The 13th Fukuoka Asian Culture Prizes 2002
FORUM

"Asia, My Global Community"

Date: 13:30 - 15:30 Saturday, September 21, 2002

Place: ACROS Fukuoka Event Hall (Tenjin, Chuo-ku, Fukuoka City)

Panelists:

Laureates:

Mr. Zhang Yimou	(Grand Prize)
Professor Kingsley Muthumuni de Silva	(Academic Prize)
Professor Anthony Reid	(Academic Prize)
Mr. Lat	(Arts and Culture Prize)

Coordinator:

Professor Ogura Sadao (Chubu University)

FORUM

OGURA SADAO: In the wave of globalization that is enveloping the world, Asia too has been plunged into a turbulent era. In particular, in the case of Asia, traditions and cultures are being suppressed and we have now entered a period of confusion and destruction. Our communities do not exist in isolation amidst this globalization, it is an era in which each region must achieve healthy development from a global perspective. We must construct our global community with a sense of creativity, and in this, each person must have their own responsibility. Today, I would appreciate it if the laureates would speak on this subject in a casual, frank and friendly manner.

When I look at you Mr. Lat, I get the impression that you were a “kampung boy,” the boss of the neighborhood kids. How did you really spend your days as a child living in a kampung (village)?

LAT: I was born in a kampung in Perak, Malaysia, in a village without electricity. I will tell you a little story, which will give you some background on those days. When I was about nine years old, some boys and I would usually go home on bicycles after prayer in the mosque. But some of the older boys told me one time, “Tonight, we are going somewhere,” so I followed them and went to another village. Apparently the adults there were preparing for a wedding feast. We got down from our bicycles and stood near one house. Then the adults called us, and each one of us was given something to do. Somebody had to arrange plates. Somebody had to help with the cooking. And somebody was asked to arrange the tables. If you were big, you helped with the harder work. Then I realized that we had gone there for jobs. Also that was the only chance for us boys to meet girls. In our village, we could say, “hello” to the girls but could not say, “Hello, why don’t you come here.” During the wedding feast, I saw girls not in their uniforms but in traditional clothes. They looked very beautiful.

Today, at a wedding feast, no teenagers are asked to work. You hire caterers from some big hotel even though you live in a small town. The young people and the children would come only as guests. Very different, you know? Eventually, I moved to a town and became a cartoonist. With this background, I managed to bring out stories.

OGURA: Professor Reid, I hear that your father was a diplomat; how was your childhood?

ANTHONY REID: Looking back from here, I suppose I must have been a global kid; one of those notorious diplomatic kids who gets dragged around the world at an early age. It’s easy to say that I was part of a globalization process, but at the time, it had been somewhat traumatic. It’s somewhat painful to be yanked out of your little group of friends playing together and find yourself placed in somewhere else. I guess I found each of my dislocations disruptive, but of course I’m now intensely grateful for them.

The first time was at age four before the Pacific War had finished. I was shipped across the Pacific in an American troop carrier to California because my father was in Washington. It was traumatic to go to a new school where people made fun of my accent, but that was a very common phenomenon for kids. I think the bigger impacts on me were the subsequent relocations. The second move was to Indonesia when I was twelve and I spent six months with my parents in Jakarta. On the third occasion, I was eighteen and able to travel on my own. I went to Japan to see my parents, for only five weeks, but again I remember it as a time of extraordinary challenge. And as I look back on the visits to Indonesia and Japan, at the beginning and end of my teenage years, you might say, I think those two events have struck me, challenged me, and turned me around.

These places were different from where I had lived. I was living in a rather homogeneous New Zealand where everybody spoke English, where people were not wealthy but certainly not poor and relatively egalitarian. It was a comfortable place to live at that time. My first discovery was how different people were; the language was different, and a sort of enormous effort to understand each other and to get through the language barrier was necessary. Food, clothing, life style, everything made me question the whole world I'd grown up in. So concern with understanding otherness or difference seemed to me something that I had to do as a sort of a life project.

The second thing that struck me in both places was poverty. At that time, that was 1957, Japan was still poor and there were beggars. I remember I was extremely troubled by meeting a beggar in Tokyo for the first time. I was also very disturbed in Indonesia when I saw beggars. I, at least, had nice clothes and a nice bed to sleep in but the beggars seemed to have nothing. Gradually, over the years, it has become easier to cope with these things but they'll remain memories that trouble me through rest of my life.

OGURA: Professor de Silva, you were born in the same year that the general elections under universal suffrage were first held in Sri Lanka. I am sure that you were called a "child of democracy." But at that time, war had also started in Sri Lanka and that must have been a very difficult time.

KINGSLEY MUTHUMUNI DE SILVA: I'm intrigued by this attempt to link me with universal suffrage. I was born more or less at the same time that the first general election in Sri Lanka was held under universal suffrage. However, that was not something that struck me at all until I became a young man. I have lived in a small town virtually all my life. It was a very attractive town. Most people like living there and even those who go and stay somewhere else for a while want to return. It is that sort of place. The first change in it came somewhere around 1941, 42 when the British were on retreat. The town in which I lived was transformed by the presence of hundreds of British and Australian soldiers and, later on, American soldiers. There was never any great tension between the cantonment and the people at large. They left each other alone.

The situation became even more complex somewhere around 1944 when Sri Lanka became the headquarters of what was called the Southeast Asia Command. It meant more hardship for the people because virtually every big building that belonged to the state became a part of the Southeast Asia Command. Even the hotels in town were taken over.

My memory of those years revolves around three things. First, life was becoming more uncomfortable in the sense that the usual array of food that we were accustomed to became more difficult to get. People became used to eating bread, but it was not a real local cuisine. Second, we discovered, at a personal level, the fact that life had changed. We used to play cricket in the large lawns of what is called the Royal Botanical Gardens, and one day a policeman came and said without any reason, "You have to leave." And the third thing I remember was that we saw cars of various sorts coming into the gardens. There was a tall, handsome officer in one of those cars. Years later, I recognized him as Lord Louis Mountbatten. At that time, he was just one of the white men in uniforms that came to give people orders. I also remember that Mountbatten had the arrogance to take over and to live in the governor's residence in Kandy. The poor governor, when Mountbatten came to Kandy, had either to share the residence with him or to live somewhere else. Those are my very early memories.

OGURA: I'd now like to ask Mr. Zhang to tell us about his childhood.

ZHANG YIMOU: When I was small, I lived in Xian. The Cultural Revolution started when I was a junior high school student. My father was an officer in the political party, the Kuomintang, so we were immediately labeled "anti-revolutionaries." The Red Guard

always came to our house to conduct raids. They would forcibly restrain my father and confiscate all our belongings. Following this, we were dispatched to rural villages. All five of us, my parents, my two younger brothers, and myself were sent to the different locations. Life in the village was relatively pleasant. The people of the village were not bothered about why I had been sent to the village; they were very kind to me and the political worries that had existed when I lived in the city disappeared. I have filmed a great number of farmers and I think it is related to my life during that time. I lived in the village for three years from the age of sixteen, then I worked in a factory for seven years and began university at the age of twenty-seven. The youth of our era all had these kinds of career experiences. I think that my experience during these ten years was very valuable. I feel that, in the creative process, many painful experiences become one's fortune.

When the ten-year Cultural Revolution was over, and the normal examination system was restored, I very much wanted to go to university. I wanted a certificate of graduation. Graduating from university made it easier to find work, and I thought it would enable me to change my life. I wanted to enter college to study physical education, the fine arts or agriculture, but I was rejected by all of them. When I thought about giving up, my friends gave me an idea by saying, "You're good at taking photographs, you should enter the cinematography department of a film school." However, I was over the age limit for admission, and I was rejected there too. But my friends wisely said, "Write a letter to the director of the cultural department." Just after the end of the Cultural Revolution, it became popular for citizens to write letters to leaders directly. I wrote to the director of the department and enclosed photographs that I had taken. The director painted pictures by himself and understood art. Then he granted special permission, which resulted in my entering university without the normal exams, physical examinations and political background checks. The film school didn't concur but the director pounded on the table in anger and apparently the school had no choice but to let me enter. That year, I became the most privileged person among hundreds of thousands of students. However, soon after starting school, teachers displeased with my entrance protested to the director. I lost face and no longer wanted to be at school. During the four years of university, the thought that I wanted to quit never left my head. Despite this, I somehow managed to get through, not because of my love of film, but because of my strong desire to obtain the graduation certificate by any means.

These special circumstances changed the course of my life.

OGURA: Professor Reid, during the Prize Presentation Ceremony you said, "I am looking at Asia from the outside," but I see you as an Asian person. What are your thoughts on this subject?

REID: I think that any attempt to say "I'm Asian" came later. I think that was quite a new idea, probably in the 1970's and 80's, and started to be a possible aspiration for people, especially in Australia. But when I was growing up in New Zealand, the idea was not so much "We are Asian," as it was "We are close to Asia."

At that time, there was a sense of discrepancy between the comfortable world of New Zealand and the uncomfortable world of poverty, political upheaval and challenges in Southeast Asia, which we read about daily in the newspaper, not so far away from us. So for me, especially from the end of high school and through out university, Asia was a challenge. The poverty and otherness, certainly for me, were very important, and both of those factors were localized in Southeast Asia and especially Indonesia because it had plenty of problems, both political and economic. It seemed as if it was something we should respond to. So, a number of my generation wanted to understand this region, do something about it and know about our relationship with it.

The Colombo Plan was launched during the 1950's when I entered university. The Colombo Plan was a plan to group countries around Asia and help people in the more

unfortunate countries, with scholarships especially. It was something completely new for New Zealand. They'd never had any foreign students before, but starting in 1957, I believe, we started to receive students from Southeast Asia at my graduate university - especially from Sarawak and Sabah. At that time, they were very small and were not part of Malaysia; they had no clear sense of where they were headed politically. So another small country - like New Zealand - could hope to make a difference by helping them. In my classes, there was a group of people who later became the leaders of Sarawak and Sabah. They were wonderful people and I had a great deal to do with them; I helped them to understand the New Zealand environment and they helped me to understand Southeast Asia. That was certainly one of the opportunities that made Southeast Asia real for me.

Later, I did my Ph.D. in Britain, and I got my first job in Malaysia. Then I took a job in Australia. Gradually, it became clear that if you want to be a Southeast Asianist, New Zealand is a little bit far away. But I don't think the issue of whether I'm a New Zealander or an Australian or an Asian bothers me too much. I think basically I'm a human being and that's the most important thing.

OGURA: Mr. Lat, I hear that when you were a child you left home.

LAT: No, no, I didn't leave but my family did move from the village to the town of Ipoh when I was ten years old, and I went to what we called English School. It gave students a better chance of having a good future, it was better to go there. But my life had always been very dull, there was nothing much happening in a small town like Ipoh. And, you know, when you are twelve or thirteen years old you've got to stand out. So I started to draw to impress everybody. And I found out that every time I drew in class, the teachers and my friends seemed to be happy with my drawings. I drew a lot because my father always encouraged me, and I became a fan of comics. Then I sent my comics to the publishers of movie and entertainment magazines in Penang. If your cartoon appeared in a movie magazine, you'd be paid with free cinema tickets. So I sent childish jokes to the film magazines in Singapore and I got many free tickets.

When my first cartoon came out in a magazine I was so touched that I was shivering. That feeling, I never get it these days. Life went on and I drew and drew and I ended up at the newspapers. In the late 1960's I began a series in the newspapers and I eventually got a job as a reporter at a newspaper in Kuala Lumpur. I moved there in 1970 to become a crime reporter. I worked as a crime reporter for four years, but my writing didn't improve because I was not good. My drawings improved because I mixed with many people. So I learned about life in Kuala Lumpur and suddenly I realized that the purpose of drawing is to get in touch with people.

OGURA: Why is it that your work often portrays children humorously?

LAT: Because children always ask questions. In my editorial cartoons, one single panel makes a social commentary. I draw anything. I draw street scenes, living-room scenes, and bus stations - commenting on what people are talking about and what people are reacting to currently. But if I am working on a comic book, I draw kampung scenes with the children of my time; the whole idea is to tell the present generation that their parents and their grandparents came from a very different era. In Malaysia, thirty to fourty years ago, it was totally different. There's no way I can bring it to today, but the children of today should know about their origin so that they will love their elders more.

I learned to be a freelancer in Japan on my first trip in 1981. I learned that you could be a cartoonist by working for yourself - being your own boss. You don't have to work for the newspaper. When I met Sato Sanpei, Baba Noboru, and Tezuka Osamu, I found out that these people were all freelancers. And there I was in Malaysia, working for this newspaper, so I said, "When I go back, I want to be like Sato Sampei." And that's what I did. I went

back after the trip and a few years later quitted the newspaper. By that time I already had my first daughter, so it was a bit of a gamble. But suddenly I realized that it was a very meaningful thing to do. So from that time onward, it has been the same; I'm still a freelance cartoonist getting in touch with people.

OGURA: Professor de Silva, I get the impression that you are a very studious person. I've heard that your understanding of history books was perfect and that you had achieved a very high level of English before entering university. Was this of your own intention or was it due to the influence of your teachers and parents?

DE SILVA: I don't think it was due to the instruction; it was my own inclination. I was interested in the subject, and then I had my education in a school that had a reputation for encouraging history. The founder of the school was an historian of Sri Lanka, one of its most distinguished pupils was a well-established professor of history and so the impression was created that they would produce someone similar soon. I think they succeeded in that because they found that I was inclined to study history. But in regard to a situation like Sri Lanka, where students are encouraged to veer in the direction of economics or engineering or medicine, I was one of those who held out and said, "I am not succumbing to that temptation." When I went to university, it was with the single-minded purpose of reading history. We were enormously lucky; we got a world-class education in Sri Lanka at the university at that time, and it enabled students to compete with people from outside the country.

For instance, when I graduated and went to London University, I got my Ph.D. in two years. I had a supervisor who was a few years older than I. He told me a few stories of his wartime services. He described a situation in Northeast India where they were battling against the monsoon and also when they had British officials like Mountbatten coming to see them and how it almost led to revolt among the soldiers to see them so well dressed - all of them in their uniforms drenched, things like that. I also had another person with whom I worked. He was in political science. He told me that he actually wrote the dispatches for Mountbatten, that Mountbatten never wrote them, and that he heard Mountbatten and then prepared the dispatch. So it's that sort of background that we were fortunate to work with in England.

OGURA: Mr. Zhang, you say that you like 'red'. Is there something about the color red that motivates you to create a film?

ZHANG: In my hometown, 'red' is a special color. The color red is used in great quantities at weddings, funerals and a large number of festivals. Therefore I have memories of red from an early age, and since I have become a director, I have unwittingly and unconsciously selected red when I have chosen costumes. I like the color red and I think it looks beautiful when women wear it. Even in my films, I want to shoot as much red as possible. This is because I think it's very beautiful. Therefore, from my first film until the present, red has become the color that I use the most. In films from *Red Sorghum* and *Raise the Red Lantern* to *Hero*, a new film about swordsmen that I've just finished shooting, I've used a great deal of red.

For the costumes for *Hero* I chose Wada Emi, a famous Japanese fashion designer who worked with Kurosawa Akira on *Ran*. Ms. Wada is a very diligent person. The story we shot was set in a period 1700-2000 years ago, and the red color and the cloth of those days were special and not available in any shop. So she brought a lot of dyes from England and Japan, found a small factory on the outskirts of Beijing and spent one entire summer dyeing cloth. It was hot, and the dyeing produced a really awful smell, but in order that I could select one kind of red, she produced more than one hundred varieties. Ms. Wada dyed all the colors used in *Hero* by hand. I think she should receive the Oscar for best costume design.

OGURA: Concerning something that Professor Reid said earlier, "One can say Asia possesses a great diversity and is a dynamic region. This can be felt when people from all over this vast region assemble in one place." Professor Reid, you study the age of Asian commerce through fieldwork. I feel that the movements of people involved in commerce possess a dynamic energy. Will this dynamic movement, which harmoniously unites islands and continents, become a decisive energy in determining Asia's future?

REID: I would like to say two things about that. First, that there is a great sense almost everywhere in Asia of a backlog that needs to be made up. For a long period, up until the mid 20th century, Asia was not doing very well and was dominated and often distorted in its reactions to modernity, and now there's so much catching up to do. Essentially, I think most Asians feel they can do it. They just need some time to get there. There isn't any sense of - well perhaps in some other parts of the world - despair or a "We can't do it" hopelessness. Everywhere there is this sense of, "Yes, just give us a chance." So I certainly see dynamism and energy everywhere in Asia.

The other factor I think is that the class system works a little differently in Asia. This is a ridiculous generalization of course, but I think the recent history of Asia has led to an assumption; the colonial experience has led people to think, "If we have education we can lead." I mean there's certainly a class system everywhere. There is a very vast gap between those who have privilege and those who do not, but there's a widespread sense that if one can get an education that one can do it. So I think, there is a certain dynamic. If politics do not explode and cause more chaos, the dynamic will be there.

OGURA: Mr. Lat, when I first met you, we talked about the problem of pollution caused by large Japanese corporations in Malaysia, and I remember you said that the natural environment is an extremely important factor. It's not just in Asia; we humans have destroyed a considerable amount of the natural environment, haven't we?

LAT: When I was a kid and the changes came to the kampung, there was nothing I could do about it. Because tin and rubber were the number one export for Malaya at that time, tin dredges were built around our village and they were swallowing the land. I drew them eating the land. There was rubber tapping as well. When tin went down, rubber went way down and industrialization became bigger, factories came in and they took over the surrounding areas.

I must say that I only watch and draw about it. And in our lifetime, there's a lot of things that we only can watch and cannot do much about. But for the time being, I can look at the immediate surroundings and comment on it. No matter how global Malaysia becomes, I still look around the little neighborhood.

OGURA: Professor de Silva, as well as being an historian, you are also a mediator in the ethnic conflicts in Sri Lanka. It is said that the 21st Century is the era of terrorism, but men have committed terrorism and killed one another for a very long time. When you visited a school, a student asked the question, "Is it possible to rid the world of terrorism?"

DE SILVA: Undermining the appeal of the terrorists of course requires social change, political change, and economic change. That's very difficult, however there are those in our part of the world, especially in India, who now believe that the correct response is counter-terrorism. I've not been convinced by that argument, although some of the experts on this in India point out what they did in the Punjab as an example of how it can be settled. But I have never been a mediator, not like Professor Ogura mentioned. I was an advisor to the Sri Lankan government in 1987 and 88. I have never played that role thereafter. It seemed to me a rather futile one; not because of the government of Sri Lanka, but because of

the Indian government and what it was looking for.

Moving on to what's happening in Sattahip, Thailand, there are some encouraging signs. These are the third set of talks between the Liberation Tigers of Tamil Eelam of Sri Lanka (LTTE) and the Sri Lankan government. As I see it, the two earlier sets of talks were rather amateurish. They didn't even discuss some of the principle issues prior to the negotiations. On this occasion, there is a greater degree of professionalism. There is a peace secretariat and three senior cabinet ministers have been given the task of negotiating. One of them, whom I know personally, is a very able man. And he has been constantly telling me that this will take years. A man named John Derby, a friend of mine from Northern Ireland, said in his book that negotiations in ethnic conflicts are a bit like mountain-climbing. The whole process takes a long, long time, and I am sort of happy that the pragmatic approach is being followed. But don't expect too much despite whatever the journalists and the diplomats may say. Take the issues one by one and try to handle them. India's conflict in Kashmir has gone on now for over 50 years. There is no great hope of any sort of resolution now. Nor is there any great hope of a resolution on the problems of India's northeast. And let us not talk about the Middle East. For that matter, the only encouraging thing one can think of in recent times has been the intervention in the Balkans and, of course, the peace negotiations in Northern Ireland - and all of them have taken a long time. So that's how I would look at the negotiations in Sattahip.

OGURA: Campaigns for independence by separatists are occurring in areas all over Asia and Africa. In the recent negotiations in Sattahip, they took up the specific issue of granting autonomy, rather than approving independence, to Tamils in Sri Lanka. Professor de Silva, what are your thoughts on this matter?

DE SILVA: There has been a certain degree of autonomy granted to all these regions since 1980. Autonomy is not the problem. The problem is separatism, and if there is any encouraging sign from Sattahip, it is the pronouncement by the LTTE that they're more interested in autonomy than independence. However, those of us who have been studying this problem for past ten to fifteen years remember that they have said this in the past as well, and if there's a reason for optimism, it is simply because the major power in the region has made it clear that they "will not accept any separate Tamil state in Sri Lanka because it would help spread separatism in India." And the United States, for the first time in about fifteen years, has got itself interested in the situation in Sri Lanka and before the negotiations started, had asserted more than once to the LTTE that "There is no way in which you will get a separate state." The implications were pretty clear that international opinion would not accept it.

An autonomous region, the one that we were talking about, has no resources. It is very, very resource-poor. It has been for centuries some of the more backward parts of Sri Lanka; the whole idea that you could rehabilitate that region very early is a self-defeating prospect. It will take a long, long time. The issue is not autonomy, it is resources.

OGURA: I'd like to ask this of all the laureates: what is your idea of "creativity?"

LAT: I have met Mr. Edward de Bono. He was an expert in lateral thinking and he mentioned that the word 'creativity' had always been associated with artists, which is not true at all. I didn't have the chance to ask him the reason why, but I always thought that when artists are trying to create a work of art, they have to think creatively.

In a world like ours, there is diversity, there are many types of people. It is best to think of many ways to get together and become as one. We tend to forget about who we actually are; I always experience this. During my trip to New Zealand, I was mistaken for a Maori band member in a hotel in a small town. In Nashville, Tennessee, when I said, "I'm from Malaysia," I was asked, "Is Malaysia in Alaska?" So we all are different but when we get

together it is so interesting. When we find out about each other and build friendships, I guess we need the creativity that we have in ourselves.

REID: For me, creativity is hard work. It seems to me if I have ever been creative in my life it's been through addressing an issue that's hard. It's by deciding not to go down the path that seems like the easier way to go but rather confronting something that seems to be very hard. I'm not sure if I understand creativity; if it's waiting for me to be able to draw like Michelangelo or even like Mr. Lat, I'll be waiting for the end of my days and it'll never come. For me, creativity is going out there to address something that I would probably rather not address because it's hard work. To try to understand something, to try to read more about it, to learn more about it until maybe finally it's not so difficult after all, that's what I believe to be creative.

DE SILVA: I'm willing to follow Professor Reid in saying that it is a reflection of the capacity for hard work and the capacity to stand up to those who obstruct you. Now, if you want to go around and see how creativity suffers, you must go to South Asia. University systems and bureaucracies seem to be performing that function with outright efficiency. There are areas in which that outright efficiency really fails, and one example is of course the film industry. They've had a really tough fight in the Indian film industry, an industry that has so much importance to the lives of the people there.

But creativity to me is extremely hard work. That's why the creative person is so unpopular in many parts of the world. Even writing history can be a real grind against obstructions at times, and it's your own capacity to stand up to them that makes you creative.

ZHANG: I think the most important thing about creativity is a sense of uniqueness or individuality. You have to be different from others. All the many different things that we Asians create possess Asian characteristics. These are different from America and different from Europe. These things possess s unique Asian sense - enabling us to preserve Asian culture. If you are an industrious person and copy what Americans do, the more you do the more you fail. Therefore, I think Asian creativity should primarily be based on unique individuality. This is essential for the world as well. The world needs a variety of voices. It's also important to respect each other and to learn from one another. I think the direction of our future lies in a multi-cultural/multi-ethnic world based on mutual respect.

OGURA: Ethnic problems and problems of nationalism are extremely important and require endless efforts, don't they?

DE SILVA: Since you raised the issue of nationalism, I will touch on the question of Indian nationalism. I always regarded Indian nationalism as very much a fundamental failure or inability to recognize what the British had created. The (British) Raj was the largest empire in the history of India, and the first thing that happened when the transfer of power took place over the decades was that the Indians were unable to reconcile Hindu and Muslim - forgetting that the Muslims had been a factor in Indian history for a thousand years. In other words, neither Nehru nor Gandhi really succeeded in holding what was called the Raj together. They failed to understand the strength of this whole question of ethnic identity - whether you define it in terms of language, culture or religion. This is the same story in Sri Lanka. It has been the same story in Pakistan. Fortunately, Southeast Asia has been able to handle its problems somewhat better than we have, but let's hope that we ourselves, in our part of the world, have learnt our lessons. I am not willing to accept homilies from Europeans on this. Let us not forget that 50 years before the Second World War, Europe was the center of all our troubles. There were more ethnic conflicts and more elements of sheer criminality performed on people in Europe than we or people in Southeast Asia have ever been guilty of.

OGURA: Globalization is a term often referred to, but I would say globalization has existed for a long time. It is an issue created by men in the running of everyday life. Globalization has a powerful impact on our lives today. I think that rather than defend ourselves from it, we have to join together to challenge globalization if we are to value the communities in each region of Asia. I believe the 21st Century will be a very important century for us. I hope everyone in the audience will become interested in the events in Sri Lanka and the changes in Ipoh. In order to conduct heartfelt exchange, I think we must develop communities in which all members consider each other and share the other person's pain and sorrow.

＊With Professor Ogura Sadao (Chubu University) as a coordinator, this Forum brought together the four laureates of the 13th Fukuoka Asian Culture Prizes 2002. The above text summarizes remarks made by the laureates.