mrs Rigoberta Menchu Tum - Promotion of Culture of Peace, Protection of Rights of Indigenous People

H.R.H. Lalla Meryem of Morocco - Protection of Childhood and Women's Rights

Mr Kitín Muñoz Protection and Promotion of Indigenous Culture and environment

Mrs Ute-Henriette Ohoven (UNESCO Special Ambassador for the Education of Children in Need) - Education, UNESCO Programme Children in Need

Mr Edson Pele - Promotion of sports as means of alleviating poverty and drug use

Mrs Kim Phuc - Children and innocent victims of war

Mr Renzo Piano - Protection and Rehabilitation of World Heritage

Mrs Susana Rinaldi - Street Children, Culture of Peace

Mr Mstislav Rostropovitch - Art Education, Humanitarianism, Cultural Heritage

H. E. Sheikh Ghassan I. Shaker - Fundraising, children and women in need and victims of war, education, microfinance

Mr Madanjeet Singh - Founder, South Asia Foundation which promotes regional cooperation through education and sustainable development. In 1995, the UNESCO Executive Board established a biannual "UNESCO-Madanjeet Singh Prize for the Promotion of Tolerance and Non-Violence"

Mr Wole Soyinka - Human Rights, Freedom of Expression, African Culture

Mr Zurab Tsereteli - Cultural and artistic projects

Mr Giancarlo Elia Valori - Safeguarding Intangible Heritage

Mrs Marianna Vardinoyannis - Protection of Childhood and promotion of cultural olympiads, humanitarian relief to war victims

Mr Julio Werthein - Education, Culture, Environment

Message from Mr. Koïchiro Matsuura, Director-General of UNESCO on the occasion of the *International Day for Tolerance* 16 November 2004

15-11-2004 - International Day for Tolerance is one of those subtle symbols that affect people's awareness and pave the way for a much-needed collective introspection. It compels us to reflect on the current state of a principle which we view as the surest foundation for our rights, freedoms and diversity.

This is no futile exercise. Globalization, the extent of migratory-related phenomena and multiculturalism have today recast the question of living together for many communities with different cultures and religions. Tolerance is thus important to us all, as it makes possible the existence of those differences, at the same time as the differences make its existence necessary.

Tolerance is nevertheless far more than the simple peaceful coexistence of diverse cultures. It has also become over the centuries a positive value of respect and mutual recognition, consubstantial with respect for human rights and fundamental freedoms. As such, it is at the heart of the social contract that cements and unites the action of international organizations.

Of course, the perpetuation and aggravation of many odious forms of religious and political intolerance represents today a unique challenge to the international community. Ignorance and fear of others, in particular, continue to be used to stir feelings of hatred, violence and exclusion. They are offences against the world and the rules we need to live together.

Against this backdrop, we must acknowledge that tolerance, faced with the banality of evil and the fragility of humanity, must not remain unmoved, must be concerned. Thus it can be seen as a vigilance in the exercise of an ethics of responsibility, showing concern for human integrity and our lasting membership in a humanity that is worthy of the name.

In this way, tolerance is not so much a naive faith as a rational exercise enabling us, through dialogue, exchange and reconciliation, to reflect together and find meaning. That is how it enables us to define valid ethical norms acceptable to all.

No modern society can build itself to last or flourish in a culture of intolerance. I therefore hope that International Day for Tolerance will be a fresh opportunity to stimulate action requiring the participation of all.

http://portal.unesco.org/en/ev.php-URL_ID=23609&URL_DO=DO_TOPIC&URL_SECTION=201.html

Message from Mr. Koïchiro Matsuura, Director-General of UNESCO, on the occasion of the *Third Philosophy Day 2004* - 18 November 2004

17-11-2004 - It has been said by many thinkers that the heart of philosophy is astonishment. Indeed, philosophy is born out of the natural tendency of human beings to wonder about themselves and the world in which they live.

As a discipline of reflection and wisdom, it teaches us to think about thinking, to question established truths, to test assumptions and to search for our own conclusions. For centuries, in a wide range of cultures, philosophy has given birth to concepts, ideas and works of sustained analysis, and has laid the foundations for critical, independent and creative thinking.

UNESCO, in conformity with its intellectual and ethical mission, launched Philosophy Day in 2002 in order to promote fora and public spaces all over the world to celebrate philosophical reflection. The aims are to encourage people to share their philosophical heritage, to open up their sphere of daily thinking to new ideas and to foster a public debate amongst thinkers and civil society on the challenges facing societies today. Philosophy gives the conceptual grounding to the principles and values that shape the possibility of world peace - democracy, human rights, justice and equality. Reflection on the unsolved problems and unanswered questions of contemporary society has always been at the heart of philosophical analysis and thinking. As such, it is a discipline that contributes to fostering the conditions in which peaceful co-existence may flourish.

For this third Philosophy Day, over a hundred and twenty philosophers from thirty-five countries will be gathering at the Organization's Paris Headquarters. Thinkers will be putting their heads together with the general public to discuss topics such as human rights and international law, philosophy in Africa and Latin America, inter-regional philosophical dialogues, philosophy and the liberation of women and the future of human beings. Over seventy countries will be celebrating the Day. From Argentina to Canada, from South Africa to the People's Republic of China, students, scholars, artists, and activists will be engaged in critical and creative discussions on themes relevant to their community.

On this Third Philosophy Day, one of the major events for UNESCO will be a panel discussion with prominent thinkers on the issue: 'Which UNESCO for the Future?' This is a particularly important topic, not only in relation to the 60th anniversary of UNESCO that will be commemorated next year, but also in connection with the question of the relevance of multinational organizations today.

Let us take the Day of Philosophy to reflect on who we are, what we do, and why we do not do otherwise. Let us ask ourselves who we have become as individuals and as a world community. Let us ponder the state of the world today and determine whether it is consistent with our ideals of harmony, peace and equality. Let us ask ourselves if we, as a global society, are living up to the moral and ethical standards we so often declare as universal. It is a Day to think, to wonder, to discuss, to interpret, to analyse, to interrogate and to ponder on the vast horizons of human activity and the deep reservoirs of untapped possibilities for a bright and open future for all.

<http://portal.unesco.org/en/ev.php->

[URL_ID=23652&URL_DO=DO_TOPIC&URL_SECTION=201.html](http://portal.unesco.org/en/ev.php-URL_ID=23652&URL_DO=DO_TOPIC&URL_SECTION=201.html)

UNESCO launches book project in North Africa

The 'Study and Action Plan for the development of the book sector in North Africa' has been launched by UNESCO's office in Rabat, Morocco.

Implemented in coordination with the Global Alliance's projects 'Reform and professionalization of the publishing sector in Algeria' and 'Reading for All' in Mauritania, the project is supported by Japan and aims to reinforce national book policies in North African countries.

The first phase of the project involves a study of the current state of affairs in the book sector in the sub-region, including a comparative analysis on legislative frameworks and on the implementation of international conventions. The results of this study will be discussed during a seminar on book policies in the region which is due to take place in Nouakchott, Mauritania, in May 2005, and which should lead to an agreed plan of action for the region.

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'West must bridge cultural gap'

The failure of Western countries to relate effectively to others is behind many of the world's problems, a major conference will hear on Tuesday.

The event in London has been organised by the British Council's think tank, Counterpoint.

Its director Martin Rose said the aim was to make cultural relations more relevant to the 21st century.

Delegates from around the world will debate issues such as religion and multiculturalism.

“So many of the major issues that seem to be stressing the world are in some sense often fundamentally cultural” - Martin Rose

Cultural relations had traditionally been associated with the exchange of educational materials and ideas, Mr Rose said, but a new approach was needed.

"I think one of the things we're doing is to try to broaden out that definition to something which has much more to do with the whole range of inter-cultural communication issues between cultures and between faiths.

"There's huge leverage in effective cultural relations in a situation where so many of the major issues that seem to be stressing the world are in some sense often fundamentally cultural," Mr Rose said.

'Relationship of power'

That is a view shared by Professor Ziauddin Sardar, a prominent British writer on Islamic affairs who will deliver the conference's keynote lecture on Tuesday evening.

He believes many of the world's problems such as the rise of fundamentalism and terrorism, the debt crisis and poverty in Africa can be attributed to a failure of cultural relations on the part of Western countries.

“The only relationship we seem to understand is the relationship of power where we dictate things” - Professor Ziauddin Sardar

"We have failed to relate to other cultures, to understand the desires of other cultures. We have failed to understand what difference is all about and to provide space for difference to exist.

"The only relationship we seem to understand is the relationship of power where we dictate things," Professor Sardar said.

The West needed to rethink how it related to other countries, Professor Sardar added.

"I think we need a new understanding of the world, a new understanding of what culture means and a new understanding of how we should relate to each other," he said.

The three-day conference will also see the publication of 10 collections of essays on issues such as 'Britishness', cultural diversity and human rights to mark the 70th anniversary of the British Council.

2 November, 2004

<http://news.bbc.co.uk/1/hi/uk/3972495.stm>

Enhanced cultural cooperation in Asia to bring social harmony, economic development

www.chinaview.cn 2004-11-17

HONG KONG, Nov. 17 (Xinhuanet) -- The three-day Asia Cultural Cooperation Forum (ACCF) wrapped up here Wednesday afternoon, with participants agreeing that enhanced cultural exchanges and cooperation among Asian countries and regions would bring about social harmony and economic development.

More than 60 cultural ministers and other senior government officials from Indonesia, Japan, South Korea, Malaysia, The Philippines, Singapore, Thailand and Vietnam joined renowned personalities in the cultural and creative fields at the ACCF.

Addressing the opening ceremony, Chinese Minister of Culture Sun Jiazheng said Asian countries and regions had a glorious history of cultural cooperation and they should further enhance exchange and cooperation in this regard. Enhanced exchange and cooperation would lead to more stability in Asia and contribute to the development of culture internationally, he noted.

The event, with the theme of "Creative Asia", is the second cultural cooperation forum organized by the Home Affairs Bureau of the Hong Kong Special Administrative Region government.

Patrick Ho, Hong Kong's secretary for home affairs, echoed Sun's opinion, saying in response to the challenges brought about by rapid globalization and the advent of the knowledge economy, Asia must form a cultural alliance based on common heritage and good will for regional harmony and prosperity. "Only in this way could Asia present itself strongly to the rest of the world," the secretary said, adding "the oriental values we all believe in and the image we present ourselves internationally are the essence of our soft power."

Pramote Chokesiriukulchai, president of the Thai Entertainment Industry Association, highlighted the development of the Asian animation industry. According to him, cooperation between governments and private sectors of each country could help create both entertainment business and cultural industry. He proposed the establishment of the Asian Animation Association, which is a regional co-production that encourages the exchange of cultural and historical influences between Asian countries. He expressed the belief that the association would expand business opportunities and explore the possibility of cultural cooperation among member countries.

Ben Evans, director of the London Design Festival, noted that the exchange of ideas is at the heart of creativity, while the 21st century is the century for creativity. "It is the core life skill for us all. We will learn it from dialogue and shared experiences, not isolation," he added. Enditem

http://news.xinhuanet.com/english/2004-11/17/content_2230925.htm

Bulgaria hopes to exploit golden heritage

By Albena Dimitrova

BBC Bulgarian service

Bulgaria's ancient Thracian heritage has been thrust into the spotlight this year with a number of key archaeological discoveries in the so-called "Valley of the Thracian Kings".



The find near Shipka uncovered beautiful gold artefacts

The golden treasures are attracting international attention and there is a push to make the Thracian heritage Bulgaria's trademark abroad in a bid to boost tourism in one of the poorer East European countries.

Even the local people cannot believe that Bulgaria, with an income per capita reaching less than a third of the EU average, has managed to unearth kilos of pure gold worth millions of dollars.

But, for many, there is more interest in a tapping a richer vein as property sales to foreign buyers are going through the roof.

Among the latest archaeological finds was the discovery of a 2,400-year-old Thracian shrine near the small town of Shipka, in the very heart of Bulgaria. Experts say it contains the burial of local king Seutus III - a mighty rival to Alexander the Great.

The shrine consisted of three chambers buried under a big hill. The entry was sealed with a marble door, a masterpiece in itself.

Gold valley

In the first chamber, there lay the skeleton of a horse. But the real treasure waited in the third. The team went in to find a lavishly arranged burial place, a gold wreath and objects lying around.

THE THRACIANS

Lived in what is now Bulgaria, Romania, northern Greece and Turkey from around 4000 BC

Conquered by Romans in AD46

Not thought to have had own alphabet

Described by Herodotus as "savage, blood-thirsty warriors"

Finds include ceramics, bronze, gold and silver jewels

It took the archaeologist several minutes to realise that the cracking sound under their feet came from smaller gold parts lying all over the place.

Ancient findings such as this are not uncommon for this area south of the Balkan Mountains, aptly named the "Valley of the Thracian Kings".



Weeks earlier the same team had discovered a rare gold mask.

Scientists compare the new find to the discovery of King Agamemnon's tomb in Mycenae by Sir Arthur Evans in the 19th century.

Archaeological excavations have therefore taken centre stage in Bulgaria. The Bulgarian media rediscovered the Indiana Jones type mystery of ancient civilizations and 2004 became "The Year of the Archaeologists".

Public emotion went as far as the idea of using the new gold treasure to promote Bulgaria, under the logo "The Valley of the Thracian Kings".

But can ancient gold change Bulgaria's image and attract foreign tourists and investment?



Historians themselves are not really fond of the idea.

The director of The National Archaeological Museum told the BBC the real treasures are not the gold objects, but the tombs discovered in the area.

About a dozen of these tombs are really interesting and can attract foreign visitors if an adequate infrastructure is developed.

Putting the ancient gold to work is not a new idea for Bulgaria. Three other earlier, and much bigger treasures, are touring Europe, America and Japan under the general title "The Thracian gold". These exhibitions started long back in communist times. The result so far is that they can hardly ever be seen in the country. However, public relations experts admit it is difficult to judge to what extent, if any, these exhibitions have increased interest in Bulgaria abroad.

Property prospecting

Even if such treasures were to prove worldwide success (the organisers of the Expo 2005 in Japan have already invited the new treasure for an exhibition), for Bulgarians there might be a better shortcut to prosperity.

Many Bulgarians hope foreigners will bring them wealth

The last two or three years registered record property sales in areas close to the Black Sea coast and in Bulgaria's mountain resorts.

Many British and German buyers are being drawn to Bulgaria, attracted by lower property prices, a longer summer, beautiful countryside, cheap natural food and a generally easier living for people with Western pensions in a country with a much lower cost of living.

The trend is welcomed by local people who can otherwise barely subsist on their own modest pensions.

Gossip between neighbours over the fence as to who sold what for how much to a foreigner has become a common subject for conversation - an interest the Thracian gold is yet to arise even in the hearts of Bulgarians themselves.

Thursday, 11 November, 2004

<http://news.bbc.co.uk/2/hi/europe/3999145.stm>

China

1st set of surname stamps issued

www.chinaview.cn 2004-11-18

BEIJING, Nov. 18 (Xinhuanet) -- China issued its first set of stamps of the top 100 Chinese family names Thursday in Beijing.

This set of special stamps features a red Chinese knot, which symbolizes unity and luck, in the center and a totem design of the surname. On each of the 128 stamps is printed a different family name.

Based on the outcome of the 1982 government survey, the stamps include the 100 most frequently-used surnames in China. The remaining 28 stamps have the surnames of Chinese people's ancestors, for example, the Yan and Huang Emperors, said Zhang Wenbin, standing vice-president of the Chinese Culture Researching Institute, the sponsor of the event. Together they account for nearly 90 percent of the population.

"The people surnamed 'Li,' or 'plum' has the largest population in China, about eight percent," he acknowledged.

Wang Dayou, designer of the surname totem, said that most of the designs on the stamps are made up of two characters. One is the hieroglyph which was said to be used by Yu the Great, regarded as the first ruler of the Xia Dynasty (about 2100 BC-1600 BC), the other is the character which was used in the Chu State in the Warring States period (475 BC-221 BC).

"But each part of the design can be found in historical records or the unearthed cultural relics," noted Wang, who has studied the history of Chinese surnames and totem culture for approximately 30 years.

He said surname in China evolves from the totems of tribes in primitive society, such as an animal, a plant, or a natural object. These serve as the emblem of a clan or family and sometimes are revered as its founder, ancestor or guardian. More than 10,000 surnames were once used in the history but now only 3,000 are in common use. End item

<http://news.xinhuanet.com/english/2004%2D11/18/content%5F2234555.htm>

China

Cash can recapture cherished culture

www.chinaview.cn 2004-11-24

BEIJING, Nov. 24 (Xinhuanet) -- A large sum of cash from multiple sources, including China, Switzerland and the United States, is being infused into the renovation of a rare ancient town in Southwest China's Yunnan Province.

The first-phase of repair work for Shaxi Town - the only remaining ancient town on the ancient caravan trails, which is also dubbed China's second Silk Road - has been completed through Sino-Swiss joint efforts.

Already, 10 million yuan (US\$1.2 million) has been used and another 4 million yuan (US\$480,000) is to be spent on the second phase of renovation.

Such a financial input in renovation of a single small town is rare in the country, representing a co-operative international effort to prevent Chinese traditional heritage from vanishing.

With Sideng Street as its core, Shaxi Town in Yunnan's Jianchuan County was an important communication hub 1,000 years ago. Hotels, opera stages, stores and temples remain the same as centuries ago.

Infrastructure in the ancient town, such as its sewer system and streets, were repaired in the first-phase of the project, with an investment of 6 million yuan (US\$720,000) from the county government, according to county magistrate Wang Yizhi.

Meanwhile, the Swiss Federal Institute of Technology was responsible for drafting the layout and architectural repair plans for Sideng Street.

The Swiss party attracted 8 million yuan (US\$960,000) from several overseas organizations. Four million yuan (US\$480,000) has been injected into the first-phase work and another 4 million yuan (US\$480,000) will be invested in the second-phase.

The Swiss plan to renovate plumbing and lighting systems in the ancient town.

"Repair of Sideng Street strictly accords with its original appearance," said Jacques Feiner, the Swiss project manager.

"Our work has been supported by the International Council on Monuments and Sites and the International Centre for the Study of the Preservation and Restoration of Cultural Property," Feiner said.

The caravan trails used to be a main channel connecting the country's border areas and the inland provinces. Tea, silk, sugar and cloth entered the border areas via Shaxi. In the other way around, fur and Tibetan medicine entered the inland provinces through the town.

http://news.xinhuanet.com/english/2004-11/24/content_2253614.htm

China

"24 Histories" translated into modern Chinese

www.chinaview.cn 2004-11-23 09:49:08

BEIJING, Nov. 23 (Xinhuanet) -- The chief editor of a project to translate China's complete history into modern Chinese announced Nov. 19 that the project had been completed, Shenzhen Daily reported Tuesday.

It took more than 200 Chinese professors 13 years to translate the 24 volumes of text from ancient Chinese.

Twenty-Four Histories, a 470-million-word biographical record of China up to the Ming Dynasty (1368-1644), is recognized as the most authoritative work on Chinese history.

The new edition, with more than 600 million Chinese characters, is the first complete translation of Twenty-Four Histories into modern Chinese.

"The translation will not only help people better understand the nation's past, it will also promote the understanding of China in the rest of the world," said Xu Jialu, editor-in-chief of the project and vice-chairman of the Standing Committee of the National People's Congress.

The epic project involved more than 200 professors from seven prestigious academic institutions, including Beijing University. After three rounds of translations and revisions, the new renditions were proofread 12 times. Enditem

(Shenzhen Daily)

http://news.xinhuanet.com/english/2004-11/23/content_2249733.htm

China

Cultural fair, a feast for all

www.chinaview.cn 2004-11-18

BEIJING, Nov. 18 (Xinhuanet) -- AS China deepens its reform and opening-up drive, culture is no longer engaged in an ivory tower but has evolved into a term that is tangible to all.

The important thought of “Three Represents” put forward by Jiang Zemin, in which the Communist Party of China (CPC) represents the orientations of an advanced culture, has attached unprecedented significance to building the culture, reported Shenzhen Daily Thursday.

As China’s market economy becomes increasingly mature, culture-related businesses have grown into a booming industry attracting a great number of elites, yielding not only big money, but also entertainment, education and encouragement for the whole nation.

Behind the economy, culture is the soul and an important driving force of a country as well as a city.

Aimed at building an integrated platform for the exhibition and trade of cultural products and research from all over the world, the First International Cultural Industry Fair Shenzhen, just like the China Hi-Tech Fair, is another regular international event in the city.

The fair, themed “better culture, better Shenzhen, China and the world,” should be functioning as “Guang Jiao Hui” (Chinese Export Commodities Fair regularly held in Guangzhou) in the cultural field, as Shenzhen Mayor Li Hongzhong indicated.

One of the youngest and most dynamic cities in China, Shenzhen has taken great strides in building its own culture in many aspects, and the cultural fair, attended by many distinguished guests from home and abroad, will be a great cultural feast for all.

(Shenzhen Daily)

http://news.xinhuanet.com/english/2004-11/18/content_2232461.htm

China

Official calls for cultural sector opening wider

www.chinaview.cn 2004-11-22

BEIJING, Nov. 22 (Xinhuanet) -- China's burgeoning cultural industry needs an edge, insiders say.

"The Chinese cultural industry has been left 10 or 20 years behind those of advanced countries in terms of marketing, opening and global competition," said Long Yongtu, secretary-general of the Boao Forum for Asia, during a seminar on the sidelines of the first International Cultural Industry Fair Shenzhen that closes today.

Foreign capital, technology and management should be introduced to speed up globalization of the industry, he advised.

"Joint ventures and foreign co-operation should be encouraged in the cultural industry as long as the Chinese side holds the controlling stake in the beginning," Long said.

He also said the industry, especially film production, could learn from the processing industry in the early 1980s, which sought to attract foreign capital, technology and management while exporting finished products.

But the content should come from Chinese culture, he stressed.

"It's a good way to solve the problem of fund shortages for film making in China, a short cut to the global markets with the participation of world famous directors, actors or actresses and an easy way for foreigners to understand China," he noted.

China's culture has a long and brilliant history but is far from shaping a mature market and has been long closed to foreign investment.

Last year, the added value of the cultural industry in China, including media, advertisement, cultural entertainment, publishing and cultural tourism, contributed less than 1 per cent to the country's gross domestic product (GDP). That number is expected to double in 2005 driven by the growing demand for cultural products and an improving business environment.

In Beijing alone, the contribution from the cultural industry to its GDP reached about 5 per cent and Shanghai 7 per cent last year. However, the percentage becomes quite tiny when compared with the 20 per cent mark in advanced countries.

While a number of big media groups are emerging around the country after a round of mergers, Long suggested the media groups should sharpen their competitive edge and diversify contents to take a bigger slice in the global cultural market.

Jamie Davis, president of Star China, which has nine channels and is the most successful foreign television operator in the country, agreed with Long that TV producers could make more non-sensitive products such as entertainment programmes, music and film to enrich content.

As a foreign player, he said its success heavily lies in the indigenization strategy, which aims to bring in international ideas and concepts while adding content relevant to local people.

Yan Xiaopei, vice-mayor of Shenzhen, reiterated that culture will play a more important role in the young city to improve its competitiveness and speed up economic development.

The city plans to lower the barriers for market access to allow more private and foreign capital in the cultural industry, she said. Enditem

(China Daily)

http://news.xinhuanet.com/english/2004-11/22/content_2245429.htm

Chinese Move to Eclipse U.S. Appeal in Southeast Asia

By JANE PERLEZ

Published: November 18, 2004

HIANG RAI, Thailand - In pagoda-style buildings donated by the Chinese government to the university here, Long Seaxiong, 19, stays up nights to master the intricacies of Mandarin.

The sacrifice is worth it, he says, and the choice of studying Chinese was an easy one over perfecting his faltering English. China, not America, is the future, he insists, speaking for many of his generation in Asia.

"For a few years ahead, it will still be the United States as No. 1, but soon it will be China," Mr. Long, the son of a Thai businessman, confidently predicted as he showed off the stone, tiles and willow trees imported from China to decorate the courtyard at the Sirindhorn Chinese Language and Culture Center, which opened a year ago.

The center is part of China's expanding presence across Southeast Asia and the Pacific, where Beijing is making a big push to market itself and its language, similar to the way the United States promoted its culture and values during the cold war. It is not a hard sell, particularly to young Asians eager to cement cultural bonds as China deepens its economic and political interests in the region.

Put off from visiting the United States by the difficulty of gaining visas after 9/11, more and more Southeast Asians are traveling to China as students and tourists. Likewise, Chinese tourists, less fearful than Americans of the threat of being targets of terrorism, are becoming the dominant tourist group in the region, outnumbering Americans in places like Thailand and fast catching up to the ubiquitous Japanese.

As the new Chinese tourists from the rapidly expanding middle class travel, they carry with them an image of a vastly different and more inviting China than even just a few years ago, richer, more confident and more influential. "Among some countries, China fever seems to be replacing China fear," said Wang Gungwu, the director of the East Asian Institute at National University in Singapore.

Over all, China's stepped up endeavors in cultural suasion remain modest compared with those of the United States, and American popular culture, from Hollywood movies to MTV, is still vastly more exportable and accessible, all agree. The United States also holds the balance of raw military power in the region.

But the trend is clear, educators and diplomats here say: the Americans are losing influence.

As China ramps up its cultural and language presence, Washington is ratcheting down, ceding territory that was virtually all its own when China was trapped in its hard Communist shell.

"The Chinese are actively expanding their public diplomacy while we are cutting back or just holding our own," said Paul Blackburn, a former public affairs officer of the United

States Information Service who served at four American embassies in Asia in the 1980's and 90's.

China Radio International, with light fare and upbeat news and features, now broadcasts in English 24 hours a day, while Voice of America broadcasts 19 hours and will soon be cut back to 14 hours, he said.

CCTV-9, China's flagship English-language television channel, which features suave news anchors and cultural and entertainment shows, is broadcast worldwide. America may have CNN International, but in the realm of public policy, the United States has "nothing comparable," Mr. Blackburn says.

Across Southeast Asia, American centers run by the State Department's United States Information Service, which once offered English-language training and library services, were closed and staff was slashed as part of the worldwide cutbacks in the 1990's.

The impact is still being felt. In Indonesia, the world's most populous Muslim country, the three United States information centers were shut. A new program, "American Corners," provides books, computers and databases for a handful of Indonesian university libraries, but it has less impact, American diplomats said.

As Washington cuts back, China is providing concrete alternatives. The Chinese president and Communist Party chief, Hu Jintao, made clear the importance of China's cultural offensive to Beijing when he addressed the Australian Parliament last year.

"The Chinese culture belongs not only to the Chinese but also to the whole world," he grandly offered. "We stand ready to step up cultural exchanges with the rest of the world in a joint promotion of cultural prosperity."

The invitation is being accepted by growing numbers of Asian students who are taking advantage of proliferating opportunities for higher education in China. No longer are status-conscious Asian families mortified if their children fail to qualify for elite American universities, parents say. A berth in a Chinese university is seen as a pragmatic solution, even if the quality of the instruction falls short of the top American schools.

In Malaysia, students of non-Chinese background are flocking to primary schools where Chinese is taught, a reversal of a more than three-decade trend, said N. C. Siew, the editor of the country's major Chinese-language newspaper, Sin Chew Daily.

In Indonesia, the elite long favored American universities. The founding generation of government technocrats was called the "Berkeley mafia" because so many were graduates from the Berkeley campus of the University of California.

Today, the numbers tell a startling story, especially in Indonesia, an American ally where relations with China have been historically difficult.

Last year, 2,563 Indonesian students received visas to go to China for study, according to the Chinese Embassy in Jakarta, a 51 percent increase over the previous year.

By comparison, only 1,333 Indonesian students received visas for study in the United States in 2003, the United States consul general in Jakarta says. That was a precipitous drop from the 6,250 student visas the office said it issued in 2000 and part of a worldwide decline after 9/11.

Although many educators in Southeast Asia welcome the new openness to China, even longtime friends of the United States say China's influence appears to be growing at America's expense.

"You are losing ground, that's a fact of life," said Prof. Tanun Anumanrajadhon, the vice president of international affairs at Chiang Mai University. "People here are talking of China and economics. People don't care about democracy now."

The difference in ambition is noticeable, others say.

"China wants to be more influential here to replace America," Vanchai Sirichana, the president of Mae Fah Luang University, where the Sirindhorn Chinese culture center was opened early this year under the patronage of the Thai royal family. "China is very aggressive in terms of contributions."

Mr. Vanchai said he had proposed a balancing act to the American ambassador to Thailand, Darryl Johnson.

"I said, what about collaboration between the American government and universities in this area, because our door is open," Mr. Vanchai said, describing a conversation when Mr. Johnson visited the campus this year.

"He just laughed; there was no answer," Mr. Vanchai said, indicating that the ambassador's reaction was one of sorrow.

A diplomat on Mr. Johnson's staff confirmed the incident. He said the ambassador's hands were tied; there was no money coming from Washington.

Flowing With the Tide

Outgoing and articulate, Ngoh Eng Hong, 28, is as good a weather vane as any to read the shifting cultural winds in the region.

She is one of the stars of the Economic Development Board in Singapore, a powerful government body that encourages foreign investment in the island. Its staff is handpicked from among the tiny nation's smartest brains.

After she returned to Singapore in 1999 with two degrees in engineering from the United States, one from Stanford University, her bosses still felt she needed to top up with a degree from China. They sent her to Fudan University in Shanghai for a master's in business administration, from a program jointly run by the Massachusetts Institute of Technology.

"It is what you learn about them as people that is so important," Ms. Ngoh said of her experiences there. "People say the Chinese are very intelligent. When you are there, you see what that means: they are very streetwise."

Ms. Ngoh says she has no question where China is headed. "The world revolved around the United States for a very long time," she said in an interview. "I think people are beginning to understand that one day China can become another superpower."

That view is more and more common in this part of the world. It is a measure of what many see as a leveling playing field between the United States and China.

Today, while the Singapore government still sends a handful of students on scholarships to the top universities in the United States and Britain, it has introduced a parallel program to send equal numbers of its best students to China and India.

"People looked down on China," said Jessie Yak, who recently returned from Beijing, where she studied the Chinese language. "Now there is a 180-degree change. In the past, experience in the United States was important; now experience in China is just as good."

The cultural exchange flows both ways. Middle-class Chinese students whose parents cannot afford the steep fees in the United States are coming to campuses in Southeast Asia.

At Assumption University in Bangkok, Chinese enrollment was only 50 students five years ago. This year, 800 Chinese students are studying there. Most of the Chinese students pay \$2,000 to \$3,000 in annual fees, said Kamol Kitsawad, the registrar.

Singapore, considered an educational center for the region, is attracting Chinese students at all levels, from primary school through high school and beyond.

Chew Soon-Beng, the director of the Master of Science in Managerial Economics program at Nanyang Technological University, teaches mayors and provincial deputy governors from China. On a recent day, his students pondered questions like how to transform a country's free education system into a fee-paying system. They also discussed conflict of interest issues in government, a problem dealt with in different ways in Singapore and China. This summer, 51 Chinese officials graduated with a degree.

What's in it for Singapore?

"Singapore is always pragmatic," Professor Chew said. "In the past, the main engine of growth was Europe, Japan and the United States. We're trying to hitch on to the new engine."

Discovering One Another

Thirty years ago, as their nation's economy began to boom, Japanese tourists discovered the world, starting with Asia. Today, after more than a decade of galloping economic expansion, the Chinese are following suit.

In the last several years, Chinese tourists have started to catch up to Japanese tourists in the region. In Thailand, a favorite country for tourists of all kinds, more than 800,000 Chinese travelers visited in 2002, compared with just over a million Japanese, according to the Pacific Asia Travel Association. Last year, Chinese tourists to Thailand outnumbered American, the association said.

The new Chinese travelers range from low-income workers on package trips arranged by their factories to individual high rollers.

They are taking in the transvestite shows in the seedy resort town of Pattaya, south of Bangkok. They are tasting Hindu culture in Bali. They are buying emerald-encrusted cellphones in Singapore.

Similarly, Asian tourists are going to China, just a short plane ride away, and knitting the region together. Fashion conscious, business-driven young Asians view warp-speed Shanghai as a new version of Manhattan.

Two billboards at the entrance to the Jakarta airport in Indonesia illustrate the juxtaposition: Manhattan in the form of the Empire State Building is featured on an advertisement for Singapore Airlines; Shanghai with its soaring skyline is the image for the express delivery service DHL. Until very recently, such equality in symbolism was unheard of.

Strikingly, it is not only China's mega-cities that are appealing to Asian tourists.

SilkAir, the Singapore Airlines regional carrier, runs advertisements aimed at young executives in Singapore, suggesting that they take a break in rural China.

One panel of the ad shows a frazzled 20-something man toiling behind his computer late at night. "Need to unwind?" asks the caption. The other side shows the man, dressed in chinos, snoozing on the banks of the Min River, in Fujian Province, fishing rod beside him.

"The advantage of China is its proximity and the cultural experience," said Edmund Chua, regional director for the Singapore Tourism Board in Shanghai.

Nearly 600,000 Chinese tourists had arrived in Singapore by August this year. A decade ago, the number was just 165,000 Chinese.

Singapore sells itself to the Chinese in the way that Fort Lauderdale appeals to some Americans: not too far away, relatively safe, familiar food. But sometimes, the most popular attractions for Chinese tourists are what they cannot find at home.

On a warm evening recently, busloads of Chinese tourists made the pilgrimage to Pattaya, the Thai beach resort.

They stayed at a favorite hotel for Chinese tourists, the clean yet inexpensive Golden Beach Hotel (\$14 a room), and piled into Tiffany, a transvestite cabaret show. The Tiffany dancers are costumed in extravagant gowns that they never remove: the show conveys a hint of the risqué but not more.

Afterward, some of the Chinese tourists posed for snapshots with the transvestites, \$1 a shot.

Alice Wang, 32, an office manager in Guangdong, was on one of the buses. "I didn't come just for the sex show like the other tourists," she said.

Her main aim, she said, was some high-end shopping, including a crocodile handbag from a Bangkok store, a pastime once limited to monied Hong Kong businessmen. But not anymore.

"Its fun," she said. "I've already been to the U.S. and India."

<http://www.nytimes.com/2004/11/18/international/asia/18asia.html>

Partnerships between art and the business world in South Africa

Posted on Nov 08, 2004 - 10:06 by ArtsManagementNet

In the post-apartheid world of South Africa, little money has been available for the arts. Business and Arts South Africa is now trying to bring together the business world and the art world.

The Awesome Africa music festival held in the South African port of Durban from 24 - 26 September 2004, was not just about the music. The festival also played host to a session organised for local companies whose purpose was to encourage investment in culture in the relatively poor province of KwaZulu-Natal. The driving force behind these efforts to bring the business world and the art world closer together is the organisation Business and Arts South Africa (BASA).

BASA was set up in 1997 by the South African government, which funds BASA to the tune of 4 million rand each year (almost 600,000 euros). 'The political upheavals that South Africa underwent in 1994 changed the cultural landscape too', says director Nicola Danby. 'The government didn't have enough money to support the arts, so the art world turned to the business world for help. Culture has the potential to bring together commercial and philanthropic interests. There is nothing more powerful than art.'

Companies can join BASA, paying a certain fee, the size of which depends on the size of their organisation. BASA helps the almost 100 affiliated companies to identify interesting artistic projects. The sole criterion for such a project is that it has to be a partnership between the business world and the arts. 'We look at the common benefits. Apart from that, we will listen to any idea.'

The partnerships have produced interesting collaborations. For instance, for many years now a rice producer has been sponsoring an Indian dance festival held in Durban in the hope of boosting his sales of rice to the Indian community. The clothing company Big Bang Down Clothes collaborates with the theatre festival Hlanganani-Kopanang in Reitz, in an attempt to acquire new customers and spot new trends. 'The best joint ventures are those between a local business and an artistic organisation, as the small-scale investment creates a huge social impact.'

'Companies are often willing to advise but things can get trickier when the talk turns to financial support', says Nicola Danby. All the same, seven years on she feels that there is now a greater commitment to the arts. 'What is even more important is that artists have found innovative new ways of attracting funding. Artists have become cultural entrepreneurs.'

Note: *Inge Ruigrok*, [*The Power of Culture, Netherlands*](#)

<http://www.artsmanagement.net/modules.php?op=modload&name=News&file=article&sid=491&mode=thread&order=0&thold=0>

Scotland

Culture report hails 'optimism'



The commission is looking at the way forward for the arts

Scotland's Cultural Commission has been "greatly encouraged" by the optimism of those within the country's arts sector.

The body, which is looking at the way forward for the arts in Scotland, has handed its first report to ministers.

Chairman James Boyle said the interim findings merely reflected the views it had received and did not include any recommendations on the way forward.

The responses included a call from the Scottish Arts Council for the creation of a dedicated culture minister.

The commission was established in June to look at culture in Scotland and decide on a framework for its future support.

“Our meetings have been attended by people who are enthusiastic and who have greatly encouraged us with their optimism”

Cultural Commission report

Its aim is to create a vision for arts in the country in 2030.

The commission launched a public consultation which has already received more than 200 submissions from arts organisations across the country. Eight public meetings were also held.

Mr Boyle said: "The most significant feature of this first phase has been the spirit of the meetings.

"The cultural sectors in Scotland are determined to succeed and to unite in making our case for the future of Scotland and the way to the generational change called for by the first minister.

"This interim report simply shows the breadth and depth of our first consultation period."

The second of the three phases of the consultation will start next week and a final report is expected in June 2005.

Consultation fatigue

The report said there had initially been speculation that the commission would be faced with a "cynical and jaded" arts community.

"We have found neither cynicism nor consultation fatigue," it said.

"Our meetings have been attended by people who are enthusiastic and who have greatly encouraged us with their optimism."

“We want a country where artists are valued and encouraged to work internationally” - Graham Berry, Scottish Arts Council

It said that people had confidence and ambition - and that frustration over lack of resources was accompanied by ideas about how to change the situation.

In its submission, the Scottish Arts Council called for new ways to fund arts projects in order to prevent a "permanent air of crisis".

Patricia Ferguson is currently the minister with responsibility for culture, tourism and sport, but the council said there should be "a fundamental change in the political perspective".

"One means to achieving this would be for a minister for culture in the cabinet, able to speak for cultural aspirations and heritage and provide leadership and political impact across the whole of government, and empowered through a culture act," it said.

Commission resignation

The council also called for the creation of a new "national cultural partnership" whose members would represent national cultural interests.

Scottish Arts Council Director Graham Berry said: "We want to put creativity at the heart of schools, public services, the workplace and society.



"We want a country where artists are valued and encouraged to work internationally."

James Boyle presented the commission's first report

During the consultation the commission has heard appeals for a new method of funding - and concerns over the "bewildering complexity" of the existing grant set-up.

"People felt strongly that the cultural sectors need to be funded to take chances if they are to find the great new works," said the report.

"The case is being made to us for investment in the cultural sectors in exactly the way that entrepreneurial enterprise is funded - and with the same justifications."

Ms Ferguson said she was "delighted" at the level of participation in the consultation.

"This is a once-in-a-lifetime chance to influence the way culture is seen and the way cultural activities are organised in our future Scotland," she said.

"I welcome this interim report and look forward to seeing the final version next year."

4 November, 2004

<http://news.bbc.co.uk/1/hi/scotland/3979599.stm>

Scottish arts groups submit ideas for future

Gerard Seenan

Friday November 5, 2004

[The Guardian](#)

The commission set up to review cultural provision across Scotland yesterday delivered its interim report to the Holyrood parliament.

The Cultural Commission, which is being headed by James Boyle, the former chairman of the Scottish Arts Council and controller of Radio 4, is charged with reshaping the arts in Scotland.

Its report, published yesterday, did not make any recommendations, but instead reviewed the more than 200 submissions it has received from various arts organisations during its four-month consultation.

Mr Boyle said: "The most significant feature of this first phase has been the spirit of the meetings: the cultural sectors in Scotland are determined to succeed and to unite in making our case for the future of Scotland and the way to the 'generational change' called for by the first minister."

A final report is due next June, but already arts organisations have called for changes in the way the arts are managed and funded.

The National Galleries of Scotland have called for a new gallery of modern art to be built to house the national collection, while the Scottish Arts Council wants the appointment of a dedicated cabinet-ranking minister with sole responsibility for cultural affairs.

In its submission, the Scottish Arts Council called for a change in the way arts projects are funded and for politicians to look again at arts provision.

Graham Berry, director, said: "We want a country where the richness and vitality of its cultural life and languages draws its people to contribute to it, and draws visitors from around the world to experience it."

Patricia Ferguson, minister for culture, tourism and sport, said she was pleased so many people had already made submissions to the commission.

"This is a once-in-a-lifetime chance to influence the way culture is seen and the way cultural activities are organised in our future Scotland. I welcome this interim report and look forward to seeing the final version next year."

The Cultural Commission has been charged with creating a new vision and direction for the arts in Scotland in the longer term, by 2030. Many of the submissions given formally to the commission and informally, in the eight public meetings it has held across the country, correspondingly look to long-term projects.

But, in his submission Sir Timothy Clifford, director of NGS, has called for a more immediate support. Sir Timothy wants a new tax regime which encourages donors to give during their lifetime.

This follows broadly a report by Sir Nicholas Goodison, prepared for the Treasury this year, which advocates tax breaks for donation to national museums. Sir Timothy believes this would make private collectors more ready to donate to the NGS.

<http://www.guardian.co.uk/guardianpolitics/story/0,,1344072,00.html>

Miracle on 54th Street: Museum of Modern Art New York

The building is beautifully simple, the placing of the works inspired - New York's new Museum of Modern Art is a triumph

Gaby Wood

Sunday November 21, 2004

The Observer

When he inaugurated New York's Museum of Modern Art in 1939, Franklin Delano Roosevelt chose to dedicate it, with an optimism that went unrewarded, 'to the cause of peace and to the pursuits of peace'. 'In encouraging the creation and enjoyment of beautiful things,' the President proclaimed, 'we are furthering democracy itself.'

Well, times have certainly changed and New Yorkers are still smarting from an election they feel gave democracy a bad name. But the Museum of Modern Art has reopened its doors, after a four-year, \$858-million overhaul which has resulted in a spectacular new home nearly twice the size of the original.

But the new Modern is not just beautiful, though Yoshio Taniguchi's building is that and then some. It offers a new way of looking at art, a new way of living with it and a bracing enthusiasm that has not been felt for years. The museum's presence in the city, a city that has been in need of renewal since another of its landmarks fell, has been much vaunted; Midtown Manhattan seems to open out from its expanded sculpture garden, like giant, magical bric-a-brac.

But MoMA has an influence that extends well beyond New York. It was founded with the aim of creating, in the words of its first director, Alfred H Barr, 'the greatest museum of modern art in the world'. It opened, inauspiciously, in rented rooms 10 days after the stock market crash in 1929, but now Barr's vain hope looks more like a well-kept promise.

You walk in from 53rd Street or 54th - the lobby now stretches across an entire city block and is open to the public - and find yourself in an atrium 110 feet tall. Right there, in the middle of your shortcut to work, is a huge Miró and, on the other side, the rainbow stripes of an Ellsworth Kelly. One wall is made of glass and leads out into the sculpture garden. In front of it stands Rodin's Balzac, a statue made to live outside, so that there is a wonderful feeling of transparency and porousness: Balzac might be inside or out; it's merely an invitation to look and look beyond it.

Upstairs, on a massive mezzanine, is a marvellous mishmash of periods and styles: Monet's Water Lilies, a de Kooning, a Brice Marden and, rising from the middle, Barnett Newman's Broken Obelisk, an inverted needle in heavy metal, balanced on the tip of a triangle. Towering yet fragile, and seemingly impossible, Broken Obelisk sets, along with its unexpected companions, a bold agenda: it's a symbol of iconoclasm at the core of a new art-world order. Floor by floor, a museum that was once criticised for being too didactic has transformed itself into a master of open-ended suggestion. John Elderfield,

chief curator of painting and sculpture, explains that he sought to 'take iconic pictures away from their iconic status, to make new work seem familiar, and old work a little strange again, as it was when it was made'.

He has done so with great care, through galleries designed to open out into each other, offering accidental vistas, sideways glances, shifting shapes - a semblance of serendipity.

In a room devoted to Surrealism, there is a vitrine filled with objects - two Joseph Cornell boxes, a Hans Bellmer photograph, a collage by André Breton. But foremost among these otherwise cohesive things is a famous self-portrait by Frida Kahlo. At first, you're not sure why it's there, but then you look a little longer and her hair, shorn and strewn all over the floor, seems to mirror the thatch of twigs covering the face of Cornell's boxed-up doll.

Behind that seep ideas about femininity - Frida is wearing a man's suit, Bellmer's subject is one of his trademark disarticulated sex dolls. And somewhere in there, too, is a fondness for found objects - Kahlo's, though painted, is made to look like the kind of folk-art ex-votos she collected and pasted all over her walls.

As you're looking at the Kahlo in the vitrine, you see, in a gallery beyond it, a mural painting by her husband, Diego Rivera. Rivera is in a gallery of social realists, but from some angles, or even merely subliminally, the lovers are side by side. There is another husband-and-wife echo downstairs. Jackson Pollock is one of the few artists to have a gallery to himself, but that doesn't mean he's isolated. On a wall in a gallery behind his is a painting by Lee Krasner - their works are displayed as if looking at each other from afar.

In a room full of Abstract Expressionists, you'll find a newly acquired Sol LeWitt sculpture next to a Bridget Riley, an Ad Reinhardt and an Agnes Martin. So far, so straightforward. But walk past the LeWitt on your way through another room and you'll see that part of it is hollow. If you look through one end of it, you find the black fragment of a Joseph Beuys, several sections away. Look through the other end - a glimpse of a white Marcel Broodthaers.

John Elderfield says he had a hard time convincing everyone, including himself, of his choices. For every work in the museum, a mock-up was made and put in place. Colour photocopies stood for paintings, and cardboard models were made of each sculpture, including the Brobdingnagian obelisk. But the result is a triumph and the ultimate overarching sense is of a place that can embrace the monumental while remaining perfectly casual. Matisse's dancers, which would have been trumped-up in another museum, are decorating the stairwell here; on the top floor, near the shop, is Francis Bacon's magnificent triptych; there are three beautiful Medardo Rosso's by the lift and a Damien Hirst outside the loo. But nothing is thrown away; it's all important, as if to say this is life and art comes with it.

In the basement is a different kind of museum. Mark Dion's project, Rescue Archeology, involved excavating the sculpture garden and adjoining sites before construction was underway. He found fragments of many moments in the museum's history and beyond: cornices from John D Rockefeller's 19th-century townhouse, matchboxes from an old hotel, the remains of 1940s constructions by Marcel Breuer and Buckminster Fuller,

traces of a Bruce Nauman from the 1970s. In a cabinet of muckraked curiosities, he has exhibited some of his findings: buttons, doorbells, bits of porcelain, children's marbles; new taxonomies of discarded razor blades and rusty screws. On six salvaged mantelpieces are a series of fond displays: photos of the old buildings in silver frames (as if they were family members), a pile of doorknobs, a bunch of test tubes full of dust, as if the sametenor of affection extended to it all.

Dion's project echoes the museum's enterprise as a whole: what are museums for? Are they exercises in nostalgia or can they be furnaces for the future? Who establishes the hierarchy and how many stories are there to be told? On celebrating the institution's 75th anniversary this month, Glenn Lowry, MoMA's director, describes the new hang as 'a series of hypotheses, provisional ways of thinking about art'. He emphasises the temporary qualities of the arrangements, as if they now had the confidence to think ardently about change and possibility.

MoMA was designed, in the words of its founders, to be 'frankly devoted to the works of artists who most truly reflect the tendencies of the day'. But in more recent years, it has been decidedly uncontemporary and taken as its main role that of giving a historical account of predominantly 20th-century art.

Now, a substantial part of what's on show are recent acquisitions. They've built their first gallery for works on film and video and have, for the first time, a dedicated space for contemporary art - a majestic floor full of breathtaking objects - by Matthew Barney, Rachel Whiteread, Kiki Smith, Cy Twombly, Richard Serra, Lorna Simpson. Even with the new 640,000 square feet, only about 10 per cent of the museum's collection can be shown at any one time and some of the displays will be rotated every nine months. The galleries are, in John Elderfield's description, less like instructions and more like debates. MoMa is a series of near-miraculous unfoldings, a place that feels like a maze but turns out to be a map: a way of looking at art anew.

<http://www.guardian.co.uk/arts/features/story/0%2C11710%2C1356032%2C00.html>

Two million expected for exposition of Francis Xavier

By Frederick Noronha, Indo-Asian News Service

Panaji, Nov 9 (IANS)

India's first museum of Christian art is gearing up to welcome millions of pilgrims who will gather at the exposition of the remains 16th century Basque missionary Francis Xavier in Old Goa later this month.

An estimated two million pilgrims are expected to visit at the time. Accordingly, the museum, which highlights Indian contribution to Christian art, will be open from 9 a.m. to 6 p.m. between Nov 21 to Dec 9, it was announced here.

The museum was originally set up with technical and financial assistance of the Portuguese Calouste Gulbenkian Foundation and the Indian National Trust for Art & Cultural Heritage (INTACH), New Delhi.

According to experts, the museum is unique as it represents the symbiosis of East and West in art and culture.

Goa's Hindu artists of Christian art forms also enjoyed official patronage. Records show that around 1545, Hindu artists were selling images of Jesus Christ, the Virgin Mary and other Christian saints from door to door demonstrating their ability to move away from their traditional backgrounds into European art and Christian traditions.

The Christian Art Museum was earlier located at the 17th Seminary of Rachol in Salcete but is now housed in a portion of the Chapel of the Weeping Cross in Old Goa, eight km from here, after it was felt that it was not attracting enough visitors.

The museum, launched in the mid-1990s, houses over 200 exhibits.

As the museum gears up for tourist season, so does the Goa government with the Chief Minister Manohar Parrikar announcing that it would spend Rs. 400 million (\$9 million) on the exposition of Saint Francis Xavier's remains, a once in 10 years happening.

He said 30 buses have been purchased for the occasion -- for which millions of pilgrims gather to see the remains of the saint who died four-and-a-half centuries ago.

Francis Xavier is a figure of popular devotion in Goa.

Preparations for the event were hit by a fire last month that damaged a portion of a church at the centre of the complex that forms part of the World Heritage Site.

Indo-Asian News Service.

<http://in.news.yahoo.com/041109/43/2hrst.html>

Grand old Russian seeks to popularise Hindi

By M. Karthikeyan, Indo-Asian News Service

New Delhi, Nov 7 (IANS)

At 83, this Russian's shoulders have refused to stoop, and so has his resolve to popularise Hindi in the land of the Czars.

Eminent Indologist Evgeny Petrovich Chelyshev, who became the first Russian to receive the Sahitya Akademi fellowship, India's top literary honour, last week, said he is on a mission to spread Indian culture, specially the Hindi language, back home.

A renowned expert in the study of literature and author of about 400 works, including more than 40 books on Indian literature, Chelyshev said he was unhappy with the declining cultural ties between the two countries.

"When I received the fellowship, I was remembering (India's first prime minister) Jawaharlal Nehru deliver his speech at the first anniversary celebrations of the Akademi in 1955," Chelyshev told IANS in chaste Hindi.

"Those days, Indo-Russian relations were at their peak and there was a lot of visibility for India and things that were Indian in Russia. But things are not in a good shape now, mainly because of our economic slowdown."

India and the erstwhile Soviet Union were close allies from the 1950s, but there has been a general decline in relationship, especially in the cultural field, since the Union broke down.

"These days, hardly anyone is interested in learning Hindi or Indian culture. But the recognition conferred on me has given me new energy to promote the language in my country," he said.

"I will encourage more and more students to study Indian literature and culture."

A World War II veteran, Chelyshev's first brush with India came when he enrolled in the Russian Academy of Science's India department while serving at the air corps headquarters.

He did his post-graduate studies under prominent Indologist A.P. Barannikov in 1952 and has since contributed his life to the study of Indian literature, amply summed up in his latest book in English, "My Life Journey to India".

But Chelyshev is positive about the future. Stating that Russian President Vladimir Putin was doing his best to restore peace and prosperity in his country, he said Putin's efforts would help boost Indo-Russian cultural ties.

Chelyshev hoped India's Prime Minister Manmohan Singh would initiate steps to reach out to the Russians.

"The scope of our relationship should go beyond politics and economics and be based on culture," he felt, as it was "culture that provided moral and family values to people".

"There is a lot Russia has to learn from India, especially from the Sahitya Akademi," which, he said, had helped culturally integrate people from different regions and states.

Russia too needs a similar literary body, Chelyshev said and pointed out that the "Writers Union" was dismantled after the collapse of the Soviet Union.

He said the Sahitya Akademi Fellowship gave him the direct connection with India he had always wanted to work towards restoring cultural ties between the two countries.

Chelyshev's contribution to the development of cultural cooperation between the two countries also earned him the Padma Bhushan two years ago, besides the Jawaharlal Nehru Prize and Swami Vivekananda Prize.

Among the famous works of Chelyshev, who is also secretary to the Department of Russian Language and Literature at the Russian Academy of Sciences, include "Modern Hindi Poetry", "Hindi Literature - An Outline History" and "Indian Literature - Yesterday and Today".

Indo-Asian News Service

<http://in.news.yahoo.com/041107/43/2hqms.html>

Roerich Gallery to be developed as culture centre

Our Correspondent

The Tribune

Kulu, October 30

The Roerich Art Gallery at Naggar village, about 30 km from here, would be developed as a cultural and arts institute. This was stated by Mr Virbhadra Singh, Chief Minister, speaking on the occasion of centenary celebrations of Svetoslav Roerich, a son of Nicholas Roerich, at Naggar today. He announced a plan for the restoration and renovation of the art gallery and botanical research laboratory building, artists' home, studio and learning centre. A new art gallery-cum-museum would also be added to the existing museum. The work on the development of the estate garden would be speeded up. More facilities were also being created for the researchers and visitors.

The Chief Minister said a grant of Rs 8 crore had been approved for setting up an arts college. He said a herbal garden would be established in which indigenous medicinal plants would be preserved. Mr Virbhadra Singh said Professor Nicholas Roerich was a world-renowned artist, thinker, philosopher, explorer, poet and educator.

The paintings of Svetoslav Roerich had roots in many traditions and yet did not belong to any movement of our time, but represented a very personal style, he said.

Mr Virbhadra Singh lauded the International Roerich Memorial Trust and the Department of Language and Culture for celebrating the centenary of Svetoslav Roerich.

Vornsof, president of the Roreich International Centre and Special Envoy of the UN Secretary-General, presented medals to Mr Virbhadra Singh; Mr Ashok Thakur, Principal Secretary, Tourism, Art, Language and Culture; Mr S. S. Chandel, trustee, International Roerich Trust; and Mr R. D. Nazim, Deputy Commissioner, for their contribution to the promotion of art and culture.

Mr Nichlay Kudoshev, deputy chief of the Russian Embassy, thanked the Indian and Himachal Pradesh governments for organising the celebrations and said it would go a long way in promoting the Roerich legacy.

Mr Ashok Thakur said the Government of India had sanctioned Rs 2 crore for the promotion of activities at the Roreich International Centre, Naggar. He added that Rs 6 crore would be spent to set up an international art centre, Rs 2 crore to preserve the heritage building and art at Naggar, besides Rs 1 crore on rural tourism in the area.

Earlier, the Chief Minister released a souvenir. Ms Shposh Nicholas, vice-president of the International Roerich Centre and director-general of Roerich Museum, Moscow; Rozedovski, Controller and Head of the Russian Centre for Science and Culture; were also present on the occasion.

<http://www.tribuneindia.com/2004/20041031/himachal.htm#1>

Collecting impressions

Janapada Loka, presents to us the impressions of our rich past, points out AZMATHULLA SHARIFF.

Janapada Loka spread over 15 acres of land has preserved the rich traditional and cultural heritage of the State. It is located 50 kms from Bangalore near Ramanagaram on the Bangalore - Mysore State Highway. Perhaps thousands of people travelling on this State highway are hardly aware that Janapada Loka provides visitors with a vast information on the rich and glorious past, tradition, culture, lifestyle and people and here one can find that each article speaks of the uniqueness of our culture.

Once inside the Janapada Loka a road leads us to Lok Mata Mandir. Here hosts welcome the visitors with plentiful information on everything that's on display.

People, if they have the time to listen can understand, inspect and visualise the past. A little distance from here is Chitra Kutir (Picture House) and the Sculpture Yard.

Several artifacts that are on display speak about the traditional occupation of the people of our State, any one seeking solace from busy city life can reach this spot for a different look into exploring the past.

Every artifact conveys some message in the form of tradition and heritage. Among the articles that are on display are household articles, wooden utensils, ornaments and jewelery, musical instruments, male and female idols (whose worship was popular earlier) can be seen.

Believe it or not, one is compelled to understand the details of each and every artifact. To begin with we will take a look at Lok Mata Mandir. Where one can look at the traditional household articles. This includes paintings created out of natural colours. These paintings were used to decorate homes during marriages in the past. Even now such paintings are used by several tribes spread across Karnataka.

Also here a variety of house hold articles have been kept which have been traced from Madikere, Kodagu, Hassan and Shimoga. Many of these articles are made of wood. A few items made of iron are also on display and these include an instrument to trap rat and a weapon that was used to kill pig. There are many things that throw light on agriculture and farming.

This contain instruments that were used for sowing of saplings and harvesting of crops and on display a support system that was used to climb coconut and arecanut trees. Traditional copper and bronze articles that were in use specially for offering rituals and puja prayers. Traditional pottery is also an important part of this museum. Just a glance at the size of this pottery, one is compelled to learn and speak about the tradition. Even today such kind of earthen pots are in use to store grains in villages. The purpose of using such giant pots is to protect the grains from rat menace. Age old handlooms that were used in making of cloth is also on display.

Just in front of the Lok Mata Mandir, a giant stone grinder is on display. Such grinders were used earlier during festivals and marriages to grind grains. Four cows were needed just to put this heavy grinder to use, it is said. Chitra Kuteer is yet another milestone at Janapada Loka. Here people in traditional dresses, life style and agricultural occupation have been portrayed beautifully in paintings. The picture gallery gives importance to tribes as well, specially the occupation of tribal women. This is the place where one can learn the life style, culture and occupation of different regions under one roof.

At Lok Mahal, a collection of traditional ornaments and jewellery from across selective regions is on display. Puppetry also occupies an important place. Even today puppetry is a media in certain parts of the State. A large number of musical instruments can also be seen here.

Sculpture yard is a sight to treasure. Fine artistic work of master craftsmen of earlier times is on display. These remains are the reminders of the past rituals, practices of North Canara, Madikere and parts of Kerala. One should however not miss the gigantic chariot that is on display as well as the sculptures dating back to 800 AD. These sculptures have been traced from Kolar, Tumkur and Shimoga Districts and Magadi Taluk in rural Bangalore. A small temple with a deity installed adds value to the artifacts and presents resemblance of a tiny village.

Finally the open-air theatre, seminar hall, pond with a paddle boat and lot of greenery provides a picture-perfect picnic spot for those who were looking for one.

Deccan Herald, Tuesday, November 02, 2004

<http://www.deccanherald.com/deccanherald/nov022004/spt1.asp>

Perfect foil to ancient Hampi

BY SRIPAD JOSHI

DH NEWS SERVICE, ANELAAYA (HAMPI):

The 'Vijayanagara Vaibhava,' light and sound programme being performed simultaneously on more than 12 platforms, at the Anelaaya courtyard behind Hampi's Kamal Mahal, is mesmerising spectators by performing various scenes in a trice.

The programme, being performed by the Music and Drama Division, an organ of the Union Information and Broadcast Ministry, as part of the Hampi Utsav is a visual treat.

Started along with the Hampi Utsav on November 3, this light and sound programme is effectively portraying the history of the Vijayanagar Empire in a concise manner.

The programme touches upon the art, sculpture, literature, political, economic, religious and secular images of the Sangama, Saluva, Tuluva and Araveedu dynasties which ruled the empire in the Middle Ages. A temple, a mosque and a church have been set up on the stage, indicating the importance of religious and cultural activities in those times.

The lighting, sound, costume, make up, attractive dance, melodious music, exciting war sequences all come together to create an impression of being in the empire of those times.

Natural setting

If such a programme is to be held anywhere else in the country, sets of forts and castles have to be erected but here, the programme is being held without any sets in the backdrop of natural settings.

The Music and Drama Division had organised the same show last year. But this time, they have made use of the elephant belonging to the Virupaksha Temple, to bring Krishnadevaraya to court. Also, the public had to watch the show sitting on the lawn in front of Anelaaya, making it a unique experience.

The Music and Drama Division had earlier performed 'Karnataka Vaibhava' and 'Sri Krishnadevaraya' at the Anelaaya Complex. 'Vijayanagara Vaibhava' is their seventh production. Keertanas of Purandara Dasa and Kanakadasa, Padas and Bharatanatyam depict the art and literature of the period.

Conceived by renowned writer Dr Suryanath Kamat, 'Vijayanagara Vaibhava' is directed by the Regional Deputy Director of the Music and Drama Division and Regional Officer of the Board of Film Certification, H V Krishnamurthy. Around 110 artists have taken part in the programme and have rehearsed for just a week. Each artist is paid Rs 100, while senior artists are paid Rs 150 per day. Five truck loads of material has been brought from Bangalore, Director H V Krishnamurthy told Deccan Herald. Popular singers C Ashwath, Shankar Shanbhag, Janni, Yuvaraj, Ajay Warriar, M R Satyanarayana and others are providing playback while actors Vishnuvardhan, Bharathi, Umashri, Ramakrishna, C R Simha, Srinivasa Murthy and others have dubbed their voices.

The Archeological Department, Hampi Utsav Committee, Department of Kannada and Culture and Bellary district administration have collaborated to bring this programme.

Wednesday, November 10, 2004

<http://www.deccanherald.com/deccanherald/nov102004/d1.asp>

Fine Crafts in India Go the Way of Fairy Soap

By GUY TREBAY

Published: November 21, 2004

New Delhi

DEPENDING on one's viewpoint, the advance of the global luxury trade is either an inevitability or a cause for gloom. Four centuries ago the British East India Company arrived on the Indian subcontinent to establish an export business in rare spices, silks and cotton. It did not take long before the company reversed the flow and began importing first goods, then culture, then government to a vast captive market in India.

Most people know how that turned out. India deferred to the foreigners but never really succumbed. Eventually the British would retreat, leaving behind a language, a still thriving ant farm bureaucracy and an assortment of monuments to decay in the rain and heat and dust.

Now the West is back in a big way, carried in on fiber optics and along satellite airwaves. Strip malls, McDonald's and Benetton franchises are being put up here daily to accommodate huge numbers of young, educated, urban Indians.

To a traveler who can remember the India of even a decade ago, the shift can seem stark. Ten years ago, making an international phone call from India was a challenge equaled only by that of finding a decent bar of soap. The main brand on the market then was misnamed Fairy Soap; far from being ethereal, it was caustic enough to take rust off a bumper.

In those earlier days, middle-class Indians with friends abroad made wish lists of things they wanted visitors to bring: laptops, pocket calculators, L'Oréal shampoo, fashion magazines, anything from Louis Vuitton.

All that is available now, along with a great deal more. Louis Vuitton opened its first boutique here in 2003 and a second this year in Mumbai. Tommy Hilfiger signed with Indian partners to open a chain of stand-alone stores.

"The market is sophisticated, has the wealth and is ready," Yves Carcelle, the president of LVMH Moët Hennessey Louis Vuitton, said in Paris in October. "There's no reason for them to leave the country to buy these goods anymore."

For decades, grand urban hotels formed a hub of middle-class social life in major Indian cities. Their lobby shopping arcades were to India what Fifth Avenue is to New York: places to promenade, preen and display wealth.

Hotel lobby shops and the goods they typically offered (saris, silver, gold jewelry) tended to be quirky, designed for a market whose appetite for innovation was constrained by tradition.

There was pressure on tradesmen to refresh their wares, of course. On a visit to New Delhi a New York fashion editor once spotted a set of silver fish knives crafted in the shape of dolphins. She failed to buy them and was later stricken with shopper's remorse.

On her next trip to India, she visited the shop again, only to be told that the flatware had been discontinued. "We wouldn't be carrying those anymore," the shop clerk said. "Our customers won't accept any pattern for more than one season."

The notion that skilled artisans existed in such abundant supply that one could order an entire silver pattern and casually scrap it the next season seemed astounding. Yet that was a part of the reality of an India that is rapidly passing from view. "The rural weaver doesn't have the time to spend a month anymore on a sari," Martand Singh, the former head of the Indian National Trust for Artistic and Cultural Heritage, once explained.

One could say the same of the toymaker, the palm-leaf painter, the gem cutter, goldsmiths and myriad other artisans being squeezed out of the Indian marketplace.

"A lot is being lost," said Alpana Bawa, a New York-based designer originally from Jullundur, India. Ms. Bawa pointed out that the availability in India of cloth made on hand looms was a treasure from an independent designer's point of view.

Visiting India a decade ago, I stopped into Khazana, a capacious two-story emporium in the lobby of the Taj Mahal Hotel, the grande dame of New Delhi hotels. There I bought a sari patterned in saturated colors and amoebic shapes, had it cut in half and hemmed by the in-house tailor to make scarves for friends.

At Khazana one could always find open-work textiles from Gujarat, or bedcovers from Rajasthan or Benares silks or the enameled birds that Henry A. Kissinger used to buy on trips to India for what he called his "office girls." Now, like many of the eccentric shops in Indian hotels, Khazana has been downsized, and the bulk of its floor space taken over by a Montblanc boutique.

It seems increasingly plain that the new hallmark of luxury is anything but a real hallmark, of the sort to be found on the underside of a fish fork sculptured by hand. What matters now in India, as elsewhere, is not one's ability to patronize a skilled craftsman, but to demonstrate one's enrollment in a homogenous fraternity of a global striving class. What matters is logos. "Most of the new bags," a saleswoman at the Louis Vuitton boutique in New Delhi told me last week, "have a waiting list of two months."

<http://www.nytimes.com/2004/11/21/fashion/21INDI.html>

UNESCO Crafts Prize 2004 for Africa



The meeting of the international Jury for awarding the UNESCO Crafts Prize 2004 for Africa was held on the occasion of the 9th International African Arts and Crafts Trade Show of Ouagadougou (SIAO, Burkina Faso - 29 October-7 November 2004).

The following specialists formed part of the Jury:

- Mr Yamadou Racine Keita (Mali), President of the Jury
- Mrs Jocelyne Etienne-Nugue (France)
- Mrs Frances Potter (South Africa)
- Mr Jean-François Wiart, Ateliers d'Art de France (France)

Works were received from the following 12 countries:

Benin, Burkina Faso, Cameroon, Cote d'Ivoire, Ghana, Madagascar, Mali, Mauritius, Niger, Nigeria, Uganda and Togo. The Jury expressed its appreciation of the efforts made by the participants to combine creativity with the traditional cultural heritage, in lines of products corresponding to international market and trends and appreciated the attempt by the participants to follow the requirements of the contest by presenting items made of wood and leather. The Jury carefully examined each work and unanimously decided to award prizes to the following artisans whose work conformed best to the established criteria: aesthetic quality, originality with regard to tradition and innovation, and marketing possibilities.

First Prize (amounting to US dollars 5,000 - 2,500,000 CFA Francs app.) to **Ibrahim Agali (Niger)** for his desk made of wood and leather decorated with geometrical and traditional motifs. This Prize includes the participation of the laureate in the "Maison & Objet" Trade Fair in Paris, in September 2005.

Second Prize (amounting to US dollars 3,000 - 1,500,000 CFA Francs app.) to **Jeremie Ouedraogo (Burkina Faso)** for a set of fashion accessories (belt, bag and sandals) out of tinted leather decorated with ebony wooden carved elements.

Third Prize (amounting to US dollars 2,000 - 1,000,000 CFA Francs app.) to **Mrs Colette Kacoutie (Cote d'Ivoire)** for an original contemporary lamp made of vegetable fibres (beaten bark).

The Jury decided to award three Honorary Mentions to the following artisans:

- Awa Meite (Mali), creative designer already confirmed at international level, for a bag and jewels made of recycled leather ribbons.
- Mouhamed Tahirou (Benin) for a jewel box and a pencil pot in black and white goatskin.
- The "*Association pour la fraternité multicolore*" (Burkina Faso) for the realization of a doll's house integrating all the aspects of the burkinabé craft industry.

http://portal.unesco.org/culture/admin/ev.php?URL_ID=2667&URL_DO=DO_TOPIC&URL_SECTION=201&reload=1066382642

British Council announces cultural relations winners

Staff and agencies

Friday November 5, 2004

China's pre-eminent scholar on criminal procedures, a young Pakistani novelist who has mentored emerging writers worldwide, and a British Council employee who has established resource centres in Iraqi universities will receive British Council 70th anniversary cultural relations awards at a ceremony in London later today.

The awards are being given to 10 people from around the world for their service to international cultural relations.

"Seventy years on, the British Council continues to build lasting relationships around the globe. Those relationships have been created and sustained by the skills and efforts of many people, and these awards recognise that effort," said a council spokesman.

The winners are:

- Professor Nadhir Al-Ansari, the dean of the Institute of Earth and Environmental Sciences, Al al-Bayt University, Jordan - instrumental in supporting the British Council to extend outreach work to conservative, isolated and less-privileged areas of Jordan.
- Professor Chen Guangzhong, director of the Centre for Criminal Law and Justice, China University of Political Science and Law - a driving force in establishing professional relationships between UK and China on criminal procedures and promoting UK procedures as best practice.
- Paul Heritage, Professor of Drama and Performance, Queen Mary College, University of London - initiated and ran theatre projects in Sao Paulo prisons designed to raise awareness of inmates' rights, projects so successful that they have been extended to involve more than 3,000 prisoners and prison staff.
- Pilar Medrano, director of Ministry of Education and Science, British Council Bilingual Project, Spain - instrumental in arranging bilingual teaching in Spanish and English at primary level for 44 state schools in socially deprived areas in Spain, and to have regular and direct communication with 44 primary schools in the UK.
- Kamila Shamsie, novelist, Pakistan - encouraged aspiring writers in Pakistan and the UK, mentoring younger emerging writers and supporting literary programmes.
- Ana Maria Aramayo, assistant director ELT, British Council Mexico - played a key role in organising specialised teacher training for 4,500 Mexican university English teachers, was instrumental in setting up 33 learning resource centres around the country, and negotiated for a major distance learning course.
- Araceli Huici, customer services manager, Madrid Young Learners Centre, British Council Spain - instrumental in increasing the access for students and cultivating long-lasting relationships.

- Nick Lack, regional information co-ordinator, British Council - inspired and led the establishment of English resource centres within universities in Iraq, opening dialogues and developing trust.
- Rachel Mekuria, former gender and development officer, British Council Ethiopia - instrumental in creating and implementing numerous successful gender development projects including an Ethiopian zero tolerance of domestic violence campaign.
- Rusiko Tkemaladze, English language development manager, British Council Georgia - worked tirelessly to develop the English Teachers Association of Georgia and provide access to the English language, what most Georgians believe to be the key to developing opportunities for individuals and for the state itself.

<http://education.guardian.co.uk/higher/worldwide/story/0,,1344620,00.html>

Forthcoming International Days

- **21 February - International Mother Language Day (UNESCO)**
- **8 March - International Women's Day**
- **21 March - International Day for the Elimination of Racial Discrimination**
- **21 March - World Poetry Day (UNESCO)**
- **23 April - World Book and Copyright Day (UNESCO)**

http://portal.unesco.org/culture/en/ev.php-URL_ID=2665&URL_DO=DO_TOPIC&URL_SECTION=201.html

Forthcoming Anniversaries

200th anniversary of the birth of Hans Christian Andersen

Denmark

The work of Hans Christian Andersen (1805-1875) occupies a special place in world literature and now forms part of the collective imagination. Andersen raised fairy tales to the rank of a separate literary genre directed not just to children but to adults as well. His concern for the oppressed, marginalized and suffering children pervades his work, which has become everyone's heritage. He has been published in UNESCO's collection of representative works.

Hans Christian Andersen (2 April 1805 to 4 August 1875)

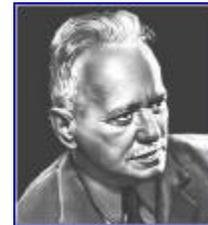


100th anniversary of the birth of Mikhail A. Sholokhov

Russian Federation

Winner of the 1965 Nobel Prize for Literature, Mikhail A. Sholokhov (1905-1984) became the minstrel of the Russian people in his most famous work "Quiet Flows the Don" (1928-1940), an epic of the life of the Cossacks during World War I and the October Revolution. Recognized worldwide, he is one of the greatest Russian writers of his time.

Mikhail A. Sholokhov (May 24, 1905 - February 21, 1984)



100th anniversary of the death of Jules Verne

France

Considered the father of modern science fiction and a visionary, Jules Verne (1828-1905) wrote over 100 works (novels, plays, poems). The universality of his work has made him an indisputable cultural reference point. Almost a century after his death, Jules Verne is still popular throughout the world.

Jules Gabriel Verne (February 8, 1828 - March 24, 1905)



http://portal.unesco.org/culture/en/ev.php-URL_ID=2665&URL_DO=DO_TOPIC&URL_SECTION=201.html

New edition of the Index Translationum

This list of books translated in the world features 45 000 new references from Belarus, Brasil, Cuba, Danemark, Kuweit, Spain, Moldavia, Nigeria, the Netherlands, the Philippines, Rumania and Thailand.

The second yearly update of this world translation bibliography, is now on line (www.unesco.org/culture/translationum).

Available free of charge on line and updated three times per year, the Index Translationum, created in 1932, will contain soon more than 1 500 000 references on all subjects: literature, social sciences, science, biology, art and history.

Information: index@unesco.org

The Guardian Top Ten Books

Rank	Title	Author	RRP
1 (1)	<u>The Da Vinci Code</u>	<u>Dan Brown</u>	£6.99
2 (2)	<u>Himalaya</u>	<u>Michael Palin</u>	£20.00
3 (3)	<u>Guinness World Records</u>	-	£18.00
4 (5)	<u>Jamie's Dinners</u>	<u>Jamie Oliver</u>	£20.00
5 (4)	<u>The Two of Us</u>	<u>Brendan Halpin</u>	£17.99
6 (9)	<u>The Beano Annual</u>	-	£6.99
7 (20)	<u>Deception Point</u>	<u>Dan Brown</u>	£6.99
8 (7)	<u>Digital Fortress</u>	<u>Dan Brown</u>	£6.99
9 (13)	<u>Angels and Demons</u>	<u>Dan Brown</u>	£6.99
10 (14)	<u>Feel: Robbie Williams</u>	<u>Chris Heath</u>	£18.99

<http://books.guardian.co.uk/bestsellers/alltitles>

New York Times

Best Sellers

HARDCOVER FICTION

Top 5 at a Glance

1. THE DA VINCI CODE, by Dan Brown
 2. LONDON BRIDGES, by James Patterson
 3. THE FIVE PEOPLE YOU MEET IN HEAVEN, by Mitch Albom
 4. I AM CHARLOTTE SIMMONS, by Tom Wolfe
 5. HOUR GAME, by David Baldacci
-

HARDCOVER NONFICTION

Top 5 at a Glance

1. AMERICA (THE BOOK), by Jon Stewart, Ben Karlin and David Javerbaum
 2. LEARNING TO SING, by Clay Aiken with Allison Glock
 3. WHEN WILL JESUS BRING THE PORK CHOPS? by George Carlin
 4. HIS EXCELLENCY, by Joseph J. Ellis
 5. HOW TO TALK TO A LIBERAL (IF YOU MUST), by Ann Coulter
-

HARDCOVER ADVICE

Top 5 at a Glance

1. THE PURPOSE-DRIVEN LIFE, by Rick Warren
2. THE PERRICONE PROMISE, by Nicholas Perricone
3. HE'S JUST NOT THAT INTO YOU, by Greg Behrendt and Liz Tuccillo
4. YOUR BEST LIFE NOW, by Joel Osteen
5. THE SOUTH BEACH DIET, by Arthur Agatston

<http://www.nytimes.com/pages/books/bestseller/index.html>

The Poetry Society (UK)

Choice of Poems

I Like it Because: Excerpts from the Web page of the Poetry Society (UK)

LIBRARY MANAGERS' CHOICES

***Salutation to the Dawn* - Anonymous**

Look to this day, for it is the very life
In its brief course be all the varieties and realities of your existence.
The glory of action,
The bliss of growth,
The splendour of beauty

"I find it very moving."

- Pat Davis, Chief Librarian, Telford and Wrekin

***The Journey of the Magi* - T.S. Eliot**

...And the camels galled, sore-footed, refractory,
Lying down in the melted snow.
There were times we regretted
The summer palaces on slopes, the terraces.
And the silken girls bringing sherbet....

"This was the first poem that showed me the possibilities of rhythm in writing for adults as opposed to rhythmic pieces I loved as a child, such as *The Owl and the Pussycat*. It also triggered a curiosity to seek out and delight in new words like 'refractory'; I love the poem's atmospheric qualities as well as the unsentimental religious appeal. For some reason I hear it in a Welsh accent!"

- Cathy Evans, Worcestershire Library Services Manager.

***Dulce et Decorum Est* - Wilfred Owen**

"I first encountered the 'war poets' at school, and I can still easily recall the vivid imagery of many of the poems that conveyed the horror of war (and as a child, I was not terribly receptive to poetry!). Of them all, this one stands out in my mind and for me it captured the horror, despair, hopelessness and hypocrisy of war in a way a textbook never could. It still stands as one of my favourite poems."

- Ian Everall, Public Library Services Manager, Walsall Libraries

***The Lady of Shalott* - Alfred Tennyson**

"I have always been fascinated by the stories of King Arthur and his knights, and for me this sums up the romance and mystery of those tales."

- Judy Goodison, Area Librarian, Mid-Staffordshire.

***Spring and Fall: To a Young Child* - Gerard Manley Hopkins**

"I like it because, as in all his poems, Manley Hopkins invents his own vocabulary which is wonderfully evocative and in a very few words, he can create an atmosphere which I find stays with me, long after I have read the poem. This is a poem about death, and it is sad, but there is something satisfying about the circular way he links youth and our understanding of our own mortality, which in this case the child unknowingly sees in the autumn leaves falling from trees and is sad, without really knowing why."

- Vivien Griffiths, Assistant Director (Libraries and Learning), Leisure and Community Services, Birmingham.

***Musee des Beaux Arts* - W. H. Auden**

About suffering they were never wrong,
The Old Masters: how well they understood
Its human position; how it takes place
While someone else is eating or opening a window or just walking
dully along....

- Richard Honeysett, Senior Assistant Director of Libraries and Leisure, Solihull

***Trouble in a Tavern* - Dafydd ap Gwilym (trans. Bryan Walters)**

"Chosen because Dafydd is tremendously modern in his style, with a wonderful sense of humour."

- Tim Williams, Acting Head of Community and Economic Services Department, Shropshire County Council

***I Started Early, Took My Dog* - Emily Dickinson.**

I started early, took my dog,
And visited the sea;
The mermaids in the basement
Came out to look at me,

And frigates in the upper floor
Extended hempen hands,
Presuming me to be a mouse
Aground, upon the sands

"I love this poem for its strange imagery, told in such simple language. It always seems to me extraordinary that Emily Dickinson could lead such a quiet, reclusive life as a New England spinster, only to be revealed after her death as unique and original genius of poetry. Her work

defies any attempt to categorise it - and why try? Just read her for her own sake, and enjoy it."
- Jenny Smallman, Assistant Librarian, Ludlow Library

LOCAL 'CELEBRITY' CHOICES

***All You Who Sleep Tonight* - Vikram Seth**

All you who sleep tonight
Far from the ones you love,
No hand to left or right,
And emptiness above -

Know that you aren't alone.
The whole world shares your tears.
Some for two nights or one,
And some for all their years.

"I love this poem because it is very accessible, expressing so much in a tiny space, speaking of the sadness of the human condition, and of the comfort and solidarity of shared experience, even when there is no actual communication between the particular sufferers. That I have to write such a long sentence to explain it illustrates how pithy it is! It also pleases in that it scans and rhymes perfectly."

- Tessa Curnew, Rector's wife, Ludlow

***Tyger, Tyger* - William Blake**

"Chosen because it appeals to all ages and inspires awe in nature."

- Councillor Mary Farnell, Mayor, Market Drayton

***Casablanca* - Felicia Hemans**

"A poem about desperate, lonely courage, and the trust that only a child can have in a parent."

- Councillor Gillian Darby, Chair, Arts and Culture Policy Team, Coventry

***One Foot On the Sea, and One on Shore* - Christina Rossetti**

"Christina Rossetti is one of my favourite poets. She uses language in a simple way but the message is a powerful, if poignant, one. The emotions of the reader are fully engaged."

- Councillor Ian McArdle, Lord Mayor Elect, Birmingham

<http://www.poetrysociety.org.uk/places/library.htm>