

# **SEMINAR ON CULTURAL PLANNING IN ASIA**

23 - 27 FEBRUARY 1976  
TEHRAN

## **FINAL REPORT**

*Tehran, August, 1976*

**No. 6**

## PREFACE

*The first Seminar on Cultural Planning in Asia was a profound opportunity for further understanding among Asian nations. The Asian Cultural Documentation Centre which conducted the seminar with the generous collaboration of the Iranian National Commission for UNESCO and UNESCO's Division of Cultural Development, has been trying to identify the common cultural elements throughout Asia and to assist the directors and researchers in the field of culture to develop common viewpoints.*

*The Centre has yet long to go in order to achieve its goals and to come to realization of its aims and objectives. Naturally, the Centre's hopes lie in the cooperation to be received from the nations in the region.*

*Following the recommendations of the Intergovernmental Conference on Cultural Policies in Asia, held in Yogyakarta from 10-19 December 1973, and the Sixth Regional Conference of the National Commissions for UNESCO in Asia and Oceania, held in New Delhi from 10-15 November 1975, the Seminar on Cultural Planning in Asia was indicative of the fact that to what extent such gatherings at Asia level could be fruitful.*

*This seminar provided the opportunity for representatives of nineteen Asian countries to get together under one roof and openly discuss the cultural problems of their own countries. The participants in the seminar, including UNESCO representatives and international cultural specialists, with utmost sincerity presented interesting and scholarly cultural documents and tried to find ways of expanding cultural activities of their countries while seeking for solutions to overcome their present cultural difficulties.*

*In addition to discussions on cultural planning, the seminar also took a look at governmental duties regarding culture in Asia and the role of Asian Cultural Documentation Centre in promoting cultural enhancement.*

*The recommendations of the seminar could be a useful guide for the future activities of ACDC and other similar cultural organizations all over Asia. These conclusions and recommendations reflected the sentiments and suggestions which recurred throughout the country papers and seminar reports — the need for more research and cooperation among member countries, standardized documentation procedures, further development of cultural planning procedures and greater cultural exchange among Asian countries.*

*Here, I would like to extend my heartfelt thanks to the Iranian National Commission for UNESCO, the Division of Cultural Development of UNESCO, and all the distinguished participants in the seminar without whose efforts such an undertaking could not have become a success it did.*

*I should like to express my sincere gratitude to His Excellency the Minister of Culture and Arts of Iran who has always attached great emphasis to cultural development and cultural international cooperation, and who was the single most important force behind this seminar.*

*Ch. Pahlavan*

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# INTRODUCTION

The first seminar on Cultural Planning in Asia, sponsored by the Asian Cultural Documentation Centre (ACDC) was held at Tehran from 23 - 27 February 1976, to review the present situation of Cultural Planning and Development in Asia and suggest ways and means to further develop cultural planning (taking into consideration the cultural specificities) cultural statistics and cultural documentation of Asia.

Participants from nineteen Asian countries, several distinguished and invited experts, and a representative of the UNESCO attended the Seminar (list in Appendix III).

The working time of the Seminar was divided about equally between a) presentation and discussion of country papers describing the cultural realities, policies and programmes and b) consideration of cultural planning problems, methods, statistics and documentation work. The discussion of country papers enabled the participants to appreciate and understand the common characteristics of Asian culture as well as the diversities and specificities peculiar to individual countries and sub-regions.

Summaries of the country papers amended in the light of the discussions are given in Section IV. The discussion on cultural planning in Asia was based on contributed papers on a) methodology of cultural planning, b) cultural planning and Asian specificities, c) participation in cultural life, d) art education, e) statistical instruments for cultural planning and f) cultural documentation. Summaries are given in Section V. Some conclusions and recommendations which emerged are presented in Section VI.

It was proposed to publish the full versions of all the papers. \*

\* Sri Lanka's paper has not been available to the Secretariate.



# INAUGURATION SESSION

His Excellency, M. Pahlbod, Minister of Culture and Arts, inaugurated the Seminar on 23 February 1976 at the Intercontinental Hotel, Tehran.

After welcoming the participants, His Excellency reminded them of the great need for the people of Asia to present their own Asian culture to the world, and to study and explore it so that it may be of the greatest possible benefit to mankind. His Excellency emphasised the necessity for all the countries of Asia to cooperate in this great task, since this blending of purpose will be most influential in increasing future understanding amongst the peoples of Asia.

His Excellency then referred to Their Imperial Majesties', the Shahanshah Aryamehr and the Shahbanou's great interest in promoting ever closer ties between Asian countries and the role of cultural understanding in this task.

Mme. de la Rochefoucauld, the representative of the Director General of UNESCO addressed the Seminar in the absence of

M. Pouchpa Dass, Director of the Division of Cultural Development, who was unfortunately indisposed. Mme. de la Rochefoucauld gave a brief account of the developments which led to the establishment of the ACDC, and in particular discussed the aims and objectives advanced at the Intergovernmental Conference on Cultural Policies held in Yogyakarta in 1973. That conference had discussed the importance of the culture in the modern world, and pointed out that cultural policies have to be taken into special consideration in general development programmes. The conference also placed special emphasis on culture as a primary factor promoting national identity and social evolution.

Mr. Ardalan, the Secretary General of the Iranian National Commission for UNESCO in his address, expressed sentiments similar to those of His Excellency the Minister of Culture and Arts. Ardalan pointed out that the great response to the invitation for participating in the Seminar reflects the increasing importance attached by the countries of Asia to the national cultural identity and to the cultural aspects of development. He went on to explain the unique importance and responsibility of the ACDC in pursuing these aims.

Mr. Pahlavan, Secretary General of ACDC in his address, gave an outline of the work of the Centre and indicated its future aims, which, it is hoped, will help fulfill the objectives of the Yogyakarta Conference, besides encouraging a spirit of cooperation amongst the nations of Asia in all cultural matters.

Mr. Pahlavan also spoke about the purpose of cultural planning and suggested the type of role the governments should adopt. He emphasised that cultural policies should provide equal opportunities to all members of society, that there should be no cultural imbalance between urban and rural areas, and that creative opportunities should be provided to help develop public access to, and participation in cultural life.

The need for the preparation of an Asian Thesaurus, structured so that it is related to UNESCO's international cultural thesaurus was

also pointed out.

**Mr. Pahlavan expressed the hope that the discussions of the seminar, with collaboration of the distinguished participants, will lead to a better understanding and a more meaningful cooperation amongst the nations of Asia.**

The full text of these speeches are given in Appendix I.

# AGENDA OF THE SEMINAR

1. Opening of the Seminar
2. Election of the President
3. Election of the Vice-President and Rapporteur-General
4. Cultural Planning
5. Cultural Planning and Asian Cultural Specificities
6. Cultural Statistics
7. Cultural Documentation
8. Adoption of the Report
9. Closing of the Seminar

# ELECTION OF OFFICERS

In the preliminary session, the officers listed below were elected:

- |    |                                     |                                |
|----|-------------------------------------|--------------------------------|
| 1. | Professor C.M.H. Mofidi, President  | Iran                           |
| 2. | Mrs. Jean Battersby, Vice-President | Australia                      |
| 3. | Mr. Vu Trong Kinh, Vice-President   | Democratic Republic of Vietnam |
| 4. | Mr. Baloch, Vice-President          | Pakistan                       |
| 5. | Mr. N.T. Mathew, General Rapporteur | India                          |

## Drafting Committee

- |    |                                   |                                       |
|----|-----------------------------------|---------------------------------------|
| 1. | General Rapporteur of the Seminar |                                       |
| 2. | Mr. Jung Myong Sik                | Democratic People's Republic of Korea |

3. Mr. C. Fabrizio Consultant ACDC
4. Mr. Mohan Mukerji India
5. Mr. Ch. Pahlavan ACDC
6. Mr. P.J. Brooks New Zealand

# REVIEW OF PRESENT SITUATION OF CULTURAL PLANNING AND DEVELOPMENT IN PARTICIPATING COUNTRIES

## AFGHANISTAN

Afghan culture is unique in many ways. For centuries, the host of dissimilar cultures, many of which took root and became a part of its way of life. Over the centuries, the mingling of historical influences has created a cultural blend which is universally recognized as being distinctively Afghan.

For centuries life in Afghanistan has been affected by turbulent empires, expanding cultures and great world religions. The country has always been a cross-roads of civilizations, absorbing what it could, initiating some cultures, preserving others. The result is that

today, Afghanistan can take pride in its role of safeguarding the remnants of early cultures – prehistoric, classical, Buddhist, Islamic – that have left their abiding mark.

In his address to the nations on 23 August 1973, the founder and head of the Republic, Mohammad Daoud declared: “The republic of Afghanistan will review and modify educational programmes and will strive to eliminate illiteracy among the masses and bring about cultural changes in the land on the basis of national culture. It will also endeavor to train the young generations in accordance with the principles of morality, patriotism and service to the people. The State will provide assistance in expanding the press and other publications with the objective of involving the people. And it will strengthen and encourage national arts. The Republic will provide general and free education for all male and female children by increasing the number of public schools. It will also pave the way for middle, secondary and primary education.”

In the autumn of 1973, the Republican regime presented its cultural policy, some of the main points of which are as follows:

- Preserving and transmitting the cultural heritage of society with due consideration to positive cultural values, compatible with scientific and technological change.
- Encouraging the people to respect and uphold national traditions and cultural traits of other societies.
- Creating direct links between cultural life and socio-economic conditions; sustaining efforts for the popularization of functional literacy and for the greater understanding of the objectives and processes of national culture.
- Preparing the ground for intellectuals, artists, and writers so that they may enjoy the freedom to create and initiate and place their works at the service of the people.



- Making use of every possibility for advancing material well-being and bringing future development -- the product of modern scientific and technological progress -- closer to traditional spiritual values.
- Acquainting the people with the customs of different groups within the country in the light of common objectives, and in the spirit of national unity and identity.
- Preserving all historical monuments and examples of the cultural heritage of the nation; introducing Afghan culture to other societies by means of cultural relations, exhibitions, theatre, films, publications, tourism, conferences and seminars, and other cultural activities.

To implement the cultural policy outlined above, programmes prepared by the Ministry of Information and Culture pay due attention to the following factors:

- The cross-cultural nature of Afghan society demands measures which will both preserve its originality and enable it to absorb new international cultural phenomena.
- Afghanistan needs specialized agencies to implement its cultural policies. The public authorities need to maintain a balanced approach to ensure that cultural values of the population and the authenticity of Afghanistan's cultural heritage are reconciled with the introduction of products of modern technology.
- Mass public participation in cultural programmes should be encouraged in such a way as to increase environmental and national awareness, and a sense of belonging to the Afghan community. In this regard, the promotion of youth participation in cultural activities is a priority task.

To satisfy these requirements, the Ministry of Information and

Culture has two main departments: Information and Culture. For the reality accomplishment of these goals the following sources are busy with their affairs: Museums, Archaeology, The Historical Society, Folklore Department, Libraries and Archives, Public Libraries, Youth Clubs, Arts and Crafts Institute, Films Organisation, Theatre and Music, etc.

## AUSTRALIA

1. To some degree free of some of the more basic cultural problems of certain other Asian countries relating to literacy, poverty, historical monuments, etc., it is a comparatively affluent country with a small population and compulsory education.
2. Two Cultures – aboriginal and European tradition. Aboriginal thousands of years old but fragile and threatened with extinction as a result of juxtaposition with whites' development. Recent government policies have arrested the decline and are helping stimulate and revive aboriginal traditional forms of dance, music, bark paintings, etc.
3. Support for cultural activities (except education and broadcastings) has only been provided to any significant degree in the post-war period. Until that time creative and artistic Australians usually went to Europe or America where they could earn a living. Australian society suffered from this loss. Government now provides good support. Ironic that the move to stimulate cultural activity, develop and express a national identity should come at a moment in history when pervasive international mass culture purveyed through mass media is undermining distinctive identities and quality work. Support for accurate and comparative statistics and common categorization of cultural resources and information are also provided by the government.

4. Australia does not have a Ministry of Culture preferring to have an independent statutory authority with a changing membership which includes representatives from education, foreign affairs, and other government departments whose work and plans relate to and involve the arts. The Australia Council (similar to the Canadian Council, the Arts Council of Great Britain, etc.) makes policy at national level about the development of art resources, training of artists and professional employment for them; and also about the stimulus of general public interest and participation in the arts; about the expression of national identity and cultural exchanges with other countries. Its expenditures are complementary to that of State Governments which all contribute to the arts, both in capital works and programme grants.
  
5. Australia is taking a more realistic view of its regional role and there is a much greater interest in contact with the cultures of Asia than was the case 10 years ago. There are formal cultural agreements and exchanges of artists with Asian countries, participation in the important South Pacific Festival; and the influence of Asian art forms and Asian values and styles is now seen in the work of many Australian artists.

## DEMOCRATIC PEOPLE'S REPUBLIC OF KOREA

The cultural revolution in our country is being successfully carried out under the wise leadership of President Kim Il Sung, the respected and beloved leader of the Korean people.

President Kim Il Sung taught as follows about the basic aim of the socialist culture: "The cultural revolution is a struggle to wipe out cultural backwardness, the legacy of the old society, and create a socialist and communist culture. Only when the cultural revolution

is pushed forward vigorously, can all members of society become fully developed men of a communist type and their cultural demands satisfied.”

In socialist cultural construction, we have given precedence to the field of educational work. In our country the Universal Eleven Year Compulsory Education has been fully enforced on the basis of implementation of the Universal Compulsory Secondary Education which was enforced in 1958 for the first time in the Orient, and comprehensive cadre training bases have been firmly set up in every province and one million strong army of intellectuals have been trained.

Our country put forth the intellectualizing of the whole of society as the most important goal of cultural revolution. The main content of this programme is to train all members of society to be fully developed communist type men with the cultural and technical standards of the university graduates on the basis of enhancing their educational standards to the level of senior middle school graduates.

Today, in our country, eight million people amounting to half of the population are studying at nurseries, kindergartens, and all levels of schools, enjoying free compulsory education and state scholarship. Also the entire working people are studying while working.

Our country holds fast to the principle of combining the national form with socialist content in the developing socialist culture and art. The people are real creators and masters of the socialist culture. The mass circles of culture and arts has been organized not only in cities and the countryside but also factories and cooperative farms. Cultural halls for masses are set up in every province, country and town, and professional functionaries are running them. With its deep root among the mass culture, our socialist literatures and art could gain world-wide fame as the “Prime World Art” and the “Diamond Art”.

Our country has established many colleges in all fields of literature and art including Kim Il Sung University and professional art schools in every province, and a great number of specialists have been trained through them. The State is putting forth great efforts for the preservation and management of the legacies and relics of the national culture. Government has established a General Bureau for Preservation of Cultural Relics in the capital and organs concerned in provinces to properly preserve and manage the cultural legacies and relics of the nation and has taken measures to deliver the valuable nation's cultural legacies and wealth to the generations to come by rehabilitating them at state expenditure and labor.

## DEMOCRATIC REPUBLIC OF VIETNAM

### 1. Main Cultural Objectives of the Democratic Republic of Vietnam

- To oppose the imperialist and feudal cultural policy of enslavement and obscurantism, and build a new Vietnamese culture along these three guiding principles: to make our culture a 'national', 'scientific' and 'popular' one.
- To help the laboring people get a higher and higher cultural level, the necessary scientific and technical know-how and the ability to apply this know-how to the building of a culture and an advanced science and technology, so as to practically serve the cause of socialist revolution and unceasingly raise the material and cultural life of the people.

With a view to achieving these objectives, over the past 30 years, education, culture and art in Vietnam had, despite adverse circumstances of war, remarkably strong development along a socialist line,

of national character

## **2. Policy on Cultural Heritage**

The Vietnamese nation has a precious and rich heritage of literature and art. We concern ourselves with the exploitation of this heritage while inheriting it in a selective way and bringing it up to modern standards. Not only do we receive our national heritage, we also adopt the best of mankind's culture. At the same time, by bringing out the original features of our own national art and culture, we hope that we can help enrich the world's cultural treasury.

## **3. Cultural Policy Vis-a-Vis Ethnic Minority Peoples**

Vietnam has over 60 nationalities of uneven development levels. We carry out a policy of unity and equality between the various nationalities, and mutual assistance for their common advancement. Therefore, their new cultures and arts are developing; they can thus each contribute to the continuous development of the Vietnamese culture, which is a multi-nationality culture.

# **INDIA**

## **Cultural Objectives**

The living practice of ancient beliefs and customs, along with the assimilation of various streams of culture which flowed in the country through centuries has given India a pattern of cultural

synthesis which is almost unique. The basic cultural objectivity is to preserve this feature; to maintain the links with the past as well as absorb new ideas.

This basic objective finds expression through the pursuit of specific objectives reflecting the political, economic and social policies, viz (1) the commitment to democracy (2) deep belief in socialism and special attention to millions of under-privileged tribes and other weaker sections of the population (3) secularism (4) development of Hindi as well as regional languages and (5) preservation of the cultural heritage.

### **Administrative Structure**

There are 22 States and 9 Union territories in India. State Governments are primarily responsible for education and culture. The Central Government has a Department of Culture under which the most important organisation is the Archaeological Survey of India. This Department also deals with the three National Academies of Literature, Plastic Arts and Music, Dance and Drama. The Anthropological Survey of India is attached to the Department of Culture, but is not concerned with economic and educational matters of the tribes. The Department of Culture, and not the Ministry of External Affairs, handles external cultural relations. Other Central Ministries whose programmes have a cultural content are Education, Information and Broadcasting, Agriculture, Commerce (deals with handicrafts) and Tourism. The States have similar but not exactly same set-up. There are variations among states.

### **Cultural Budget**

In Fiscal Year 1975-76, the Central Cultural Budget is as \$ 14 million of which about 50% is for Archaeology. This is only 0.12% of

the total Central Budget. As an example of State Budget, the Cultural Budget of Rajasthan is 0.14% of the total.

## **Cultural Personnel**

Sufficient personnel is produced due to under and post-graduate courses in universities and diploma courses provided by Archaeological Survey of India, National Museum and National Archives, etc.

## **Cultural Heritage — National Identity and National Programmes**

Among the new generation, a small but influential number shows tendencies of alienation, but some of the best features of the cultural tradition, like family ties and feminine grace continue to be valued. The Western cultural pattern of a continuously growing consumer demand is impossible due to heavy population. Hence continued belief in old Indian ideals of contentment, of a simple, satisfying life, have great practical significance. Among programmes relating to Archaeology, Archives, Libraries, Museums and Art Galleries, propagation of culture among students and among people of different regions, an important new programme is enforcement of the Antiquities and Art Treasures Act which it is hoped will prevent passing of art treasures from hand to hand and ultimately being smuggled out.

With the main emphasis being on economic development, governmental funds for culture are meager. There is, no doubt, considerable activity and expenditure at the domestic level. Out of the government expenditures, the main portion is utilized towards preservation of the heritage, and so very little funding is done for current cultural activities.



# INDONESIA

## 1. Cultural Objectives

a) The cultural objectives can be found in the preamble of the 1945 Constitution of the Republic of Indonesia which manifests the spirit of Panca Sila (five principles) ideology reflecting the basic thinking and the way of life of the Indonesian people.

“We believe in all-embracing God, in righteousness and moral humanity, in the unity of Indonesia. We believe in democracy, led wisely and in close cooperation and consultation with the people, so as to ensure social justice for all people of Indonesia”

b) Cultural development must be based on Panca Sila and should be directed towards the promotion of Indonesian civilisation, culture and unity, without rejecting cultural elements from outside which can also be enriching and enhance the Indonesian culture.

c) Our unity is reflected in “Bhinneka Tunggal Ika” (Unity in Diversity).

## 2. Cultural Heritage, National Identity Programmes

The people's consultative assembly (M.P.R.) has laid down a basic policy. The cultural activities are based on the guidelines of the state policy and directed as follows:

a) That the national development create a good environment and an atmosphere of life to enhance cultural appreciation and understanding.

b) To revive the regional culture as an important element which will enrich and contribute to the national Indonesian culture and strengthen its identity.

c) To promote and to develop the creative sense and the activities of the Indonesian nation in the cultural field and enhance the cultural appreciation and understanding.

In order to achieve the basic aim as mentioned above, the following programme has been drawn up:

- a) The safeguarding and preservation of the national cultural heritage;
- b) The education and development of culture;
- c) To develop the language and literature (national as well as regional) and to intensify the publication of scientific books and magazines.

### **3. The Cultural Budget in Relation to the Total Budget**

The budget for cultural activities is increasing every year and the government pays increasing attention. The routine budget for 1975/76, is 0.05% of the state budget and the development budget for 1975/76 is 0.36% of the state development budget.

### **4. Personnel in the Directorate General of Culture**

Though the number of the staff in the Directorate General of Culture is available, the number of cultural personnel in other departments as well as in the society as a whole is not yet

registered. The need for cultural experts in different fields is very high since the cultural projects are increasing every year. To meet these needs, upgrading short courses every year and also stimulating students for cultural studies are constantly undertaken.

## IRAN

Before the Fourth Development Plan of Iran 'Arts and Culture' existed within the framework of educational programmes of the Ministry of Education. In 1964 the old Ministry of Education was divided into the Ministry of Arts and Culture and the Ministry of Education. Subsequently many other cultural institutions such as the High Council of Culture and Arts were founded, and then the question of forming a cultural policy was considered.

During the Fourth and Fifth Development Plans special attention was paid to culture from the point of view of its influence on strengthening the foundation of national unity.

### Cultural Policy in Iran

In 1969 the High Council of Culture and Arts prepared a cultural policy indicating fully the cultural aims of the Government. The need to coordinate the widely separated spheres of the Government's artistic and cultural activities was emphasized. Today cultural policy seeks to consciously expand the role of government in cultural matters. The general aim of the cultural policy is to increase the people's knowledge and appreciation of the Iranian civilization and culture, to encourage them to preserve and develop it, and with a knowledge of foreign cultures, to move on a path towards a more prosperous and intellectually fulfilling life.

The major points of the cultural policy can be summarized as follows:

1. Revival of the greatness of Iranian culture.
2. Introduction of industrial civilization in Iran calls for the preservation of the nation's cultural heritage because of the important role this heritage plays in strengthening the foundations of national unity.
3. With education, justice and increased economic welfare for all, culture too should be for all.

### **Cultural Heritage**

The Iranian cultural heritage was highly stressed both in policy discussions and the policy statement itself. The main questions raised are: what is the nature of the cultural heritage, and what parts of it should be revived. In any case, strong emphasis was placed on cultural heritage in cultural planning and activities and the fact that cultural heritage should be looked upon as an important element in strengthening the foundations of national unity.

### **The Fifth Plan**

In the Fifth Plan, the Arts and Cultural Plan consists of five parts which have been arranged as follows:

- a) Cultural research, preservation and revival of cultural heritage.
- b) Education.
- c) Cultural Development.
- d) Provision of educational facilities for artistic and literary creation.

- e) Iranian culture in relation to other cultures.

## **Research, Preservation, and Revival of Cultural Heritage**

Iran today is approaching a national awareness from different angles; culture too wants its own share in this area, and wants to aid in strengthening National awareness in any way it can. The following activities have been foreseen in the Fifth Plan: research in the elements of cultural heritage of Iran, i.e., language, literature, thought, folk culture, national arts, collections of writings, objects, buildings and historical monuments.

## **Education**

The section on Education deals with the relationship between quality and quantity of education. The number of schools should be increased and at the same time the quality of their work improve. Education in the Fifth Plan has been divided into several sections such as training teachers and artists on one hand and public training in the arts on the other; audio visual education; use of museums and libraries as means of education.

## **Development of Culture**

In this section two main points have been given consideration: expansion of cultural activities is vitally important from the point of view of conservation of entirety in the country, and of identity and national unity; the young, the rural community, and worker's centres. Due considerations are given by planners to rural areas and translocation of many activities to these areas.

## **Provision of Educational Facilities for Artistic and Literary Creation**

Planners, by providing for the welfare of artists, writers and researchers, intend to take a large step forward in the areas of intellectual and artistic innovation in the Iranian society of today. It is most important to give people chances to show their talents, and that writers and artists enjoy social security and public welfare, and be provided with housing cooperatives, health and insurance scheme, professional facilities and old age security.

## **Iranian Culture in Relation to Other Cultures**

Attention is given to extending the influence of the Persian language, to creating relationships with countries who have similar cultural heritage to that of Iran, and to the necessity of regular contact with countries who are interested in Iranian culture and arts.

## **Budget Allocated to Cultural Activities**

The budget allocated during the Fifth Plan to culture and arts was 15.9 billion rials, which shows a considerable increase over the allocated budget of the Fourth Development Plan of 4 billion rials. Above figures do not include expenditures of all the agencies active in cultural fields. It has to be pointed out that there are other organisations in cultural activities whose budgets are not included in the framework of the budget of the Ministry of Culture and Arts.

# JAPAN

## 1. The Relation with Educational Administration

Based upon the Fundamental Law of Education that realization of the ideal of building a cultural state shall depend fundamentally upon the power of education, the greater part of the budget of the Ministry of Education for culture has subsequently been expanded for school education. The school has made invaluable contribution to the elevation of the nation's cultural level and the establishment of their national identity. On the other hand, the development of schools education has now brought about the undesirable side-effect of causing students to intensely prepare commonly referred to as the "examination hell". For the future development of human abilities, it is necessary to examine that the task might not be carried out in schools where students are pressed with preparation for the examination, but primarily among the voluntary cultural activities which students select by themselves.

## 2. Cultural Budget

The proportion of cultural to public expenditure is 1.15% in total. The budget for the Agency for Cultural Affairs is only 0.1% of the total national budget.

## 3. Cultural Heritage

The cultural properties should be protected as the universal properties, from dispersal and destruction, especially against the aggression of imported culture. In Japan, the question of

national identity never arises. But for a trend of cultural centralization, there has begun to appear a slight repulsion. The people now hate to move their local cultural properties into the metropolitan cities, and strive to preserve them in local museums. The linguistic dialects, are being yearned after in our country and the people are willing to hear the different dialects even on television or at the theatre.

It is now seen that we must preserve their individuality as the common property of a universal language.

#### **4. Participation by the People in General**

Until recently, the emphasis of cultural policy has aimed to improve the quality of professional artists. The objective "for and by the people" seems to be the true target of a cultural state, and is in itself the true base of the professional culture.

## **MALAYSIA**

### **1. National Cultural Policy**

The main objective in cultural planning in Malaysia is the creation of national unity through a national culture. The term, the national culture, is employed as a reference to the collective self-awareness which the plural society of Malaysia embodies and reflects according to the Declaration of the Rukunegara (Principles of the Nation). The indigenous culture of the native of the region is regarded as the basis upon which the development of the national culture is planned. Cultural Development through interaction between the populations is a vital process through which absorption, assimilation and synthesis for the integration of its



peoples and cultures could take place to fuse the country into a modern nation with its own identity. Islam, as the official religion of the country plays its role in the development of national culture.

## **2. Administrative Structure in Cultural Administration**

Cultural Planning is not entirely the responsibility of the Ministry of Culture, Youth and Sports. Education which is a vital part of culture has its own Ministry which also is responsible for the national language and literacy bureau (Dewan Bahasa Dan Pustaka). The Ministry of Information and Broadcasting administers and plans the cultural media of the country. The National Archives, the National Library, the National Museum are under the aegis of the Ministry of Local Government and Environment. The country also has a national Unity Board whose main responsibility is the integration of the country's population. Another significant aspect of administrative structure of culture in the country is the provision in the Federal Agreement for the States of Sabah and Sarawak, with a large representative of local ethnic groups, to have their own respective Ministries of Culture. The country has also established a National Advisory Council of Culture consisting of members of various academic disciplines and representatives of racial and main ethnic groups to advise the Minister on matters relating to implementation of National Cultural Policy.

## **3. Private Cultural Organisations Active in the Country**

The country has on record a total of 1,486 voluntary organizations involved with the promotion of various cultural activities pertaining to indigenous culture. The number does not include class associations which also carry out cultural

activities as part of their programme.

#### **4. Cultural Budget in Relation to Other Budgets**

With a government structure such as the one in Malaysia, where not all subjects which impinges on culture are planned by one agency alone, it would be more appropriate to present annual budgets of all the related agencies for more accurate account. However, cultural budget comprises 0.023% of national budget.

#### **5. Conclusion**

Malaysia, like many countries in Asia, is undergoing an accelerated pace of social and economic progress. The country recognizes the fact that a cultural policy in general does not only determine the preservation of its national heritage but also in terms of the new cultural values consistent with scientific and technological changes and process of economic growth. The needs to widen the scope and depth of cultural planning has to be realized in the immediate future to ensure that human planning within the national aims is kept in pace with other developments which take place.

### **MONGOLIAN PEOPLE'S REPUBLIC**

Mongolian People's Republic took its independence place in Asia in 1921.

The Revolution of 1921, which emancipated the people from social

and spiritual oppression, removed the bonds of mysticism and religious symbolism from culture and art and opened the way for the development of national art on new lines.

During the last 55 years considerable progress was made in the cultural sphere of the Mongolian People's Republic.

Under the leadership of the Mongolian People's government its national economy and culture is guided by the principle of planned development. Such a principle enables the Mongolian people to handle all the branches of socialist construction proportionally and in due co-relation.

The new Mongolian culture is successfully advancing along the single path of socialist culture, retaining and developing its best national traditions. At the same time, by creatively employing the cultural resources inherited by other people, it is becoming increasingly international in content. Close creative ties with the cultures of other socialist countries are enlarging its horizons.

From the first days of the establishment of the people's new power an extensive campaign was launched to eradicate mass illiteracy, to lay the foundations of a public educational system, to spread up-to-date scientific knowledge, to overcome the influence of religious ideology, to develop a national intelligensia, revolutionary literature and art, etc.

At present, every fourth person is a student, there are 20 physicians and 99 hospital beds per 10,000 persons. Illiteracy had already disappeared in 1950's. In Mongolia, the successful introduction of primary education set the stage for gradual transition to universal secondary education in urban and rural areas. More than 80 and 90 persons per 10,000 people study at institutes and vocational schools respectively.

On an average, every person has the possibility of attending theatrical performances twice a year. Cultural and educational

establishments are one per 100 persons; cinema halls one per 2800; libraries and reading halls one per 3100 people. There are 30 museums in different parts of the country.

Mongolian cultural bodies and events are financed by the state. The amount of assignments for cultural development accounts for 33% in the state budget. Sum of money expended on it has increased during the last five year period by 43%.

The above mentioned facts are as a result of planned development of culture and the experience of the non-capitalist way of development of the Mongolian People's Republic.

## NEPAL

### Main Cultural Objectives of the Country

Nepal takes great pride in the fact that never since the dawn of the country's existence as a nation has she been colonized by a foreign power. As a result of this eternal and natural independence, Nepal has given birth to well-founded culture based on tolerance.

In the course of her thousands of years of history as an independent nation, Nepal has, beneath the sublime Himalayas, given birth to a civilization, which is rooted in mercy, compassion, generosity and cosmopolitanism.

Like the waterfalls fed by the eternal snows of the Himalayas, the Nepalese culture has been flowing, unfettered and unconfined, over the centuries in the form of vital and dynamic heart-beat. As an instance of the great values of peaceful co-existence and tolerance which Nepal has amply demonstrated in the course of her long and eventful history it may be just enough to point out that Nepal is one of those countries where never a drop of blood has been shed

in the name of religion or culture, where no attempt has been made to impose one's beliefs on others. To conserve this environment, culture, and quality of life, which stems from and is steeped in popular traditions, has become Nepal's supreme deity. This is how Nepal thinks can preserve national image and identity and safeguard unadulterated cultural life.

Against this background, one of the main aims of Nepalese cultural policy is to preserve its dynamic and unique national character based on peaceful co-existence and tolerance and its traditional values. In more recent time, there has been reference to "cultural democracy" and the right to culture. In this case of Nepal the so-called cultural democracy has long been in full bloom. It is her endeavor and objective to ensure its continuity by creating an appropriate atmosphere, through the various channels of cultural action. In recent years her policy has been not only to encourage dissemination and decentralization of culture but furthermore, to involve the children and the youth of the country in the development and understanding of their culture, more through their personal action and experience. One of the national goals of education is to "preserve, develop and propogate the national language and literature, culture and arts".

## **Administrative Structure**

The Ministry of Education and the Ministry of Communication are mainly involved with the Department of Archaeology which looks after archaeological ruins, museums, archives, national libraries, monuments, etc. and the Royal Nepal Academy attached to the former and the cultural undertaking, Radio and Film Corporation linked with the latter. There are a number of non-governmental organizations namely the Nepal Association of Fine Arts (NAFA) and the Art Council of Nepal. The former is headed by His Majesty King Birenda, a great lover of art and culture. They are subsidized by the Government. There are others, a number of cultural associations,

centres and clubs. Also the College of Music and the College of Fine Arts. At the grass-root level we have "Radi Ghar", traditional village level cultural centres, throughout the most part of the country.

### **Cultural Budget and Personnel**

Nepal's cultural budget is far more limited and falls short of actual requirement. However, the resources have been gradually on the increase. It is difficult to say how many people are actually working in this field of culture. Assessment done on an ad hoc basis should hardly be of any meaningful help. Whatever it is, considering it purely from official point of view, lack of trained personnel have been all the way a major constraint.

## **NEW ZEALAND**

The New Zealand representative in introducing his paper said that he could readily identify with the thesis expressed in the paper concerning Art Education in Asia. Most New Zealanders saw little relevance in the traditional high culture of arts, literature, music and scholarship. He suggested that this was an experience shared by others not only in Asia, but also in Europe. The quality of life concept, did, however, have some relevance to most people who sought some deeper meaning to their lives than mere existence.

One aspect of the New Zealand Government's attempt to meet this need was the recreation and sports programme which sought to find out what people did with their leisure hours and also what they would like to do. The Ministry of Recreation and Sports was employing professionally guided sampling techniques and the results of these

studies would be made available to the Asian Cultural Documentation Centre.

Much of the state assistance for the arts was funded through the Queen Elizabeth II Arts Council. It was of some concern that much of these funds were being used to support the performing arts – ballet and opera, the theatre and symphony orchestras – rather than for encouraging creativity in the general community. The arts council could, however, make a strong case that to fulfill the wider function they needed greater financial assistance.

The percentage of state funding of culture was assessed at 0.5% of Gross National Product. But this involved making arbitrary decisions about what was and was not culture. To establish meaningful comparative statistics for the Asian region, it is necessary to establish agreed definitions of the expenditures to be monitored.

The New Zealand representative concluded by stressing the importance culturally of the Polynesian element in New Zealand society. It not only added richness to New Zealand's cultural expressions but also assisted in building a bridge to the other cultures of the South Pacific.

## PAKISTAN

Pakistan is one of the highly culture conscious Asian countries and is currently passing through a period of cultural resurgence. Pakistan shares with most of the Asian countries a similar kind of historical experience of the colonial era and of socio-economic development. From this perspective, emanate the cultural policy and programmes in Pakistan, which have been formulated mainly under the dynamic leadership of Prime Minister Mr. Zulfikar Ali Bhutto and his Government.

The cultural policy and programme in Pakistan are in a formative stage.

The main advances have come in:

- providing legal basis through legislation;
- extending the administrative and institutional structure;
- clarifying the directional goals for a national cultural policy.

Though the National Cultural Policy has not been spelt out, the action programme is oriented toward the following main objectives:

- development of an egalitarian socio-economic order;
- regeneration of the national culture in its synthesis with concepts arising out of scientific and technological development;
- democratization of cultural activity;
- extending the orbit of inter-cultural understanding through cultural pacts with friendly countries.

The cultural developmental action programme has been geared, among others, to the preservation of the past cultural heritage and to the harnessing of the present cultural dynamism. A number of institutions have been set up during the last three years to achieve these objectives.

The Department of Archaeology, the National Institute of Folk Heritage, the Directorate of National Archives and the Commission on Historical and Cultural Research cater to the first objective. The responsibility of harnessing the current cultural dynamism rests with the National Council of Arts (1973).

'Pakistan Study Centres' established at seven universities are to explore the potential of cultural variety. The role of cinema and the film industry in cultural development has been recognized and the State Film Authority, the National Film Development Corporation, Television Corporation and Broadcasting Corporation have been set up during the last three years to harness the potential in this area.



A situation which should be of common concern to all the Asian countries, the priceless remains of Mohenjodaro, the seat of the famed Indus civilization are in danger of being obliterated by the nearby eroding Indus. The Government of Pakistan has set up 'Mohenjodaro Authority' to conserve this great site. The prompt assistance received from UNESCO is gratefully acknowledged and, at the initiative of the Director General UNESCO, a fund raising campaign has been launched to preserve this important monument of the creative struggle of man since time immemorial.

## PHILIPPINES

The Philippine Constitution declares that Filipino culture shall be preserved and developed for national identity. Arts and letters shall be under the patronage of the state. In line with the Declaration, efforts have been directed toward developing a democratic culture accessible to every Filipino. It shall be the responsibility of the Government to foster the growth of arts and letters, to assure adequate protection of the artistic, literary and scientific works of parts of its citizens, to grant awards, scholarships and other incentives for its outstanding citizens and youth. This concept responds to a number of general principles such as the restructuring of norms and value systems towards a more progressive humanism stemming from a balanced system of traditional ways and directions. Philippine recognizes the fact that ethnic differences are part of the Filipino cultural reality — and provide — a dynamic force for regional enrichment.

The Department of Education and Culture constitute the pivot of all institutions concerned with cultural development. The National Library, the National Museum, the National Historical Institute and the Institute of National Language serve as its implementing agencies in promoting cultural development.

A number of private organizations supplement the Government's efforts encouraging cultural programmes. First among the private institutions is the Cultural Centre of the Philippines. Since its establishment in 1966, it has become the nerve centre of all major cultural activities.

The UNESCO National Commission of the Philippines, although a governmental agency, is contributing a significant share in the overall cultural programme. It is the organizer and the initiator of major cultural conferences and activities. Through its support artists are able to attend international meetings abroad where they are given opportunity to gain recognition.

### **Problems of Cultural Development**

Since culture is not given priority in the national economic development planning, its state appropriations is very minimal. Another problem is the set-back caused by material loss during World War II. The National Library and the National Museum suffered heavy losses in terms of their collections. Another main problem is the lack of trained personnel.

### **Impediments to Social Progress**

The lavish festivals (Fiestas in the rural areas) have been pointed out as one of the main cultural impediments to social progress. These leave people short of funds for productive purposes. The low regard for manual labor or blue collar jobs against white collar jobs is another cultural handicap.

## **PROVISIONAL REVOLUTIONARY GOVERNMENT OF SOUTH VIETNAM**

### **1. Cultural and Educational Policy of the National Front for Liberation and the Provisional Revolutionary Government of South Vietnam**

Inspired by the Manifesto of the NLF (1960), the Political Program of the Front (1967), and the Program of activities of the P.R.G. (1969), the objectives of P.R.G. are as follows:

- To eliminate the aggressor's imposed type of enslaving and depraving culture and education affecting the fine tradition and national culture of Vietnam. To build a national and democratic culture and education. To educate the Vietnamese people in the Vietnamese tradition on the struggle against foreign invasion and its heroic history.
- To preserve and develop the heritage of the culture of the Vietnamese nation. To liquidate illiteracy, improve, develop and modernize the education, etc.

Carrying the above policies on culture and education in the liberated zone and in the enemy controlled areas, the Front has won great achievements.

### **2. Efforts Made by the PRG after the Complete Liberation of South Vietnam 30th April, 1975**

After the liberation, the PRG set to work on healing the wounds of war in every field. To solve the problem of unemployment the Government made arrangements for nearly half a million people to return to fertile areas to work on production there. Camps

have been set up to help drug-addicted youths to get rid of their bad habits, get medical care and education. Other camps take care of the remoulding of juvenile criminals. Orphanages have increased. Tens of thousands of children who were vagabonds, or beggars have been brought to care centers to receive necessary care and education. All the universities and faculties were reopened. Schools for the 1st, 2nd, 3rd levels, and anti-illiteracy classes were immediately reopened.

Such social and cultural efforts are under way and certainly, in the future much tremendous efforts are to be made. However, there are still great difficulties which demand immediate attention. The most favourable condition is the reunification of Vietnam. Appeal is made to all countries to give Vietnam assistance on all fields, including cultural and educational fields.

## REPUBLIC OF KOREA

On October 19, 1973, the government announced the first Five Year Plan for promotion of culture and arts to be implemented during 1974–1978. Its avowed aim was to bring about a cultural 'renaissance' by creating a new national culture built on the foundation of the traditional culture.

It laid down three basic policy goals. The first centers around the problem of establishing a new national cultural identity through an objective re-evaluation of the cultural tradition, and through creation of a new national culture based on tradition and consonant with the goals of overall national development. The second aims at up-grading of the culture level of the nation by popularizing culture and arts in the daily life of the people. The third calls for increased cultural exchange with the nations of the world in order to enhance international recognition of Korea as a nation of culture.

Three broad areas were identified, in which specific measures were necessary to achieve the basic goals: traditional culture and arts, contemporary culture and arts, and finally popular culture.

## 1. National History

The most important problem in this area is related to that of establishment of an objective view of national history. During a period of 36 years in the first half of this century, Koreans were subjected to a most thorough going policy of colonial assimilation by Japan. As has already been mentioned, a full-scale distortion of Korean history was undertaken to 'show' Korean history as an accumulation of records of subserviency to China.

When it came to an end in 1945, the years of Japanese rule had taken their toll. The cultural development plan thus sees its foremost task in rectifying this distortion of history. This can be done only by means of an extensive re-evaluation of the historical documents now available as well as those gathering dust in various public and private collections, and of historical relics and folklore material so that they may be incorporated into a new systematic presentation of national history.

## 2. Traditional Arts

Preservation and development of traditional indigenous performing arts represents another important problem area for a cultural policy designed to revive traditional culture. On the basis of the Cultural Property Preservation Law enacted in 1963, a number of traditional arts and crafts were designated "intangible cultural properties" to be protected and fostered by the public authori-

ties. As of 1975, there were 54 different forms of traditional arts and crafts thus designated.

### 3. Cultural Properties

The task of preserving and restoring cultural properties is of course an important part of the overall effort to preserve and revive traditional culture. Despite a long history, many of Korea's cultural relics have been lost either through ravages of war, foreign plundering, or through a simple lack of proper care and concern.

Under the concept of cultural property, several different types of objects are included. First, there is a distinction between 'tangible' and 'intangible' cultural assets. Among the tangible cultural assets are 'moveable' objects and 'immoveable' objects. The cultural properties are graded 'national treasure', 'treasure', 'historic relic', or 'folklore material' according to their respective value within the context of national cultural history.

As of 1975, a total of 1,282 items were designated cultural properties by the central government, including 181 national treasures, 596 treasures, 245 historic relics, 54 intangible cultural treasures and 33 folklore materials. In addition, 867 items of cultural and historical value have been designated by local autonomous bodies as cultural properties.

## THAILAND

In the Thai delegate's opinion, culture is something of recognized value that we cherish and seek to perpetuate and to exchange with a view to mutual appreciation and acceptance, although there is nothing

static about culture and, as time goes on, there will be a need for modifications and adjustments to fit in with the modern social and technological circumstances.

Apart from the national culture in the form of concrete and visible achievements such as writings, drawings and carvings, stress should be laid on the national mental attitude or frame of mind which governs and accounts for a people's behavior and reactions to situations and problems of life. This mental attitude, shaped partly by religion and history, partly by physical factors, accounts too for the individuality and distinctiveness of the national cultural heritage.

### The Cultural Situation in Thailand

At present Thailand is, culturally speaking, between two fires. On the one hand, there are inroads on the traditional culture from the West in the shape of practices originating in the so-called permissive society. On the other hand, there are broadsides from the politically progressive elements of the Thai society charging ancient literature with serving the interests of rich and privileged pandering to their lust and life of wanton luxury and economic exploitation of the masses.

Hence there is an urgent need for a refurbishing of cultural measures on the national level in Thailand. But the Thai Government at present is so harrassed by problems, political, social and economic that there is little time to think out properly what should be done on the cultural front. There are, of course, old legislation and measures in national culture but re-adjustment and in some cases, reconsideration, are necessary to suit the present conditions and political climate. In brief, the cultural situation in Thailand is in a flux.

Mention should be made that there are several difficulties besetting cultural promotion in Thailand. The chief difficulty is that the word

'culture' conveys a rather unfavourable impression in many quarters. It reminds many Thais of the cultural regimentation of a past regime. Consequently, official promotion of culture in Thailand must steer clear of past blunders and must be done in such a way as to enlist the sympathy and cooperation of the present and rising generations.

### **The Increasing Role of Private Organisations**

There is a new trend of participation of private organisations in cultural matters which have hitherto been the almost exclusive concern of the government. Mention should be made of the society for the Conservation of National Cultural Monuments, the Language and Letter Society and the long-established Siam Society.

### **Cultural Objectives**

Followings are cultural objectives drafted and proposed by the Cultural Committee of the Thai National Commission for UNESCO some years ago:

1. Revision of the existing legislation and measures on national culture;
2. Revision of the Government departments concerned with culture;

The proposal includes either raising the status of the Division of Cultural Affairs in the Ministry of Education to that of a Ministry or the remaining of the Ministry of Education as the Ministry of Education and Culture with appropriate increase in cultural duties.

3. Improvement of the methods of promoting culture.

The proposal calls for closer cooperation between the government



and the people in maintaining and promoting national culture. It also recommends that national culture be studied as a subject in schools at all levels.

## **Works in Culture**

Quite a great deal has been done recently on the cultural front. Following is a short list:

1. Conservation of cultural monuments : temples, stupas, temple frescoes, city walls, etc.;
2. Promotion of various styles of folk dance;
3. Promotion of ancient ceremonies and rites;
4. Research in provincial cultural patterns and folklore;
5. Defining the national characteristics;
6. Clarification of the role of women in the preservation of Thai culture.

## **Cultural Heritage**

There is an urgent need for maintaining national culture as an effective means of establishing the national identity. In this face, of the inroads of alien culture and life-patterns, there should be intensive promotion of the national culture. There is another reason. One of the main objectives of UNESCO is cultural exchange among member countries. If the individual member countries do not come up with distinctive cultural accomplishments there will be nothing for exchange.

On the point on which UNESCO lays much stress, i.e., a multi-cultural community that all the cultures represented are allowed to live side by side without discrimination, the Government is happy to report

that there has never been any attempt at discriminating against any minority culture in Thailand. On the contrary, the Thai have been not only liberally minded about the products, art forms, past times and forms of entertainment of the Chinese and Muslim communities in Thailand but they have even grown to appreciate and enjoy them. Mention should be made in this connection to the recent festival of Asian dance and music in Bangkok which was a resounding success.

### U.S.S.R.

The main tasks of the state cultural development are formulated in the documents of the Communist Party of the USSR.

They proceed from the task to bring as near as possible "the people towards the culture" and "the culture towards the people", that was set up by V.I. Lenin at the beginning of the cultural revolution in the period of the foundation of our State.

The Soviet Society and the State see their main goal in the satisfaction of the increasing cultural demands of all the population.

Education, as the base of this process, active cultural and educational activity, the development of means of spreading the culture, as well as the democratic and humanistic trends in its contents, its real social value, the expression of the true interests of the people and its high artistic level – these are the main principles of the cultural policy of our State.

The cultural expenditure (cultural and educational work and art) increased more than 10 times during the last forty years. The culture is financed mainly from the State Budget; besides, some expenditures are financed by Trade Unions (in the field of amateur art) and also agricultural collective farms (building of local clubs, Houses of Culture,

libraries). Expenditures on culture makes about 2.5% of total State Budget Expenditures.

This growth is due to the general economic progress of the country, which allows to allocate much bigger funds for the development of culture and for the increase of its role, its versatile social functioning in the life of the society and the efforts of the State to support and to stimulate this process.

Soviet Union is a multi-national State. In this condition national cultural policy is of great significance. It is based on due regard for both the common interests of all the people of the USSR and every nation which is a part of it, promoting the formation of the united international culture, integrating the spiritual achievements of each separate nation. This may be achieved both through the interaction and mutual enrichment of the national forms and through the ability of each nation to perceive the spiritual values of all nations.

Today, the cultural development needs to be planned on a scientific basis. Despite the practical and theoretical difficulties it is the most promising and effective method of forecasting and planning for the development of culture, conceived in the USSR and a number of socialist countries. A planned socialist society opens up great opportunities both for the elaboration and practical realisation of this general conception.

# DISCUSSION ON CULTURAL PLANNING IN ASIA

## METHODOLOGY OF CULTURAL PLANNING

1. A planning system is a rational organization of economic and administrative means of action of a certain collectivity, in order to achieve in the most efficient way the objectives defined by a certain policy. These objectives can be very general, linked with the deepest characteristics of a society (global objectives). They can be operative (sub-objectives). Sub-objectives have to be translated into organized ways and means. Putting them into work requires time: this is the reason why long, middle and short term planning has to be made. Moreover, it requires a sincere description of the present situation and a study of the

past, in order to emphasise the permanent features of a society.

Any kind of planning needs to use quantitative data (statistics of results, financial data, lists of the means of action). But qualitative problems must not be forgotten. They must be studied through anthropological, ethnological, sociological approach, using figures if it appears convenient. But it may appear difficult as regards all problems connected with quality of life and particularly cultural problems.

2. So, what is cultural planning? What has to be planned in the field of culture? First it must be said that cultural planning depends to some extent on the decisions made in economic, housing, urbanism employment policies. It even more depends on the choices made in education and media policies. These could be called the extra-cultural or semi-cultural components of cultural development. But specific data must be included in cultural planning; they are different according to the sub-functions considered.
  - a) as regards conservation planning it wants a listing of the monuments and of the work to achieve including the choice of restoration techniques. For intellectual patrimony it wants a survey of all the items to protect and a short term programme or recording them by all means. But restoration and collecting will be completed by revival and better knowledge of cultural heritage, especially by young people.
  - b) as regards cultural education, what is to be planned is building, implements, teachers, curricula, taking into account the specificities of each special kind of art, especially in the case of creative artists. Special attention must be paid to the problem of cultural training for cultural planners and administrators: this problem must be solved by institutional cooperation or within the view of multi-national use. In all cases training must be adjusted to the possibility of jobs in the artistic and cultural fields.

- c) as regards dissemination, the situation is opposed for classical and new media. The problem of new media must be considered within the frame of education, general information and cultural development policies. For the classical media, which need strong support in order to be maintained, planning deals with building all kinds of centers and implements and with supporting the activities at least as much as the buildings.
- d) as regards creation, planning can deal only with protecting artists against economic conditions: not only the individual professional artists but the traditional activities in village groups and individual ones including handicrafts.

To make a correct evaluation of the results achieved by a certain cultural policy one must take into consideration money to a small extent, audience to some extent, without forgetting the problem of other types of audiences for other activities not labelled as cultural or activities not implying a performance, especially in rural areas.

Cultural planning must take into consideration two more problems: decentralization and participation, as well as regards activities as decision-making. Decentralization of activities means dissemination of activities centrally produced and encouragement to local productions. Decentralization of decision means deconcentration of administration and development of local power.

Participation in activities means that a population must cooperate to its own animation and to the cultural productions which benefit to it. Participation in decision means that beyond planners, administrators, decision-makers, cultural development cannot be achieved without contact and consultation of a population.

More generally speaking it appears that:

1. organization is not the enemy of culture;



2. within its limits it is the most efficient means to preserve cultural heritage and to promote cultural development;
3. but it must never deal with the cultural contents.

## CULTURAL PLANNING AND ASIAN CULTURAL SPECIFICITIES

The meeting discussed three papers. The first paper dealt with the question of the problem of the impact of modernization or national identity. How could cultural identity be preserved through cataclysmic changes?

Iran and Japan were taken as examples of two societies which have had to deal with change and their responses were analysed. Both have responded to the challenge of modernisation in their own unique terms. Both have cultural traits which have led to cultural effervescence at times and at this time have caused disintegration. There is a need to maintain an optimum tension between the opposing potentialities to ensure continuing cultural strength and development.

In Japan the aesthetic and military potentialities are confronting elements in the culture and patriotism and xenophobia, collective loyalties and individual self-destruction, fusion in the mass and utter solitude may also be counter-pointed.

In Iran, individualism may be counter-pointed to a nostalgia for charismatic and all powerful leaders, cynicism against mysticism, great flexibility and pragmatism against rigidity and inflexible dogmatism, opportunism against commitment to utopian ideas.

These qualities have had implications for national development. Both countries have energetically pursued programmes for economic development in recent years. While both have, in the process, accepted

a variety of Western influences, they have also retained their national identities.

The main challenge for both is to achieve economic goals without degrading the physical and social environment, national security without engaging in military adventures, a broad base of popular participation in decision-making without succumbing to majority tyranny and worldly pre-eminence without crushing human values including the national traditions of civility which uphold them. They must find out too how to refuse to sacrifice cultural authority to modernity and freedom to cultural authenticity.

The second paper took the argument further by contrasting Eastern and Western concepts of culture. For example, it was noted that in the West there are 'material' as well as 'intellectual' sides to any cultural element but not so in the East. Similarly there is a sharp distinction in the West between 'working hours' and 'leisure hours' but this has little relevance in Asia. In the East it is not possible to distinguish between what is 'classical' and what is 'folklore' in the culture but in the West a distinction is easy.

The slavish adoption of Western styles undermined the authenticity of Asia's cultural development. It was necessary to adopt or adapt suitable technological forms. It would be a mistake, for example, to copy uncritically, Western methods of irrigation when the Qanat system has withstood centuries of use in Iranian conditions. Again, the typically Asian system of tutorial education had much to commend it but there was no place for it in Western style mass education. The relationship between art and life in Asia was integral — the dances of Asian tribal societies was a part of their life — it was not a leisure activity.

It was a necessary prerequisite to the development of a nation's traditional culture to infuse a spirit of self-reliance and pride in traditional culture. It would be a great mistake to believe that the more advanced countries could solve all Asia's problems. It was necessary for each Asian country to take its own cultural traditions extremely seriously. They should not dismiss the styles of peasantry or tribal



elements because they seem to be backward. They have been developed over centuries to suit the ecological circumstances that the country faces.

The third paper emphasised that geography played an important part in shaping the life style of the people of the continent – mountain ranges and rivers cut off and isolated one area from another and made separate cultural development essential. The productive emphasis was on agriculture, including animal husbandry. The village was not only an administrative but also a cultural unit. The great contrast between village and city life was a feature of the cultural background of many of the countries in Asia. In many countries the important decisions were taken by a sophisticated educated class. Religion played an important role. It was a means not only of personal expression but a vehicle for performing social duties. It was thus a source of culture and a common feature was an emphasis on a state of blissfulness and contentment.

In discussion the point was made that an attempt to preserve backward social structures could perpetuate social injustices and privileges of a dominant class. It was inevitable that technological advances would bring with them social changes. The preservation of national identity meant the retention of the basic characteristics of culture and it was not necessary to retain those elements which in fact inhibited the advance of mass culture.

It was suggested that one should look at traditional societies in terms of a structure of interactions needed for survival and that these dictated cooperation. Would a challenge to a more competitive society result in more conflict? One needs to find out what kind of social relations minimises problems and what kind maximises conflict in society.

Reference was made to recommendation no. 15 of the UNESCO Intergovernmental Conference on Cultural Policies in Europe and it was suggested that the framework therein for joint studies might usefully be adopted among Asian countries using the clearing house

facilities of UNESCO.

The point was made that Asia is a big land mass containing mainly rural areas. Any cultural planning could not ignore the rights of the masses in the rural areas – their needs must be underlined. It is also essential to recognize the strength provided by cultural diversity – Asian cultural planners should not seek uniformity. In the past Asia had been too easily over-awed by Western expertise. Change is coming from the West and cultural planners are not involved in economic and developmental planning.

A study should be undertaken on an area basis. It would be useful to ascertain how many cultural areas there were in Asia each sharing common cultural aspects. It was proposed that the Asian Cultural Documentation Centre should make a study of Asian cultures to establish similarities and dissimilarities.

Any discussion on national identity could fall into two possible traps. At one end is a romantic reactionary position – like Rousseau's concept of the noble savage. At the other extreme one could embrace technological determinism. It is not desirable to be identified with either of those extreme positions – there is a middle ground. There were three stages in love/hate relationship with Western culture. First there was a rejection and repulsion of what was seen as imperialistic, an aspect of colonialism. This was replaced by a phase of near infatuation. But a more balanced attitude has been evident since independences have been won. This has been characterised by a willingness to adopt what is best and reject values not appropriate to one's own historical and cultural position. It is essential that primary cultural values have primacy over technological means. Man is a cultural animal – he makes his culture and culture makes him. It is not possible to dichotomise between East and West; there is a bit of both in all. But the Western view of man has dominated the world for five centuries and it is time the pendulum swung slightly back towards the transcendental elemental man.

We should try to establish whether or not one could identify an Islamic

cultural area or say, a Sino-Japanese cultural area. The whole question of indicators need reassessment, indicators which are appropriate for the region are needed. The impact of mass communications on Asian cultures needs assessment.

In some areas the leap is being made direct from an oral culture to one which is multi-media based and there is no opportunity to expand the written culture. Reconciliation between culture and media requires study and so do the whole education field. There has been uncritical acceptance of Western systems and perhaps it is time to consider bringing school to society rather than the other way.

It appears that there are three big areas for study. First global studies, preliminary to planning for example what is cultural planning? What is cultural identity? What are the links between unity and cultural diversity? The impact of technology is another subject and a further major subject could be the relationship between cultural development and global development. Second, more specific studies could deal with language in culture, the media, help for artistic creation, the role of museums. Third, studies are needed on specific tools of work — documentation, qualitative data, financing culture, problems posed by programmes, staffing, etc.

It would be more fruitful to direct the attention of the Seminar to a more restricted definition of the word culture, than the totality of social being and be concerned with creative and artistic endeavor only. The point should be made that a successful cultural policy could itself have beneficial economic consequences. Thus the allegation that assistance for culture is a decorative fringe could be countered.

Once acceptance of provision for cultural expenditures is established it must be determined whether the funds go to preserving the past or providing for the continuation of the traditional culture — that is keeping active skills and crafts. Again should the emphasis be on structures or on people and programmes. It is a question of determining priorities. Training methods also require revision. Perhaps the

traditional master/pupil relationship could be revived but it would need to be placed within an institutional framework. The problem of how artistic talent can be identified – especially in the villages – and the question of accessibility to the arts were also important questions.

## PARTICIPATION IN CULTURAL LIFE

There are three fundamental questions which are not only significant but are relevant to the general theme of Cultural Planning. The first question is as follows: granted that we must have cultural planning – from whose perspective must this be made? What is the value basis of this advice? As is obvious from the discussion on the country reports, most cultural planning and policies have as their final objectives the concept of national unity, national identity and the need to evolve a national culture. References were almost always made to such attributes as national traits, national heritage and national experience. Emerging from these discussions, the question will be, what is the historical explanation of these various attributes and to what extent are they shared and identified by the various cultural groups and social classes in the national society?

In many countries a conscious effort is being made to integrate the people into the mainstream of the national cultural life. Planning for cultural development must resolve the following critical question: **Whose interests are being served and how do we justify them on the basis of our respective historical experiences?**

In recent years, despite efforts at national integration and international cooperation, the trend has been towards greater disunity and disintegration. What then has gone wrong? The state of cultural tensions exist in the world because cultural plans and policies do not state specifically the moral basis of their objectives and in what way the different interests in the national societies are being represented

and in what way also the cost and benefits of these policies are to be equitably shared by all cultural groups and social classes in the national society.

The second question relates to the first. What is the basis of the link between cultural planning and economic and political development? Cultural issues, such as the application of science and technology in the development of the national cultural character, can only be discussed in the context of economic and political objectives.

As long as there are differential distribution of economic and political resources, cultural tensions will persist. It may be difficult under these circumstances to talk of equitable access to and participation in cultural life. Cultural development must be carried out within the context of the economic and political development of a country.

However, the question is what kind of economic and political environment is most appropriate for cultural planning which can ensure the maximum benefit of marginal groups in Asia?

The third and last question is, is it desirable for Asian countries to develop their own authentic and autonomous cultural identity? If it is desirable under what kind of world system would this be considerable? This question was raised because the uni-directional flow of cultural values in the existing world system may inhibit the development of authentic and autonomous national cultural identity and may raise the fear of the possibility of the homogenization of the world culture. It was mentioned in particular the onward thrust of the multi-national corporations as the carrier of the "pop" culture. The message they bring along with them is crystal clear, that is, cultural life should be organised along business lines. Only those who can afford can participate in their cultural manifestations. The question arising from this is, should cultural policies resist the onward thrust of this "pop" culture. If it is desirable, why is it desirable? If not, why not?

## ART EDUCATION IN ASIA

In the West the traditional system of art education is now being challenged for the following reasons:

- a) art education cannot be separated from education on the social or economic sciences, the humanities and even the exact sciences, because in the opinion of many thinkers the ultimate objective of art education is to help "raise the quality of life"
- b) the need to know more about cultures other than that of the West.
- c) the limited scope of art education in the old French sense of the "beaux arts" or the Anglo Saxon concepts of the "fine arts" and the "performing arts" is no longer acceptable in view of the changes in education methods and media and a return to traditional handicraft as a valuable art form.

The Asian tradition has been to practice the arts as part of the way of life; art education has not been considered as a scholastic subject. Colonial influences led to some erosion of that approach and since the end of colonialisation western systems have been imitated largely due to the influence of western educated elites in those countries.

Similar trends have become also apparent in other sectors of education. In addition emphasis was laid more on building and equipment and not so much on activities to develop artistic and other creative powers. It is necessary to resist this trend and in the process of social and economic development explore new avenues in their general art educational systems.

The concepts of what culture is differ in Asia and the West. In the

East, art is not divorced from life. It is not thought of as a pastime but is something which satisfies man's inner need and is sometimes a form of worship. Moreover, traditional Asian educational systems still have much to offer despite the effect of Western influences – for example the master and pupil relationship and the traditional public debate. A third point is that Asian societies which have been pre-occupied with Western methods and attitudes need to look more closely to the cultural patterns within their own region. The excessive introspection is as bad as straight imitation of the West. It is necessary to recognize the wider cultural heritage of man including the Western culture.

The form and content of art education in Asia must be finally rooted in national and Asian culture, be aware of and ready to benefit from the cultures and arts of other societies and not ignore the conditions imposed by time and place. Since in Asia art has always been a part of life, so artistic ideals, creativity and education must continue to be part of a better life for man.

## STATISTICAL INSTRUMENTS FOR CULTURAL PLANNING

The paper on this subject which was distributed as a preliminary version deals with:

- a) conceptual and allied problems;
- b) statistics for cultural policy;
- c) statistics for cultural development plans;
- d) statistics for cultural facilities;
- e) monitoring cultural progress;
- f) data collection methods.

Cultural experts are often skeptical or at the best neutral and tolerant in their attitude towards statistics in relation to cultural matters. Their argument is that as culture is not quantifiable statistics cannot have much use in dealing with culture.

A measure of skepticism can have a healthy influence on the development of science. Non-use of statistics have been characteristic of the infancy of all sciences, particularly social sciences. This will be evident if we compare the state of economics, or psychology or anthropology some decades ago with what they are today. It can be shown that the maturity of any field of study is directly reflected in the amount of statistics used. Scientific study of cultural matters is only beginning. It will take some more years for the statistical approach to gain full acceptance.

Cultural experts are familiar with figures relating to libraries, books, radios, newspapers, cinema audiences, etc. which may be broadly termed 'descriptive statistics'. Nobody denies that these figures should be collected, compiled, turned into colorful diagrams and published. Doubts arise only when statisticians talk of analysis, forecasting, decision-making, mathematical models, sample surveys, evaluation procedures and so on.

It is true that there are aspects of culture which are difficult to quantify. But these aspects are not the whole culture, nor are they the most important aspects for the planner. What is proposed to be measured and subjected to statistical treatment is not culture as such but what has been called cultural variables. Statistical techniques can clarify the behavior and inter-relationships of these variables.

Cultural policy can be formulated and is in fact being now formulated in many countries, Asian as well as non-Asian, without much use of statistical methods. However, this may not be the most efficient way of doing it. Statistics can be of assistance in throwing light on the present cultural situation, in ascertaining the needs and aspirations of the people, in the setting of priorities, in the allocation of resources, etc.



During the discussion, several important questions were raised. One of these related to the statistics needed for considering the possibility of modifying the tax structure so as to encourage private patronage of the arts. The advantages of standardising accounting categories so as to facilitate comparisons were stressed. It was felt that ACDC should take the lead in developing this field of statistics.

Participants also expressed keen interest in methods of evaluating the results of cultural plans. Another question related to the possibility of developing a "do it yourself kit" for sample surveys in the cultural field.

## **POLICY OF INFORMATION STORAGE AND RETRIEVAL IN THE ASIAN CULTURAL DOCUMENTATION CENTRE FOR UNESCO – TEHRAN**

### **Acquisition Policy**

All the information generated within the Asian countries in the field of cultural activities can be stored at the ACDC. Every participating country is recommended to create a national focal point. This national focal point will identify and collect all types of documents produced nationally in the field of cultural activities. It will record the bibliographic data of the collected documents and transmit them on the proper work-sheet to the ACDC.

### **Indexing Policy**

It is clear that for the easy access to the information collected in ACDC, all participating countries should agree to the use of the same

vocabulary for indexing and retrieval.

A basic vocabulary that exists at the present is the Cultural Thesaurus prepared by Mr. Viet under supervision of UNESCO. This thesaurus is in fact used experimentally by the ACDC. It is also being translated and developed for the Persian (Farsi) Cultural Documents, under supervision of a research group in the ACDC. But it has to be examined by the participating countries in order to be compatible with the cultural activities of every Asian country.

## **Guideline**

ACDC will produce and distribute a guideline for indexing. This guideline will be compatible with the relevant recommendations of the International Standard Organization (ISO) and Unisist.

## **Dissemination of Information Policy**

One of the major printed products of ACDC will be a current bibliography on Asian cultural affairs, this printed list of references is designed to provide a "current awareness" service on a regional and international basis concerning Asian cultural activities.

## **Inquiry Service**

ACDC will start the storage of information received from national centres in the field of Asian Cultural Affairs. Information storage is based on the Cultural Thesaurus. In order to establish a proper system, a certain form has to be designed for reference question and to be sent to all national centres.

## Obtaining Original Documents

Because of the problems concerning place and personnel, it is suggested that not the ACDC but national centres be responsible for providing the required original documents. It is also proposed to get access to microform services in order to facilitate exchange of documents.

## Relations with Other International Systems

Since the ACDC is collecting and processing information on a regional basis, in order to communicate and harmonize with other international systems, it is proposed that the ACDC make certain relations with some of the International systems such as: **DEVISIS** (Developing Science Information System), Unisist, ERIC (Educational Resources Information System), and NATIS (National Information System).

## Publication

Translation and printing of materials according to the policy of the centre will be undertaken.

1. A translation service for the translation of non-English materials into English will be established;
2. Specialized bibliographies in the field of cultural affairs will be published;
3. The ACDC bulletin containing information concerning Asian cultural affairs will be published. It will come out three times a year in three major parts:

- Part I - Location of the main cultural centres in Asia;
- Part II - Continuous and up-to-date information about Asian cultural centres and their activities;
- Part III - Bibliographies of materials received and a summary of the essential ones.

ACDC would also publish books dealing with different cultural aspects of Asian countries produced by cultural scholars throughout Asia.

# CONCLUSIONS AND RECOMMENDATIONS

1. The Seminar endorsed the need and desirability of cooperation among different countries to carry out coordinated study projects on different aspects in cultural planning.
2. The Seminar recognised the crucial importance of cultural planning in national socio-economic developments.

While it was recognised that culture as such may not be planned for, the need for adoption of cultural policies and objectives and planning cultural actions, facilities and institutions was stressed.

Already many useful and practical methodologies for cultural planning in certain sections are in use by some countries but further studies aiming to develop sound and systematic methodology of cultural planning on all areas are needed, using known techniques of planning as adopted to the particular aspects, limitations and specificities of culture, national values and aspirations.

3. An important proposal which met with general approval was that the ACDC with the support and assistance of the UNESCO and in collaboration with other institutions and countries should undertake a study of 'cultural areas' in the Asian region. The precise scope and content of this study could not be spelt out at the Seminar but it was felt that results would be of use in deepening our understanding of Asian culture and in facilitating cultural development.
4. It was also felt that Asian countries should supply regularly to the ACDC their cultural publications and documents. This will help to build up a clearing house and reference centre for Asian culture.
5. In particular, it was suggested that cultural statistics of different countries should be collected by the ACDC on the basis of uniform concepts and definitions to the extent practicable. It was recognized that a great deal of work will be necessary in developing these concepts and definitions, especially in the field of cultural accounting and budgeting.
6. The work on a Thesaurus of Asian Culture currently being undertaken by the ACDC was considered by the Seminar to be an extremely useful project.
7. It was suggested that the following groups of items could be used as examples for preparing an inventory of topics for joint studies:
  - a) Problems of cultural identity, national integration; problems of national, regional, and foreign languages; cultural unity and diversity and their inter-relationship;
  - b) The objectives of cultural development: policy and practice;
  - c) Inter-relationship between cultural and general

national developments, the impact of technology on culture and the positive and negative aspects of tradition;

- d) Problems of assistance for artistic creations, individual artists and professional groups, traditional arts and handicrafts;
- e) Problems of documentation, research on qualitative and quantitative data, statistical indicators and cultural accounts;
- f) Training of cultural personnel.

ACDC should in close cooperation with the Asian countries identify specific topics for joint studies and research.

The participants asked UNESCO when they consider it useful to act as coordinator and scientific assistance in order to initiate and put into work the studies and research necessary for the elaboration and fulfillment of cultural planning.

- 8. A great deal of concern was expressed by some participants about the future of national identity and traditional culture in the context of socio-economic development. It is important to forecast some of the fundamental changes which might take place in the future through a survey of youth aspiration, for example. Japan is among the few countries in Asia which has undertaken such a project. Since other Asian countries may not consider such an undertaking a priority, and may not be able to afford the financial burden, UNESCO might initiate cooperation between countries with fairly similar cultural background to undertake this survey cooperatively.
- 9. From ancient times, there were cultural relations among Asian countries. The rise of colonial empires in parts of Asia resulted

in cutting off the old cultural ties. Asian countries today realize the need for restoring these ties and Yogyakarta resolution nos. 22, 24, 25 and 32 refer to cultural exchanges. It was agreed that Asian countries may keep ACDC informed of bilateral cultural agreements.

10. Each member country may agree to supply periodically to all other member countries one or two original pieces of contemporary art by artists who have received national recognition. In each national gallery of contemporary art there will be thus a section on contemporary Asian art.
11. Asian countries can know more about one another through popularising translations of important modern literature of each country. Yogyakarta resolution no. 24 mentioned direct translation and resolution, no. 25 mentioned an anthology of works.
12. Recognising the direct translations may not be possible easily, the Seminar recommended that member countries should file with ACDC list of not more than five contemporary literary works, each not more than 400 pages, which they feel should be translated into other Asian languages, also stating which had already been translated into any of the languages in universal use today. ACDC can then suggest to member countries that they undertake direct or indirect translation and publication through national organisations or commercial publishing houses.
13. The conference has shown that there are widely differing definitions of cultural elements in the various participating countries. To develop reliable statistics, particularly in relation to the percentage of national budgets allocated to cultural activities, a common approach to definitions must be adopted — including some definition of direct and indirect assistance (for example the extent to which governments provide indirect support for cultural activities by allowing tax exemptions for private



patrons of the arts and cultural activities).

14. The Seminar recommends that UNESCO as well as ACDC and ACCU should continue studies on the use of cultural planning, in view of specific needs of Asian countries, by conducting research on the objectives and definitions, by elaborating operative policies or programmes, and by increasing the use of cultural planning instruments such as cultural statistics, cultural accounting and budgeting, cultural indicators, as well as all types of enquiries that reflect qualitative dimensions of cultural problems.
15. The presentation of country papers showed that the budgetary definition of culture varies among different countries. Comparisons between countries can be possible if a common pattern can emerge. For this purpose ACDC can draw up guidelines.
16. Cultural planners are concerned that the pervasive influence of the international mass media will:
  - a) depress cultural standards and threaten work of good quality;
  - b) obscure or destroy the separate cultural identities of different nations.
17. The Seminar noting that such major projects as new power generation, irrigation and housing schemes can destroy or severely disrupt the ways of life of those living in the area affected, recommends to member states that they adopt specific procedures, such as environmental impact report procedures to ensure that the advantages and disadvantages of any major development proposal in terms of the cultural and social welfare of the communities in the area are made explicit before a decision is taken whether or not to proceed with such a project.

18. The Seminar felt that all available information on cultural planning methods should be assembled and produced as monographs by the UNESCO and by regional centres like the ACDC.
19. The Seminar recognized the need for periodic regional meetings to review the progress of cultural development, to exchange experiences and to discuss common problems.

**APPENDIX I :  
SPEECHES  
AT THE  
INAUGURAL SESSION**

**THE OPENING ADDRESS**

**BY**

**HIS EXCELLENCY M. PAHLBOD  
MINISTER OF CULTURE AND ARTS**

Distinguished Participants, Excellencies, Ladies and Gentlemen,

I wish to express the pleasure it gives me to be present at this gathering organised for the purpose of discussing the problems of

cultural planning in Asia; a meeting which has brought together here in Tehran so many worthy experts from a host of friendly countries.

Without doubt, one of the primary outcomes of this Seminar will be a meeting of minds and the forging of mutual understanding, as planners become acquainted with one another. In ways imperceptible, this blending of purpose will be most influential in increasing future understanding amongst the peoples of Asia.

It is only for a comparatively short time that special attention has been paid to cultural development as a basic dimension within the general framework of human development. This newly found clear-sightedness has highlighted, with greater clarity than ever before, the significance of the human factor as the common denominator in all calculations relating to national development. In confirmation and sanctification of this human repute, the declaration of the Intergovernmental Conference on Cultural Policies in Asia made in Yogyakarta in 1973 can be considered a definite reference point; a declaration on the basis of which the guidelines of the present Seminar might be formulated, for it states that "inner life of man is an essential foundation of the cultural achievement in Asia". It is appropriate that this Seminar should hold in high regard the profound entity which is the inner life of man, when we consider the traditional and invaluable nature of the culture of this region of the world.

In our ever-changing times man has realized anew the grace of finding a more deserving place in cultural creativity, of being true to himself, and of achieving an inner fulfillment.

It is fortuitous to state that in our time that economic development, new factors in international relations, and ease of communication amongst nations – all realized in the last decade – have so radically altered the face of Asia in a desirable and awakening manner. In such altered circumstances, it is only natural that cultural relations amongst Asian nations should also undergo fundamental change, so

that Asian cultures may enjoy greater benefit from their mutual interaction in an atmosphere of peace, understanding and friendship.

Interplay between cultures will allow regeneration of those which have, over long periods of time become stagnant, as do closed wells.

Iran today, through the generosity and vision of the most august leader of this land, is giving very special attention to cultural activities and cultural development. The productive trips of Their Majesties, the Shahanshah Aryamehr and the Shahbanou, to Asian countries are clear manifestations of Their Majesties' great interest in promoting ever closer ties between Asian countries. Naturally, in this, cultural understanding has an essential role.

The establishment of the Asian Cultural Documentation Centre in Tehran, following the recommendation of the Intergovernmental Conference on Cultural Policies in Asia, for the purpose of facilitating the exchange of cultural information and research, is a significant step towards achieving this goal.

The discussions of this Seminar will be nurtured by the particular problems of each individual country represented; however, the projection of common problems will contribute greatly towards the expansion of this region, sharing a similar cultural essence, similar international understanding, peace and friendship.

Finally, I feel it appropriate to quote from a section of His Imperial Majesty's message to the International Conference of Cultural Ministers in Venice:

"It is therefore, necessary, on national as well as international levels, not only to create a dialogue between various cultures, but to help harmonize these cultures with contemporary needs and promote such conditions that all these cultures can benefit from the store of the newly acquired knowledge of man."

## ADDRESS

BY

### MRS. F. DE LA ROCHEFOUCAULD UNESCO REPRESENTATIVE

Excellence, Mesdames, Messieurs,

Je commencerai par excuser monsieur Pouchpa Dass, Directeur de la Division du Développement culturel qui, grippé n'a pas pu être là ce matin comme il le désirait vivement pour assister à l'ouverture du séminaire sur la planification culturelle en Asie. Je pense qu'il sera en mesure de participer à nos travaux à partir de mercredi matin.

Je voudrais maintenant vous dire combien je suis heureuse de me retrouver ici à l'occasion de cette première réunion régionale sur les problèmes posés par la planification culturelle.

J'aimerais remercier tout spécialement son Excellence monsieur Pahlbod Ministre de la Culture et des Arts d'Iran d'avoir organisé ce séminaire. Son Excellence M. Pahlbod a dirigé avec talent la délégation iranienne aux grandes conférences intergouvernementales de Venise en 1970 et de Djodjakarta en 1973. Je n'ai d'ailleurs pas oublié le discours d'une si haute distinction prononcé par lui à Djodjakarta ni le rôle dynamique que la délégation iranienne a joué, sous son éminente impulsion dans la préparation de la Déclaration qui se trouve en tête des recommandations de la Conférence de Djodjakarta.

Je saisis l'occasion de saluer les représentants de plusieurs pays qui ont participé à la conférence intergouvernementale sur les aspects institutionnels, administratifs et financiers des politiques culturelles qui s'est tenue à Venise en 1970 et aux conférences régionales sur les politiques culturelles qui se sont tenues respectivement à Helsinki en juin 1972 pour

l'Europe, à Djodjakarta en décembre 1973 pour l'Asie et à Accra en octobre 1975 pour l'Afrique.

Je me réjouis d'ailleurs de voir parmi nous, le responsable de la Conférence de Djodjakarta : M. le Professeur Mantra.

Je voudrais aussi rappeler combien nous apprécions l'attention toujours aimable que la commission iranienne pour l'UNESCO dirigée par M. F. Ardalan nous a toujours réservée.

On me permettra j'en suis certaine d'avoir un mot très spécial pour l'Asian Cultural Documentation Centre for UNESCO dont le Secrétaire Général M. Pahlavan est mon partenaire de travail le plus immédiat. Observateur diligent et clairvoyant, il mène à bien un travail dont il a compris l'importance et maintient avec le Centre de documentation, d'information et de recherche pour le développement culturel de l'UNESCO des rapports étroits indispensables pour que l'UNESCO puisse jouer son rôle dans l'échange de documentation et d'expériences entre les pays.

La conférence de Djodjakarta avait confirmé en 1973, la place qui revient à la culture dans le monde moderne et les responsabilités qui incombent de ce fait aux États dans le domaine culturel. Ainsi toute politique culturelle tendra à bien la culture à tout effort de développement.

Le développement, désormais phénomène global, devra accorder à la culture un rôle de premier plan c'est dire que si la croissance économique est un facteur fondamental du développement ce sont des choix d'ordre culturel qui en déterminent l'orientation et l'utilisation au service des individus et des sociétés. Aussi chaque État doit définir un ensemble cohérent d'objectifs et de moyens qui constituent sa politique culturelle.

Mais la conférence de Djodjakarta a aussi approfondi la notion de développement culturel dans sa spécificité asiatique. Elle a insisté

tout particulièrement sur le fait que la culture est un facteur d'identité nationale et d'évolution sociale. Cette affirmation de l'identité culturelle conduit au respect des cultures minoritaires, à l'identité de toutes les cultures à l'intérieur de l'identité nationale.

La conférence a nuancé son analyse pour saisir l'identité culturelle notamment dans les villages pour protéger la culture traditionnelle sans toutefois la considérer comme immuable en étant vigilant à l'égard de toute pollution culturelle. Enfin la jeunesse est apparue comme une des composantes essentielles des cultures asiatiques.

C'est dans cette perspective générale que la planification culturelle est appelée à jouer un rôle important. Elle implique au départ une prise de conscience des problèmes qui se posent, une analyse de la situation présente, de la réalité politique, sociale et économique.

Elle doit ensuite formuler clairement ses objectifs de développement culturel préciser les groupes sociaux visés, les instances de décision.

Enfin il conviendra déterminer les moyens pour atteindre ces objectifs: institutions, administration, financement, équipement, personnel, etc.

Aussi donc le séminaire qui va commencer s'inscrit dans le développement normal de la réflexion commune entreprise à Djodjakarta. Les grands objectifs qui étaient apparus alors appellent un échange d'information et d'expériences en matière de planification culturelle.

D'autre part cette réunion par son caractère régional s'inscrit bien dans l'esprit de la "Déclaration" de Djodjakarta qui acceptant la diversité de l'expérience culturelle humaine l'avait située dans une atmosphère de coopération culturelle entre les nations et avait recommandé de prendre toutes les mesures pouvant contribuer à favoriser la coopération culturelle notamment en Asie.

Ce séminaire constitue bien un témoignage de coopération culturelle régionale: 20 pays d'Asie environ y participent et leur diversité



culturelle lui donnera sans doute une richesse exceptionnelle.

C'est en tenant compte des divers aspects de cette reunion qui s'inscrit très précisément dans le programme que l'UNESCO a entrepris depuis quelques années en matiere de développement culturel que je vous adresse au nom du Directeur Général de l'UNESCO, les voeux les plus chaleureux de succès dans l'accomplissement de votre travail.

## ADDRESS

BY

MR. F. ARDALAN  
SECRETARY-GENERAL  
IRANIAN NATIONAL COMMISSION FOR UNESCO

Your Exc. Minister of Culture and Arts, Mrs. de la Rochefoucauld, Representative of Director General of UNESCO, Excellencies, Ladies and Gentlemen:

It is a matter of great pleasure to me to address this distinguished gathering of experts at the opening of this seminar, being held in pursuance of the recommendations of the Sixth Regional Conference of UNESCO National Commission of Asia and Oceania, held in New Delhi from November 5 to November 10, 1975.

Before anything else, I would like to take this opportunity to record my most sincere thanks to His Excellency the Minister of Culture and Arts of Iran for his keen attention and to Mr. Pahlavan, Secretary General of the Asian Cultural Documentation Centre for UNESCO for his untiring efforts which have made today's assembly possible.

This assembly, ladies and gentlemen, is in a complete accordance with the objectives of the conference of Ministers of Culture of Asian countries held in Yogyakarta, as well as, with the directives of the 18th General conference of UNESCO in arriving at an understanding of the problems of the present day world and in promoting international cooperation and peace.

The positive answer given by the UNESCO National Commissions to the Iranian invitation for participating in this seminar clearly reflects the ever-increasing importance attached by the regional countries to the national cultural identity and to the cultural aspects of development and quality of life.

I am confident that these considerations and the corresponding cultural impacts which have bound the destinies of the Asian Nations with each other from times immemorial will be incorporated in an authentic manner in charting cultural policies for the region. I am equally confident that the outcome of the exchange of the views at this seminar will contribute to the diversification and wealth of the regional culture.

I hope that the Asian Cultural Documentation Centre for UNESCO to have efficiency as a valuable means for introducing the Asian Cultures and development of Regional Cultural Cooperation.

Before concluding my remarks, I would like to wish the distinguished delegates to the seminar, a very happy stay in Iran and all the success in the work ahead of them.

## ADDRESS

BY

MR. CH. PAHLAVAN  
SECRETARY-GENERAL  
ASIAN CULTURAL DOCUMENTATION CENTRE FOR  
UNESCO

Your Excellency, Representatives of the Director General, Distinguished Delegates and Participants, Honored Guests, Ladies and Gentlemen,

On behalf of the Asian Cultural Documentation Centre, I would like to thank you all for accepting our invitation to participate in this seminar on cultural planning, which is the first of its kind. I would also like to provide you with some information on the Centre itself before going through the outline of the main areas suggested for discussion in this seminar.

The need to establish the Centre was first clearly recognized in the Inter-governmental Conference of Cultural Policies in Asia in the year 1973 at Yogyakarta. However, with all the preparatory work, some considerable time elapsed before the Centre became a physical reality. Following the decision of the UNESCO General Conference held in 1974, the Centre has actually been functioning for several months. Despite the brevity of its experience, the necessity and importance of the Centre have already been acknowledged at several Asian meetings. The Conference of the UNESCO National Commissions in Asia, held in New Delhi in 1975, and the Symposium of Museums and Cultural and Scientific Exchange held in Calcutta in 1975, both stated their expectations of the ACDC in draft resolutions. It therefore, gives me great pleasure that we are able to host a seminar at the Asian level at this early stage in our work, so that besides discussing aspects of cultural planning, we can also examine the

projected role of the Centre together.

The great wealth of our traditions which has been, and still is, a source of enrichment to human culture as a whole, necessitates that we, the peoples of Asia, be the first to help others recognize the depth and worth of our cultures.

It is also of great importance for the Asian nations themselves to become more aware of their rich cultural heritage and their present efforts.

Shall we hope that the Asian Cultural Documentation Centre will contribute to the achievement of the awareness we seek?

Facilities should be provided for scholars and research workers who possess sufficient credit and prestige, to present an Asian interpretation of the Asian cultures. This very point encourages us to carry out expansive and continuous efforts on the national and regional levels. The Asian Cultural Documentation Centre is established for exactly that purpose. It is also hoped that with regional cooperation, this Centre can prove an effective factor in giving recognition to the traditions of the Asian cultures and be a useful tool in establishing mutual understanding and friendship amongst Asian nations.

Obviously, the compilation of information and documents on Asian culture, and Asian cultural activities is not a simple matter that can be realized in a short period of time nor can it be achieved without continuous and growing cooperation. To achieve this goal, a massive and consistent effort is required. Furthermore, for a cooperative regional activity to succeed, it is necessary that individual national centres be created to feed to the regional centre, thereby facilitating an exchange of information.

Iran, with a spirit of understanding and friendship, is prepared, on her part, to contribute as much as she possibly can, to achieve these ends.

The preparation of the present seminar has not, however, been easy; for on the one side the problems to which we seek answers are new in nature and require a mature and wise approach, and on the other, the Asian Cultural Documentation Centre is still very young. We do most sincerely hope, however, that this Seminar proves an effective and helpful step in both directions, by giving greater exposure to our mutual problems, and by increasing the experience of ACDC itself.

After this brief introduction, it now seems appropriate to me to give some explanation as to why we and UNESCO, chose the title of "Cultural Planning in Asia" for this Seminar. As you are aware, there are still many who object to the term 'cultural planning' and believe that basically there should not be any 'planning' in cultural fields. They reason that planning will limit creative cultural work and will be detrimental to culture as a whole. They feel cultural planning is only a tool of the bureaucrats. Such reasoning comes from precisely those people who are seriously interested in culture, and are worried about the future of culture in human societies. It is therefore necessary to first give a correct definition of cultural planning as we see it, and thus remove any misunderstanding likely to cloud our future work.

At an ever-increasing rate, governments are purposefully becoming active in fields of culture, and as a part of their general policy, they are directing their attentions towards, and making investments in, the expansion of cultural activities. It could not be said that any government in our time has ever consciously wished to be removed from the area of cultural work.

The important question here is what kind of policy should governments adopt regarding culture. What policy leads to greater freedom and aids culture to flourish more fully? How can public have access to and participate in cultural activities that are provided for? How can we provide the public with actual facilities, at the same time avoiding their monopolization by the elite? What is the role of the

Government, and what are the boundaries of cultural Planning? These are all serious and basic questions to which we should provide an answer, or at least try to find one. Through the question of planning, we are in fact trying to define the ideal role of the government in the field of culture. But in the process, we ought to remember that ultimately it is the general public and the creator that are the makers of any culture, and also the consumers allowing it to flourish in society. This approach and understanding will be of great value to us in defining the role of governments and the goals of cultural planning.

However, an important point should be stressed; we do not intend to propose one single and unified role for all governments. Every nation has her own particular cultural characteristics and history, and it is on the basis of these that individual cultural policies and planning should be shaped.

A single model for all countries to follow, would cause nothing but damage and at the best simply lead to cultural uniformity. This is the exact opposite of that basic essence namely cultural diversity which is the very source of all cultural richness. We can, therefore, understand that any cultural planning is significant only within the framework of a national culture and the cultural identity of a nation. It will not be effective beyond such a framework.

Any discussion on cultural planning in Asia should, therefore, be carried out along with considerations of the cultural destiny and cultural mission of the region. For this reason, we have made an attempt to expand the range of discussions in this seminar by including such a topic as Cultural Planning and Asian Cultural Specificities.

On the subject of the principles and basis of cultural planning as it relates to the role of Government, there are several points worthy of consideration. Two basic approaches in the domain of cultural planning may be named here: cultural content and the manner and form of presentation of cultural works; and on the other hand, it

acts as the provider of suitable ground for creativity. Governmental policy will differ, therefore, depending on which of the two roles it takes up for itself.

Naturally, even in the role of provider, different governments follow different policies. Through providing better opportunities in one field, they help strengthen and expand it whilst by not tending to another, they simply do not encourage its further development. In either case, the policy should not act as a barrier to any kind of cultural activity; it should merely stimulate one to move ahead of another. Encouraging one kind of activity should never stop other activities from progressing. Indeed, many an artistic trend of a pure nature that has developed outside of the common traditional framework, has played a significant and vital role in enriching the cultural life.

We discuss the part of governments here, essentially because governments in their expansive role can provide creative opportunities and help develop public access to, and participation in, cultural life. This means that all members of the community should have equal cultural opportunities; there should be no cultural imbalance between urban and rural areas; government funds should not be spent on select and limited social groups; and finally, there should be no geographic privileges.

Cultural planning should never set aside the public goals. On the contrary, through planning all people must be provided with cultural facilities and equal opportunities. Such an approach would enable the individual to try out his talents and channel his creativity.

Cultural policies should also allow for spontaneous cultural development. The final judgment on such development will always be given by society. Naturally, some policies are not easy to make. We have constantly to reassess the role of governments and cultural creativity and redefine such a role at every stage of progress. These points may form the foundation for discussion at the present seminar.

We do hope that the various experiences gained in this seminar will enrich our ideas in this domain and familiarise us with a variety of opinions. We also hope that the conclusions reached at the present seminar might promote the quality of future discussions on an international level. Asia should be able to present new dimensions of the contemporary world in an Asian cultural framework, and from an Asian viewpoint.

In the present seminar, we have included two basic topics originally proposed by UNESCO some while ago; one on cultural documentation and another on cultural statistics. We do not wish to enter into any detailed discussion on statistics here as the basic ideas in this field and also the various views in existence are already well-known. Our reason for bringing in cultural statistics, at all, is primarily to find an Asian trend in areas of cultural statistics, so that we can subsequently use such statistics in planning.

Since a documentation centre by its very nature, is the foundation on which relevant decisions are made, and, on the other hand, the decision-making is, in its turn, influential in compilation and organization of documentation it seemed appropriate that a discussion on the significance and particularities of cultural statistics in Asia be included. Taking into account the cultural diversity, the oral traditions, and the fact that the non-monetized aspect of the culture is of great importance in the lives of the Asian nations, we hope that the discussions carried out in this seminar, will lead to new vistas for future research. Furthermore, whilst making use of statistics in planning, we will become aware of its limitations in describing the meaning of life and cultural activities.

The last topic to be discussed at the seminar concerns the Asian Cultural Documentation Centre itself. The role of the Centre, and the kind of services it can render to allow increasing recognition of Asian culture by peoples of the world will be considered. The Centre, despite the brevity of its existence has already been able to establish contact with many Asian institutions, and to produce several publications on Asian cultures. The present seminar in itself is another step



on the way to establishing closer cooperation amongst Asian nations – a cooperation which we hope will enjoy ever-growing expansion. It is also necessary to hold preliminary discussions concerning the preparations of an Asian thesaurus which should be structured so that it is related to UNESCO's international cultural thesaurus.

I wish to express our hope that the present seminar, with the collaboration of all participants, can lead to a better understanding and a more meaningful cooperation amongst the nations of Asia.

I would like to thank the Iranian National Commission for UNESCO for their most valued cooperation in the preparation of the seminar.

And my thanks also to UNESCO for their kind collaboration and the documents they have provided for distribution.

Finally, may I wish you all a most fruitful and enjoyable stay in Iran.

APPENDIX II :  
SPEECHES  
AT THE  
FINAL SESSION

ADDRESS

BY

MRS. JEAN BATTERSBY

Mr. Chairman,

I have been asked by the members of the conference to express our thanks and I don't expect after this afternoon's discussions that anyone will disagree with anything that I have to say.

There are so many people to thank. Firstly, we have to thank Mr. Ardalan and the people from UNESCO for helping this conference that has brought us together from all over the Asian region. Then we have to thank Mr. Pahlavan and the people from the ACDC and the Iranian experts whom they have brought in to help put a lot of substance into the discussions.

As cultural planners, we have a very particular problem that no one has discussed in the course of the seminar, and that is that one of the hardest things we have to do is to convince other government planners in other fields of planning that what we are doing is serious and worth considering, and in order to do that we need systematic information and accurate information and forms of communication which are equivalent to those which other forms of government planning already employs, and if this is to be a function for the centre, then I think it is one which we would all welcome and wish Dr. Pahlavan and his colleagues well with their endeavours.

I think we also welcome the opportunity that this conference has given us to make contact with each other. I certainly find in my country, and I think it must be true in other countries, that being a worker in the field of cultural planning is something of a lonely and difficult road and it is very good to know that there are colleagues all over the Asian region with whom we now have personal contact. It is a particularly difficult field of government planning, I think, and it would be foolish for us not to realize the immense differences which exist between the people who are here assembled at this conference both in terms of national philosophies and in terms of their approach to their particular functions as cultural planners. But I think the mere fact of getting together round a table and across a cup of tea and so on does make it easier to recognise and handle those differences, and to develop rather positive conclusions from them for the future.

I know that we owe a debt of gratitude to Iran in general, firstly at government level in that your very deeply committed minister has been willing to come and open the conference and lend his

support to it. I think your country has to be congratulated in having a minister for culture and the arts who has such obvious personal commitment to the area for which he is responsible. And also I suppose Iran is to be thanked for providing such a dramatic context in which this conference has taken place. We are all talking about the importance of planning for the survival of civilisation really, and to do that in a country with such an ancient and glorious civilisation, and one which illustrates periods in which people have been indifferent to its survival, as well as periods when people have cared most specifically and dearly for that survival, lends a particular point to the discussions of this seminar, and certainly has made a very deep impression on me and other members who have been at the conference.

Let me thank the President too, for his most expert presiding over our deliberations and the people without whom a conference could not exist, but who don't really appear quite as much on the surface of things, the secretaries and officials of the departments who do all the work behind the scenes, the technicians who do the recording and keep the sound systems working properly, and the translators without whom it would be very difficult for people from such different parts of Europe and Asia to come together. I would like to say that I hope we will meet each other on future occasions at future conferences, and that if it isn't our actual selves, then other people like us who will carry on the work that this conference has begun. Could I on behalf of the delegates, express our deep thanks to all of you for your very kind hospitality.

## SPEECH

BY

MME. DE LA ROCHEFOUCAULD.

In the name of the Director General of UNESCO, I wish to congratulate you for the work that has been done here. I have to say that when this seminar started, I was a little worried, because I knew the difficulty of the topic that has been talked about here, and I was wondering whether there would be any concrete conclusions on the matter.

I think now that you won the bet. I feel that you have a programme ahead of you, which is not for one year, but for ten years. You have filled your baskets as well as the basket of UNESCO. At times the discussions of the seminar reached a somewhat poetic and romantic level, and we have the best reasons for it, since we have a poet amongst us. But these discussions became very realistic when they reached the recommendations. I saw then that even poets have their feet on the ground.

I had thought that after the wonderful day in Isfahan, the participants would accept, without any comments, the reports so cleverly prepared by Dr. Mathew and Dr. Pahlavan. But I think they were disappointed, because even with Isfahan, or perhaps because of the cultural environment of Isfahan, the participants recovered all their enthusiasm and their critical minds for discussion.

I would therefore, like to compliment you once again, and I also wish to put a request to the poet that is here amongst us, to close the session by reciting a poem for us.

## SPEECH

BY

F. ARDALAN

Mr. President, Ladies and Gentlemen,

I would like to have your permission to express my admiration for the spirit of cooperation and solidarity which existed during the discussions of the Seminar and sincerely congratulate all participants who have given very constructive talks. I would also like to congratulate the Board of Directors who have been very successful in conducting the seminar affairs. The remarkable work of the General Rapporteur and also the cooperation of the Drafting Committee in the preparation of the report is admirable.

I hope that this Seminar would take a step forward towards the extended regional cooperation and mutual understanding, a step for getting better acquainted with the activities and cultural heritage of each other in the region.

I also hope that the delegations from Asian countries would continue to have the mutual agreement in the future General Conference of UNESCO with solidarity and harmony and play a more effective role for Asia and Oceania, in the development of the regional and international cooperation.

I would like to thank the UNESCO's Director General for introducing two of his high-ranked and expert staff to this conference.

Although, unfortunately, Mr. E. Pouchpa Dass could not participate in this Seminar due to illness, but Mrs. G. de la Rochefoucauld the distinguished representative of the UNESCO's Director General has attended this meeting and her logical and sound opinions has had

constructive and positive results in the success of this Seminar.

The Iranian National Commission for UNESCO will cooperate in all fields with the Asian Cultural Documentation Centre for UNESCO in publishing the results of this Seminar and make it available to the authorities, organizations and National Commissions for UNESCO in Asian and Oceanic countries.

I sincerely wish a happy return for all participants from the regional countries.

## **SPEECH**

**BY**

**CH. PAHLAVAN**

**Mr. President, Distinguished Participants,**

The seminar on cultural planning in Asia, finishes today after five busy days — days of rare and memorable discussions of the highest quality, which received their warmth from the interest shown by the participants. These discussions will be most influential in clarifying the future policy of ACDC. This is in fact the first time that a substantial number of Asian countries have had the opportunity, to come together and discuss common problems of cultural planning, whilst at the same time, each presenting its own cultural specificities.

It now appears that the seminar, whilst emphasising the importance of culture as a dimension in development, has also clearly emphasised the necessity of cultural planning as a part of general planning. The discussions of the last few days have shown that cultural planning in

various Asian countries, takes various forms. However, it is generally agreed that the common aspects of our cultural heritage necessitates the exchange of opinions and experiences continue, and that cultural cooperation and the process of giving recognition to Asian cultures should enjoy wider expansion.

The papers presented at the seminar testify to its richness and also to the various points of view existing in Asia and the efforts of Asian countries in cultural fields.

I hope that we can continue the present type of discussions in the future and even add new dimensions to them. The achievements of these last few days were only beginning; however, I am glad that this beginning was a successful one. I hope most sincerely that ACDC has served as a means of establishing greater understanding and exchange of experiences, and that it will be used again as such by Asian countries in the future.

ACDC still needs the cooperation and help of you all. Each one of you should think of it as his own. You should both assist it, and demand service from it. Only in this way can the Centre be effective in pursuing the cultural aims of Asia.

We hope to publish a bulletin in the near future, and to include a report of cultural activities of Asian countries. Such a bulletin, however, would only have continued existence if you all contribute to it by sending suitable material. We propose to distribute this bulletin at the international level.

You have already seen two books that have been published by the ACDC. We would like to publish at least one book on the cultural life of each of the Asian countries. However, to do this we need your assistance in introducing to us researches native to your respective countries, with whose help we might produce the series of publications. Such publications will undoubtedly be of great importance in making known Asian cultures from the Asian viewpoint.



The publications of Asian cultural bibliographies is another of our plans, but again this work can only be done with the assistance and cooperation of the bibliographers of each of the Asian countries.

To be successful these activities will necessitate the establishment of a national documentation centre in each Asian country. These centres would be in close contact with the ACDC, which will continue as the regional centre. At this stage we need to know all the individuals and cultural institutions in existence in the Asian countries, so that we can keep in touch over future programmes.

Regarding the resolutions and the papers presented at the seminar, we will try to publish them all. However, to do this, we will have to contact you over some of the country papers so that we can organise their preparation for publication. In this way, the thoughts and ideas presented at this seminar will be available to all.

The time is now appropriate to thank Mrs. de la Rochefoucauld the representative of the Director General of UNESCO for her participation in the Seminar, for the great enthusiasm and interest she has shown and the valuable assistance she has so readily given.

My thanks are also due to the Iranian National Commission for UNESCO, and in particular to the Secretary General, Mr. Fereydoon Ardalan, who has worked so hard in the preparation of this seminar.

I would like to thank Dr. Mathew, who has been very kind in accepting the hard task of General 'Rapporteur' of the seminar. He has a most likable personality and is a great friend of mine, and I hope that we can benefit from his cooperation and expertise with regard to our work on cultural statistics.

Thanks are also due to the president of the session who, despite his many preoccupations, gave up his time and presided over the sessions with such skill.

Thanks also to Mrs. Jean Battersby, Mr. Vu Troung Kinh and

Dr. Baloch who contributed greatly to the success of the seminar.

And finally, to you all my thanks, for accepting our invitation to the seminar and so enriching the discussions with your interest and contributions.

It only now remains for me to wish you all a safe return journey, hoping that you leave this country with pleasant memories; remembering that Iran is truly interested in Asian cultural problems and willing to make all efforts in establishing an Asian understanding.

## SPEECH

BY

FAIZ AHMED FAIZ

Well, this is very kind, to call me a great poet, which I am not. I am just a sort of poet. I just read two lines because it is difficult to translate poetry in any case, and to do it like this is even more difficult. So I just read two lines which I suppose express a feeling that may be shared by others here.

I first read it in Ordu, then I translate it for you into English. These are the concluding lines of a poem written on an occasion like this – when friends gather at a particular place for conversations of the type that we have been having. These concluding lines are:

“We met in such a way and we parted in such a fashion  
that the impression which will be left in the heart,  
will be not a scar, but a flower.”

# APPENDIX III :

## LIST OF PARTICIPANTS

1. Mr. Abdul Latif Jalali  
Vice President, Afghan Films  
Afghanistan
2. Mrs. Jean Battersby  
Chief Executive Officer  
Australia Council  
Australia
3. Mr. Vu Trong Kinh  
Cultural Expert  
Comite pour les relations  
culturelles avec l'etranger  
Democratic Republic  
of Vietnam
4. Mr. Truong Gia Nhan  
Interpreter  
Comite pour les relations  
culturelles avec l'etranger  
Democratic Republic  
of Vietnam
5. Mr. Myong Sik Jang  
Cultural Attache  
Korean Embassy in Tehran  
Democratic People's  
Republic of Korea

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| 6.  | Mr. Song Ung Rok<br>Secretary<br>Korean Embassy in Tehran  | Democratic People's<br>Republic of Korea |
| 7.  | Mr. Mohan Mukerji<br>Chief Secretary<br>Rajasthan, Jaipur  | India                                    |
| 8.  | Mr. Newhouse Mathew<br>U.N. Expert<br>Government of Malaysia   | India                                    |
| 9.  | Mr. I. Mantra<br>Director General<br>Department of Education and Culture                               | Indonesia                                |
| 10. | Dr. C.M.H. Mofidi<br>Professor of Human Ecology<br>Deputy Chancellor<br>University of Tehran           | Iran                                     |
| 11. | Mr. N. Afshar Naderi<br>Dean<br>Faculty of Social Sciences and<br>Cooperatives<br>University of Tehran | Iran                                     |
| 12. | Mr. J. Anasseri<br>Ministry of Culture and Arts  | Iran                                     |
| 13. | Mr. J. Behnam<br>Chancellor<br>Farabi University   | Iran                                     |
| 14. | Mr. H. Daneshi<br>Director<br>Department of Documentation Sciences                                     | Iran                                     |

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| 15. | Mr. E. Naraghi<br>President<br>Institute of Educational and<br>Scientific Planning  | Iran                           |
| 16. | Mr. M. Tehranian<br>Director<br>Prospective Planning Project  | Iran                           |
| 17. | Mr. H. Tsunoi<br>Director<br>Commissioners Secretary<br>Agency for Cultural Affairs   | Japan                          |
| 18. | Mr. M. Shahari Ahmed Jabar<br>Cultural Expert   | Malaysia                       |
| 19. | Mr. Ismail Bin Mohamad Zain<br>Delegate<br>Ministry of Culture, Youth and Sports  | Malaysia                       |
| 20. | Mr. Bandi Boyo<br>Member of Presidium of the<br>National Council of UNESCO<br>Chief of Department of the<br>Ministry of Culture | Mongolian People's<br>Republic |
| 21. | Mr. R.J. Thapa<br>Director<br>Department of Archaeology   | Nepal                          |
| 22. | Mr. Peter J. Brooks<br>Deputy Secretary<br>Department of Internal Affairs   | New Zealand                    |

23. Mr. Khalid Said Butt  
Director General  
Pakistan National Council of Arts  
Islamabad  
Pakistan
24. Mr. Faiz Ahmed Faiz  
Consultant on Cultural Affairs  
Ministry of Education  
Government of Pakistan  
Pakistan
25. Mr. Nabibakhshkhan A. Baloch  
Secretary (OSD)  
Ministry of Education  
Government of Pakistan  
Islamabad  
Pakistan
26. Mr. Pedro Abella  
Executive Secretary  
UNESCO National Commission  
Philippines
27. Mr. Le Phuong  
Cultural Expert  
Ministry of Culture  
Pro. Rev. Govt.  
of South Vietnam
28. Mr. Paik Syeung-Gil  
Director  
Korean National Commission for  
UNESCO  
Republic of Korea
29. Mr. Kotagoda Sumathipala  
Secretary  
Ministry of Cultural Affairs  
Sri Lanka

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| 30. | Mr. Witt Siwasariyanon<br>External Relations Advisor<br>Ministry of Education<br>Bangkok | Thailand                                     |
| 31. | Mr. Anatoli Kariagian<br>Chief Rector of Institute of Arts<br>Ministry of Culture        | U.S.S.R.                                     |
| 32. | Mrs. F. de la Rochefoucauld<br>Division of Cultural Development                          | UNESCO                                       |
| 33. | Mr. F. Ardalan<br>Secretary General  | Iranian National<br>Commission for<br>UNESCO |
| 34. | Mr. Changuiz Pahlavan<br>Secretary General   | ACDC   |
| 35. | Mr. Claude Fabrizio<br>Consultant  | ACDC   |
| 36. | Mr. N. Mazaheri<br>Secretary   | ACDC   |





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