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OPENING CEREMONY- BRAND ASIA

CULTURAL VALUES REPRESENTING THE CITY BRANDS

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MODERATOR : Maurice LEE, Lawyer and Writer

WELCOMING ADDRESS : Patrick HO, Secretary for Home Affairs,
Hong Kong Special Administrative Region

SPEAKERS : Simon ANHOLT, Developer of the concept of the Nations Brands Index

LIN Meicun, Professor, School of Archaeology and Museology,
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Liabile to Forget We Are in Asia

In past decades, we surrendered a lot of our traditions and indigenous values in exchange for an imagined world culture. To compete for the export market and to attract foreign investment, we copied success formulae. In the end, we all look very much alike in appearance.

Patrick HO, Secretary for Home Affairs, Hong Kong SAR.

DR PATRICK HO:

Distinguished guests, ladies and gentlemen, thank you for your presence here at this Asia Cultural Co-operation Forum. From a gathering of so many honoured speakers, addressing so large and concerned an audience, even a layman can tell that culture has become a serious, if not necessarily a popular business.

The topic this year is Asian branding. We live in a time in which even distilled water is bottled and branded. We need brands every day and consume products and services according to their brands. Our factories make branded products to meet OEM orders, we patronise franchised services, chain stores and retail branches. Our cities are full of iconic buildings and signature monuments designed by global architectural firms, but very few of these are our own brands.

Foreign brands make our cities accessible, recognisable and user-friendly but we are paying for this day by day, not only in franchise fees but in the loss of our cultural pride, even our cities are tagged with nicknames such as "Venice of Asia", "Las Vegas of the east" or "Paris in China". Heaven knows. We are liable to forget we are in Asia.

See who we actually are

In past decades, we surrendered a lot of our traditions and indigenous values in exchange for an imagined world culture. To compete for the export market and to attract foreign investment, we copied success formulae and imitated our neighbours. To secure a place in the world, cities competed with each other. To please our importers we cut prices to a point where it began to hurt ourselves and our neighbours alike. We competed in such a way that we might all become less expensive and sometimes even cheap.

Branding has different meanings for the economically advanced West and the

developing economies in Asia. Instead of being an act of revitalisation, developing economies make use of branding to fight against unfavourable stereotypes and to eliminate misleading and undesirable name tags.

In some economies, branding helps restore consumer confidence and survive the tough competition. It is high time we look inward to see who we actually are and how we should position ourselves. Only through cultural depth and content that are both original and inspiring can a city's fame rise for above icons and slogans.

On positioning and placing oneself, Confucius once said: "You should not be concerned about your place, you should be concerned about how you may fit yourself for one. You should not be concerned that you are not known, you should seek to be worthy of being known." Confucius was referring to the fact that once integrity was achieved, the brand name followed. In search of brand name integrity is to understand our key strengths and guiding principles beheld by our communities. Unlike brand names which are easily recognisable, innate qualities and indigenous values are not readily discernible.

Measure our creative abilities

But for me, the most important and meaningful part of the branding game is community involvement, for I have always believed the most powerful tool of cultural policy is the silver society. For example, after negotiating over 12 months, the Hong Kong SAR Government signed the contract with Disneyland in December 1999 and the park opened in September of 2005, almost a year ahead of schedule. But on the other hand, our West Kowloon cultural district was first conceived in 1998 and right now, it is still engaged in a sophisticated public consensus building exercise and tendering process. Seven years have passed by and the most expensive piece of land by our harbour is still a barren lot.

It is so easy to imitate; so difficult to create; so easy to borrow brands, and so difficult to create one of our own. But still, I firmly believe in the wisdoms of the community in arriving at common realisation through active and open debate of the cultural values that underpin our city brand.

Without sharing the aspirations of a city or nation, among its citizens, branding will only become empty slogans. Just as we aim to discover through our creativity index launch last year, we must measure our creative abilities in our own terms and examine our cultural capital in our own calibre. Just as creative industries are

Only through cultural depth and content that are both original and inspiring, can a city's fame rise for above icons and slogans.



also known as content business, so branding should also be a business about content, and the core principles and cultural values that underlie these contents.

Respect basic principles

Cultural products are numerous, creative products are abundant and creative contents are plentiful, but brand names are few. It is a high time that we should gird up our loins and row up our sleeves, reach deep into our cultural pocket and come up with a series of creative products that can be identified with similar integrity and measured up to respective benchmarks of quality of performance and conduct.

Creative products evolving from similar fundamental values constitute the brand integrity and our cultural depths and the core essentials of community values actually provide for the very foundation through which brand names emerge with all the glory and splendour.

Ladies and gentlemen, I always believe that a new branding of Asia will come about one day when we, citizens from the neighbouring cities and nations, share each other's aspirations and invite one another into our dreams that life is celebrated through cultural pursuit and our peoples are enchanted by the arts, enlightened by cultural differences, enriched by social diversity. We must come to learn with mutual respect and modesty that despite our different backgrounds and upbringings, there are some fundamental values that we all hold dear. There are some basic principles

which we all respect and there are certain core understandings that we all embrace, and which bring us all together and together, under one brand, Brand Asia.



Every Place on Earth Has Its Own Brand

Nation brand is national identity. It earns revenue; it earns respect; it earns cultural relations; it earns international relations. It is the primary responsibility of governments in the 21st century to manage, to nourish, to cherish, to look after the national brand and to hand it over to the next generation.

Simon ANHOLT, Developer of the Concept of the "Nations Brands Index"

(grateful for the welcoming address of Patrick Ho; introducing himself; making a description of programmes)

MR MAURICE LEE :

For the first session, first of all, we would like to introduce Mr Simon Anholt. Mr Simon Anholt is the world's most famous and leading expert in the theory and practice of creating brand strategies for nations, cities and regions. He is currently the British Government's adviser on public diplomacy and a parliamentarian of the European Cultural Parliament. He has advised many governments, like Sweden, New Zealand, Egypt and organisations such as the World Bank and the United Nations. He had over 50 international consultancy assignments between 1999 and 2005, such as for BBC, NTT Japan Telecom and he is also the founder of the Anholt-GMI Nation and City Brands Indexes.

For the past seven years, Mr Anholt has released more than 40 publications and his bestselling books all have very interesting names such as "Another One Bites the Grass", "Brand New Justice", "Brand America".

He is a visiting lecturer at London Business School and many other institutions. Over the past six years, Mr. Anholt has spoken publicly and impressed a huge number of admirers in international conferences and forums on more than 90 occasions. Goodness. How could a young man like Mr. Anholt achieve so much during the past few years?

When I was a small boy, I only knew three terms. One is "marketing", the other is "advertising" and the last one is "promotion". But now, as we get older and the world changes, we have more and more exciting terms like "positioning", "imag-

ing", "pitching", "pushing", "pulling" and even these days I have even heard a term called "connecting".

It is so wonderful to have Mr Anholt, who came up with a very exciting term for all of us called branding such as "nation branding" and "city branding".

Ladies and gentlemen, I think actually Mr Anholt himself is a superbrand in the world. So seeing is believing, let us welcome Mr Anholt.

MR SIMON ANHOLT:

Ladies and gentlemen, what an enormous pleasure to be here and thank you very much for coming to listen to us all. I have so much to tell you and so little time. I have a challenge here because it normally takes me about three days to explain what nation branding is and I think I have about 29 minutes.

Let me start at the very beginning. Like all difficult concepts, it is sometimes easier to explain what a brand is not than to explain what it is. Let me start with two possible definitions of branding which are both wrong.

Wrong recognition and definition

The first one is the stupid definition which is what we would find if we went out into the street and we asked ordinary people, "What is a brand?" and they would say, "Oh, it is advertising, is it not? It is promotion; it is marketing; it is PR", and so on and so forth. In other words, a kind of trendy modern buzzword for marketing or promotion.

This is wrong. It is not what branding is, it is an incorrect definition and it would not be a problem, except in my experience, most politicians subscribe to that definition of the word. A large number of politicians around the world talk airily about branding their nation, branding their city, branding their region as if it were simply a kind of modern kind of promotion. It ain't.

The second definition, which is also largely wrong, is the simple definition which is what we would find if we went to most marketing communications agencies, in other words, the professionals in branding. If we went to a branding agency or a design agency or an advertising agency, the people who do soap powder, and we say to them, "What is a brand?", they will give us the simple definition which is all about logos and slogans, it is about the clothes that brands wear, it is about the

The best product does not win.

Which is the one that wins?

The one with the best brand as well as a good enough product.



visual reminders of those brands. It is not entirely wrong, they could not steal the money that they earn in such large quantities but it is rather inadequate when we are talking about places. Actually worse than inadequate, it is a dangerous distraction and quite often a huge waste of money.

I will come back to that but I think for the time being I will raise a little footnote and let it hang here in the air. Watch the logos and the slogans because they really are not very helpful in what we are talking about here. So we come to the interesting or the advanced definition of brand, which is what you would find if you go to a corporation that is very, very good at branding and has a powerful brand.

If you go to a Nike or a Toyota or a Microsoft or even a Hello Kitty, and you say to them, "So what is a brand?", they will surprise you by talking in terms which are warm, passionate but almost crazily religious about what their brand means to them.

They will probably say something like it is the sense of joined purpose, the internal spirit which brings us together and drives us all forward as one organisation towards a commonly held goal, towards which one day we will gloriously march hand in hand in the sunset. It gets worse. The longer you let them carry on, the more crazily religious it sounds and there is a reason for that, a very clear and very simple reason.

That is whenever a group of human beings come together and they want to achieve something whether as a nation or as a humble corporation, they need to share some basic idea of where they are going or else they will not get there.

It is also a very simple premise of human organisations that the more closely they share that vision, the more likely they are to get there and the faster they will get there and the more effectively they will get there. In fact, very small armies can defeat very large armies as long as their soldiers march precisely in step. That is really what brand something all about.

Good reason and the real reason

The thing you will notice about those corporations is they do talk more about the inside than the outside, that is the first thing you notice. The second thing you will notice is that they talk very much in emotional terms, there are not a lot of scientific marketing talks when they are talking about brand. The person who I think said the second-wisest thing ever about branding was the American banker, JP

How do commerce and culture meet?

Ask: Many commercial products, especially the high end luxurious brands, like to link themselves with fine art in order to enhance their brand image. Do you think this is a good and effective way for brand building, and now, these days, everybody suggests that they are associated with fine art. What do you think about that and what is your comment on that in relation to branding strategy?

MR SIMON ANHOLT: I think that this technique of associating a high end luxury products with culture, certainly works and it has worked for a large number of brands.

But the question is: does it work well for culture? I think I am not exaggerating when I say one of the great battles of the coming century is the meeting of commerce and culture and to see how they will meet and do business together without commerce shredding culture into tiny little pieces. It is undoubtedly good for commerce, but is it good for culture, I am not sure.

Morgan, who in about 1937 said the following: "A man who buys things" – he said a man always buys things because this was 1937 and they had not invented women yet – "for two reasons; a good reason and the real reason".

I think it is an extraordinarily penetrating remark, do you not, a good reason and the real reason.

One of the most untrue remarks ever made was made by another American, whose name I do not recall, but he said: "If you build a better mousetrap, the world will beat a path to your door."

The better mousetrap fixation. It is almost opposite of what JP Morgan said. What this individual meant was that if you can only build a good enough product then it will sell itself. This is patently untrue, it is dangerously untrue.

Remember VHS and betamax – actually, most of you are not quite old enough to remember betamax but it was a standard for videotapes, and the best product did not win. It looks as if the best product may not win in high definition television either.

Why? Which is the one that wins? The one with the best brand as well as a good enough product. A good enough product and the best brand, that is what makes it, and what is the brand? The brand is the real reason why people buy.

I am going to talk about countries and regions and cities in just a moment, but let me leap ahead to that and explain why the real reason is so important when we are talking about branding nations. Most of the work I do is in developing countries and there is a fixation in developing countries and also in the aid and development agencies and NGOs who cluster around them like flies around honey pot, and they all suffer, as far as I can tell, from better mousetrap fixation. They all believe that if only you can pack enough infrastructure, correct fiscal environments and product and make the product wonderful, then the economy will take off and the country will succeed. They are slightly puzzled when every now and again a country has value of this sort pumped into it for simply decades and yet frustratingly and annoyingly does not succeed or at least it does not succeed as fast as it ought to.

The answer: because they have considered the good reasons but they have not considered the real reason, which is the brand of the country, its image, its reputation, which is sometimes stronger than the "reality". A Frenchman, whose name also alludes me, once said -- another very intelligent thing: "The heart has its reasons which reason does not begin to understand." How very true that is as well.

So, that is one possible definition of what a brand is. A brand is about the heart rather than the head or the heart as well as the head. It is about the spirit of the organisation.

Same message received differently

My favourite definition of branding is that it is not about messages but about context. Let me explain what I mean about that. Lots of people think that brands are messages. They are not. The brand is the context in which messages are received.

Let us imagine we have two airlines; one has a very good brand and the other has a very bad brand and they both come up with the same idea. The bad brand, apologies to any Russians in the audience, Aeroflot, an airline with a poor brand, it is working hard on it but it still has a poor brand. The chief executive of Aeroflot calls his creators together and says, "Come on, we have to do some innovation here to try and improve our brand image which is very negative."

So they look at all the other airlines on the market and they discover that they are all offering flat beds in business class, which Aeroflot are not, so the chief execu-

tive has a brainwave and says "Okay, we will go one better. We do not want to be a "me too" brand. We will offer double beds in business class so that loving couples can sleep together on Aeroflot planes." And he announces this to the world, what is the world's reaction? What is your reaction? I do not know what your reaction is but I know what my reaction is: Yuk, horror. I am flying on Aeroflot. I want to keep my boots on, I don't want to go to bed at all.

Let us imagine the good airline, the one with the good brand, Virgin Atlantic, decides to come up with the very same innovation, makes the very same announcement, Richard Branson, with his beard and jumper, gets up on the television and says, "We are going to have double beds for loving couples". What is the reaction? Well, what was the reaction? Everybody said how funny, how clever, how creative, how Virgin, how wonderful. Where do I get my ticket?

You see. It is the same message but it is received in a totally different way, an opposite way. That is brand. One has a good brand, the other has a bad brand. It is terribly unfair because even the good message is received as a bad message and sometimes even bad messages for a little while are received as good messages.

Two things become immediately apparent when you look at brand in that context. The first one is how difficult it is to change, because that brand does not belong to you. The Virgin brand does not belong to Richard Branson and his beard and jumper; it belongs to the people out there. How can you change that?

The second thing you realise is that it is not in one place either. That brand, that image, that reputation is fragmented amongst millions and millions of people's minds. They could not act like one person, they do not come from one culture, they do not have the same perceptions; your brand is scattered like sand in the desert. How can you ever even find, identify it, understand it, let alone manage it, as the commercial terminology has it.

National brand and national identity

So if that is a little peep at what brands are and how difficult and complex they are and how different they are from logos and slogans, let us have a very quick look at how they apply to places.

The reason they apply to places first of all is because they have no choice. One of

Doing a nation brand is not a question of getting a few clever creative types in a room to dream something up. This is not like soap powder.

Logo and brand are not the same thing

Ask: Mr. Anholt, have you seen the brand of Hong Kong, the flying dragon? Many people think it is very disconnected with the people and culture of Hong Kong, what is your comment?

Second Ask: How do you see Hong Kong as a brand? What is the brand for Hong Kong in terms of the tourism context and generally?

MR SIMON ANHOLT: First of all, the little thing is not a brand, it is a logo. It is a different question. I think that logos can have their value, they are very good for getting the people together in understanding there is a common project going forward.

I do not think they are very valuable in communicating the brand internationally. Most countries already have logos, they are called flags and you can waste a great deal of time and money and effort bickering about what is the right logo and whether it should replace the area flag or not. This is a tiny detail. It is the very last thing you should worry about, not the first.

The first thing you should worry about is who are you and where are you going? "What is Hong Kong for" is the question. What is Hong Kong's brand now or what should it be? I do not know. Neither I nor anybody else can sit in a little room and dream up a brand strategy for a place.

the consequences of globalisation is that we all, all of us, city, region or country, we live in a world of intense competition. We wake up one morning and find that our little brewery is not just competing with other breweries within its region, it is competing with a hundred lagers in a hundred other parts in the world.

Countries compete with countries for talent, for foreign dollars, for consumers, for tourists, for cultural exchange, for the respect and the attention of the world's media. Everyone is competing with everyone else and there is a great deal of what marketers call product parity: All those lagers are basically the same, the only thing that distinguishes them is their culture, their identity, their brand, places, likewise.

There are a great many places all offering the same sort of thing: wonderful fiscal regimes, stable and not so stable governments, great places where your business can grow, sandy beaches, blue skies, blue seas.

So brand comes to the fore because the only thing that makes the difference between all those identical places is the brand, the culture, the identity.

Nation brand, in a very interesting sense, is national identity, it is the same thing. It

is just the nation brand is national identity made tangible, made robust, made communicable and made useful. So it is set to work. It does not just sit in ministries or university rooms with people debating it endlessly or arguing over it. It earns revenue, it earns respect, it earns cultural relations, it earns international relations. Every place on earth has one.

I live in a tiny, weeny village in the eastern part of the United Kingdom called Ormsby St Margaret and it has a population of 132. Actually 133 by now because Mrs Davies was due to have a baby. It has a brand, and a powerful brand. I have looked back on local historical sources and I found we have had our brand for about 240 years. The brand is that we are idle and drunk. We probably earned it.

Most place brands, if you think hard about them you will discover that at some level they are deserved. Publics do not make up brands entirely on their own, they sometimes exaggerate for effect.

That brand has a direct impact on the economic success of Ormsby St Margaret. If somebody in the next village wants a plumber, Ormsby St Michael and the Ormsby St Michael plumber is busy that day, chances are they will not called the Ormsby St Margaret plumber because they do not want someone who is going to be drunk on the job and go home at 3 o'clock. That is the brand of the village and plays a direct impact on economic fortunes of the village.

The only difference, as far as I can see it, between the brand of Ormsby St Margaret and the United States of America is that the brand of Ormsby St Margaret is not quite famous, but brand America works in exactly the same way.

There is another difference, brand America was quite deliberately created over about 250 years, through a concerted effort on the part of culture, politics, people, consumers, products and all the rest of it.

America was able to do this because America has the world's best advertising agency, it is called Hollywood, and for 100 years it has been pumping out one-and-a-half hour cinema commercials for brand America which people like you and me will queue up in the rain to go and watch. It also has the world's best sales promotion agency, called NASA, which periodically sends rockets up into space for the sole benefit of demonstrating the supremacy of American technology, as far as I can see.

Have a great brand strategy.
Do not create it. Mine it from
the history, the culture, the
religion and the heritage of
the place.

So all places have brands. All places have reputations. They may not be famous, they may not be very widespread but they do have a direct impact on the way that all of those places communicate, relate to, benefit from or suffer from other places.

Human capital and the origin of brand

So it is about finding it. Doing a nation brand is not a question of getting a few clever creative types in a room to dream something up. This is not like soap powder. The big difference between a tin of beans and a country is that you do not have to ask the beans what you put on the label. With a country, you do have to ask the beans because the people in the country are the brand and that is where it comes from. The brand is the genius of the people, it is the human capital of the place and the only difference between a poor country and a rich country is that somehow the rich country has found a way of plugging that human capital into a working economic machine, something which the poor country has not been able to do in a sustainable way. And brand may be often be the answer to make that identity robust, tangible, communicable and useful.

I am sorry, I do not use PowerPoint so I am going to have to draw in the air here

The life cycle of the national brand?

Ask: What is the life cycle of a branding? But the trouble is the product will have a life cycle while nations do not have a life cycle, so what is the life cycle of branding? And how to keep it? How to be sustainable for the branding to carry on?

MR. SIMON ANHOLT: The life cycle of a product brand depends on how well it is managed and the life cycle of a place brand also depends on how well it is managed.

The old model for international relations is one based on economic and military power. The countries that win are the ones that have the most money and most soldiers. That is a system that ensures that 90 percent of all the countries on the planet have lost before they start.

The branding model is much more humane and much more fair because it works like a market and enables countries to compete on other strengths than military or political.

How long does a place brand last? In the end it is about leadership and I suspect that the leaders of places have always been good brand managers, they have been people who understood what is the national identity, the common purpose, the spirit, the genius of their place, they have communicated it successfully to the majority of their people and it is therefore turned into an international success story. As long as a place has that kind of enlightened leadership and as long as the people are prepared to carry it forward then the brand will remain powerful.

and I would ask you to follow closely. I am going to draw a hexagon, it is a six-sided shape, I will do it stage right for you so it goes like that (indicating). This is my little device for remembering how place brands, whether they are villages or supernatural regions work, whether we are talking about Ormsby St Margaret or Asia, they all work in the same way.

The points of the hexagon are the natural channels through which all places communicate their fundamental identity and build their brands and those are channels that need to be managed and held together by a common strategy if the brand is to be got a grip on or managed in some way or another.

At the top of the hexagon, very often we have tourism because tourism is the loudest voice. They have the biggest marketing dollars, in the tourist board, and they often have the most competent marketers. And they are the group of people who most visibly and most noisily and most obviously brand the country. Which is all well and good but quite often it is a message which is very one-sided; it is about blue skies, blue seas and yellow beaches and it is not highly differentiated and it makes the place look as if it is just a place you would go on holiday and not where you would invest.

It is very often at odds with the economic agenda the country. A typical example of this is Scotland. The Tourist Board of Scotland want to promote Scotland as being a kind of medieval fantasy where there are no roads and no railways and no cars and no telephones and not very many people. And there are just beautiful romantic hills wreathed in fog, with beautiful little pubs nestling at the heart of the hills and inside the pub there are picturesque locals speaking vanishing dialects and drinking whiskey. Which is exactly not the image you want to promote if you are trying to encourage Samsung to build their next semiconductor factory in Scotland.

So already there is a conflict between points of the hexagon, tourism up there and investment promotion down there.

The other points of the hexagon; the people, of course, the most important part of all, as I said, they are the country and very often the most effective ambassadors for it because if they believe in the country and they love it and they share some degree of common purpose, they will build the brand.

Believe in the country. They love it and they share some degree of common purpose, they will build the brand.

In my nation brand's index, one of the countries which always scores fabulously well is Italy. The main reason why Italy scores so well is because the Italians are so good at being Italian. Wherever they are, they just do it, do they not, and they do it so well. They have been doing that for centuries and it is one of the reasons why the brand is so good.

Intangible value and tangible power

Then, I am tempted to say, most importantly or second-most importantly, the culture. The culture of the country is in many senses its brand essence; it is the thing that differentiates it, it is the thing that stops one place from being like another, it is the answer to what I earlier called product parity, where all places are the same. All places are not the same because they have their culture, they have their history, they have their heritage. That is the thing that makes the brand what it is and makes it special.

Unfortunately, to promote culture is not easy because culture is rich to complex. It is not wonderful material for first-step branding, but it is there for when somebody wants to get to know the country more deeply and begin to build a lasting and mutually profitable relationship with it.

Then you have the brands of the country, the branded exports, which are increasingly the most powerful vector of national identity. Whether we like it or not. If you ask me to tell you what I think about Japan, because I am rather elderly I will try and talk convincingly about Japanese history and Japanese tradition and Japanese culture and the 24 views of Mount Fuji and all that kind of nonsense. If you ask my children, who are rather young, they will without any hesitation say Sony PlayStation, Nintendo, Hello Kitty and possibly, if they are about to take their driving test, Honda. They are the vectors of international reputation today.

What kind of a brand would Germany be today if it did not that Mercedes and Bosch and Siemens? And what kind of a country is it that has no brands?

I wrote a book last year called "Brand New Justice" which tries to create a picture of how the global brand-scape might be in 10 years' time, with brands not just coming from the familiar six or seven countries that produce 90% of all the global brands, and incidentally, the lion's share of the world's wealth.

Did you know if you take the "Business Week Index" of the world's most valuable

How to brand China?

Ask: How do you brand China? What do you think are the factors which should be taken into account if there is a national brand for China?

MR SIMON ANHOLT: Well, China is already a brand, of course, like every other country, it has its brand. The correct question, if I may, is how do you manage that brand? Well, in many respects, China is doing a lot of the right things. As I mentioned before, in terms of using the commercial ambassadors which is one language of diplomacy which the world understands very well, China does appear to be doing all the right things.

It is a very interesting parallel of course to make and it is one that has been made many times between the rise of Japanese commercial brands, 20 or 30 years ago and the rise of Chinese brands today. 30 or 40 years ago, a westerner would not buy Japanese brands even if they were cheaper than everything else because we simply believed they would fall apart in our hands. 40 years later, people will pay more money for a product that we have never even heard of before just because the name sounds slightly Japanese. It is my belief that certainly in 10 years' time and certainly five years' time, American companies are going to be giving a lot of their new products Chinese-sounding names in order to borrow from the glamour and prestige of "made in China".

You wait, that is what they will be doing. So in that respect, China is doing the right stuff.

corporate brands and add together the intangible value of all those brands it comes to the rather surprising figure. That is an enormous number, just a shade under a trillion dollars, which is more or less exactly the same as the combined gross national income of all the 60-odd countries defined by the World Bank as least developed. 100 companies generating the same amount of wealth, in their names alone, the 62 whole countries where, incidentally, about two-thirds of the world's population lived.

So brands are interestingly powerful from an economic point of view but they are also tremendously powerful as ambassadors. Let us not forget them. They are very hard to lead, they are very hard to get to buy into the national brand strategy, but they are tremendously powerful if we have them. And if we do not have them, we should do what Japan did 30 years ago, and China is doing today, which is to back winners and to get them working as ambassadors.

Responsibility of governments and participation of people

How do you actually do this brand? First of all, you have a great brand strategy, this has to be led by government, it is the primary responsibility of governments in



the 21st century to manage, to nourish, to cherish, to look after the national brand and to hand over to the next generation. This is difficult for politicians because branding takes 15 or 20 years and they tend to have a 4-year event horizon but it is their most important task. Monarchies are great, incidentally, because they have a longer, I would say almost oriental, view of time. Governments elected are rather harder but it is their job to nourish and cherish and look after the national brand and guide it. But of course, the steering team has to be a mixture of many,

many different bodies and agencies including also the people. Have a great brand strategy. Do not create it. Mine it. Mine it from the history, the culture, the religion and the heritage of the place. Then have great ideas on brand - innovation, innovation, innovation. The definition of stupidity: constantly repeating the same action in the belief it will produce a different result.

If you have a reputation you do not quite like, the chances are you have done something to deserve it so do not carry on doing it, do something new. The advantage of doing things new is that they publicise themselves. It is what the media wants; they want new exciting things that prove the story. So have great ideas, introduce a culture of innovation and the creative sector is better at doing this than another other, into the private sector, into the public sector, everywhere, so people are constantly producing new stuff all the time, in every sector. Two brands that proves the story about the kind of country you are and the kind of country you are going to be. Execute them impeccably to international standards. That is where the investment comes, that is the expensive bit because there is nothing more depressing than a developing country poorly executing wonderful ideas. And then tell the world about it.

The world will want to know because these are new stories about new things,

beautifully working, coming from a country that tell a story about the kind of country it has been and the kind of country it is going to be. That is a virtuous circle: the more you do it, the better it becomes and the reputation comes with it.

Incidentally, trying to put that model into reverse, to go from having a great brand strategy to telling the world about it is propaganda and it does not work. That is the wrong kind of branding, where you have the idea and tell the world. Have the idea, do the stuff, execute it and then the world will drag it, kicking and screaming, from you.

So I will close with a quotation from Socrates: "The way to earn a good reputation is to endeavour to be what you desire to appear." Thank you very much.

MR MAURICE LEE:

Mr Anholt has touched us as a man who is very passionate and very dedicate about his theory. When I met him I said, "Will you one day change your research topic?" He said, "Why should I? Never." A very impressive man indeed.



If Matteo Ricci Had Seen "Mongolian Landscape"

Recently, a 16th century landscape map was discovered in Japan. This map was the ink and colour drawing on a silk hand scroll. It is called the Mongolian landscape. What is the map all about and why is it so important to the study and research of the Silk Road during the Ming dynasty of China?

LIN Meicun, Professor, School of Archaeology and Museology, Beijing University

MR MAURICE LEE:

I am going to introduce Professor Lin Meicun. He is a professor of Beijing University. Since 1982, he studied the archaeology of the Silk Road and the ancient languages of central Asia. Since 1994, he has been working with the School of Archaeology and Museology, Beijing University and teaching archaeology of the Silk Road.

Professor Lin conducted archaeological surveys on the ancient ruins and took charge of the excavations along the Silk Road. He is the adviser of CCTV China and NHK Japan on their archaeological programmes.

Since 1984, Professor Lin has published more than 100 research articles for the periodicals of Japan, United States, Germany, Britain and China. He has also published eight books in China and Japan.

Recently, a 16th century landscape map was discovered in Japan. This map was the ink and colour drawing on a silk hand scroll. It is called the Mongolian landscape. Strange. Why was such a map discovered in Japan and what is the map all about and why is it so important to the study and research of the Silk Road during the Ming dynasty of China? We are all very, very eager to have the answers.

I have read a book, written by an American archaeologist and she said: "Archaeology offers the beautiful opportunity to learn new and exciting things every single day. No matter if you are in the field or in the lab, no matter talking to the alive or communicating to a body which is dead."

So, Professor Lin, while we cannot be as lucky as you are, we want you to talk to us and share with us your new and exciting moments as an archaeologist, let us welcome Professor Lin.

The final stage of glory of the Silk Road

PROFESSOR LIN MEICUN:

I am very glad to be here to talk about the Mongolian landscape map that was found in Japan. This is about the Silk Road. I would like to talk about how this discovery will impact on our research on the Silk Road.

We understand that the Silk Road was explored by Jiang Chien. He started in Xi'an and ended in the capital of Rome or what we call the eastern Rome capital, Istanbul. While the civilization sailing into the age of Navigation, the Silk Road was on the downgrade totally till the 16th century. This map shows the final stage of glory of the Silk Road. Circulating from China to Japan in 1930s, since then the map was kept in the museum of Fujii Yurinkan, a private museum in Kyoto. But owing to the economic depression in Japan, many museums realize on the collections. They began to circulate to China in reverse in which the economy prospects as Hong Kong. An international auction company based in Beijing bought back a map in the style of landscape painting. Today, we are accustomed to the modern maps with longitude and latitude, but the map in ancient China was landscape painting. That's why it was reserved as a landscape painting in Kyoto. When it was purchased back to Beijing, professor Fu Xinian from Tsing Hua University, whose major research is the Chinese ancient architects and landscape paintings, was invited to make the tentative authentication. He said at once, "you took the advantage on this business. This map belonged to the Ming Dynasty earlier than the Qing Dynasty ". But he expressed that he was not qualified to identify because he is not a specialist in the research of the Silk Road and so he approached me.



Do you know what a huge size the map is? It was 30 metres long, and 60 centimetres wide nearly. When not unfolded yet, it looks as if a map on scroll. Fu identified it belonged to the Ming and not the Qing Dynasty according to the style of the school of

Wuman appeared in Suzhou in the middle period of the Ming Dynasty. This is Tien Men Kwan. The rising city Korla in modern XinJiang was Kizil before. All this map encircled the Jiayugaun. We all know that the Great Wall started from it in Ming Dynasty. Here is the Jiayugaun. How do we know that? You see the words, they

All the way from Jiayugaun to the Arabian peninsula, 211 names of cities or places were taken down on the map. It is a boost for the studies on ancient cities in China, and it means a lot to the research on Asia.

actually show the name of the place. It also contains other names of places such as Daccaotan, Harmi or Turpan. I think the western side in the Ming Dynasty is Jiayugaun. When leaving the Jiayugaun, one walked into the really western regions.

The end of the map is a place called Mecca and it goes via the Red Sea, which is a very famous sea in Egypt, and also the Arabic peninsula. When we studied into archaeology, we have to look for the names of the places. From all the way to the Arabian peninsula, 211 names of cities or places were taken down on the map. It is not only a boost for the studies on ancient cities in China, even means a lot for the research on Asia.

Mecca, a holy city attracting thousands of people to worship, really existed on our map. But it's drawn like a Chinese city just like the Chinese one as an European city on the map of medieval time.

Meanings offered by humanities

This is the discovery of the two main maps in wood-block print. We found two prints which are very important. It may look simple; you may only see mountains and waters and skies, but actually, there were two prints with not just the diagrams, but also writings from Jiayugaun to Daccaotan and all the places you have to go through, what kind of people you will meet. The name of this book is called "The Atlas of Territories and People in the Western Regions." You can see it on the screen. The diagram and also explanations offered in writing. This is a very important discovery because it will take us forward a great deal in terms of our research work. We can understand more about the geography in the Ming dynasty and also the movement of the people.

The second copy is called "The Brief Atlas of Western Regions". It contains diagrams and also writings, explaining on the geography and also the people in the western regions. Originally there were ten pictures but it has now been reduced to five, but the contents are pretty similar. This is only kept by one museum in Japan, so you will have to go to Japan if you want to take a look at this copy. This is really meaningful. When we found this copy, we found problems. At the end of the Mongolian landscape, that was only Mecca, but this brings you all the way to Lumi. Lumi is the city of Istanbul in Turkey. If you have been there before you will have the impression that Istanbul is segregated into two parts. So Lumi is the city on the other side and this is the end of the Silk Road. So this is very important. We

all understand that the beginning of the Silk Road is Jiayuguan in the Ming dynasty and Lumi will be the end. Actually, I have been there quite recently. I have been talking about the Silk Road for over a decade. Finally, recently, I went to Istanbul. This is a picture I took and I was really overwhelmed. This is the end of the Silk Road, the ancient wall of Byzantine.

We can see the map is in fact only three-quarters. Still one-quarter which from Mecca to Istanbul is missing. It is a usual tactic adopted by the antique merchants to try to tear it apart into two, so as to sell it as two maps. We have not found the original one. We have not been able to find the remaining portion but then from the block-printed editions, we have an idea.



I would show you a diagram from Jiayuguan, Dunhuang once called ShaZhou in the Ming Dynasty, Fergana. of Uzbekistan and Iran where over 40 thousands of people dead in an earthquake in April this year. Then all the way up to Mecca and then Egypt, but this part, we have not gotten it, so the part starting from the Red Sea up to Lumi, that accounts for one-quarter of the original map which is still missing.

Based on the same prototype

Let us take a look at the artistic style-landscape. It began early in the Tang Dynasty. We can see it in the cave paintings of Dunhuang. But it bloomed in the Ming Dynasty especially in Suzhou, the most prospering section in China at that time. There were four masters called the "Wumen School". This is one painted by Shin Zhou and it is called "The Falling Flowers" and below it is the "Mongolian landscape". They are very similar.

In the Forbidden City museum, there is a painting of Qiu Ying entitled "Coming back from the Fen River", to my surprise, I found that the opening section is very similar to the "Mongolian landscape": two hills with a pavilion sided by a river with a bridge above. Qiu Ying was a master in Wumen School. So this Mongolian map based on the same prototype with Qiu's.

Historical background of geographical knowledge

Finally, I would like to talk about the historical background. Why the Chinese in the Ming dynasty had such rich knowledge in geography? Actually, it resulted in the

If Zheng He's navigation map is the true reflection of our sea traffic, this Mongolian landscape shows the land routes.

Discussing the quality of the entire race

Ask: What is the focus and direction of Chinese archaeology?

PROFESSOR LIN MEICUN: We are focussing on construction and building. It seems like we will continue with large-scale construction across the country. Of course we are spending a lot of money if \$1 is spent on construction, you will spend \$1,000 on protection and maintenance. When it comes to archaeology we are taking things out from underground and putting them in museums and we have to maintain the items.

I go to Zhejiang museum all the time, they have documents from Lou Lan. We have to spend a great deal of effort to protect all these items. When we bring them out of the earth and we bring them into the museums, we are facing the quality of the entire race. We have to protect the value of the origins.

Four Mongolian khanates founded by Genghis Khan and his offspring. Ogedei Khanate was the Yuan Dynasty; Chagatai Khanate enacted in central Asia and Xin Jiang; the Golden Horde located in Russia. In fact, the Mongols ruled Russia for 200 years longer than they ruled China. It did have great impact on Russia, like the Kremlin in the capital of Russia, "krem" means the palace in the Mongolian. They even built Il Khanate in Iran. When we are talking about globalisation, this started a much longer time ago. The world geographical knowledge in the Ming Dynasty acceded to the Yuan time.

Something is interesting. In fact, the geography painted in this landscape map in relation to the western regions, most of them are in relation to the places within the successors of the four great khanates of the Mongol empire. You see that we have Chinese characters on the map but then they are not really Chinese. In fact, they



are Turkic, Mongolian, Persian, Sogdian and Latin names and that is why it is difficult to understand the map. Although you get Chinese characters here, you have to restore the place names into their source languages and we spent a lot of time on restoring the place names and altogether, there are 211 place names. Basically we have already completed this part of the work.

Then of course you know that in the Ming dynasty, we have the voyage of Zheng He and his navigation map. If that is the true reflection of our sea traffic, then this Mongolian landscape shows the land routes and it shows how the Chinese understood the world, and I think it was beyond our imagination. In the past, we thought that our knowledge in geography was brought by the Italian priest Matteo Ricci, but in fact, from this landscape map, we will understand that it is not true. If Matteo Ricci had seen Zheng He's navigation map or the Mongolian landscape, things would be changed. At least till the 16th century, the time of Jingle and Wanli, we were still the leading roles in science, economics and culture. China had gone backward since Wanli. The time Ray Huang had ever written into his book "1587, A Year of No Significance: The Ming Dynasty in Decline" The king even had not shown up on court for twenty years and that's why the country was impossible to be competitive.

Like the Zheng He's navigation map, the Mongolian map is grand. If we get back the remaining one-quarter, it will be restored to its original length of 40 metres. It was not a map owned by an ordinary household, it must be in the possession of the royal palace because the maps in palace were all silk-made. Besides, it covers more than a dozen countries in Europe, Africa and Asia: China, Uzbekistan, Tajikistan, Afghanistan, Iran, Syria, Iraq, Saudi Arabia, Egypt, Jordan, Lebanon, Morocco and Turkey, so in fact it ends in Istanbul where you have the capital of the eastern Roman empire. Thank you.

So it is more than 80 days around the world. Actually, it is 20 minutes, through history and around the two worlds.



Reflections of Chinese Culture and Philosophy in the Era of Globalisation

China has been playing an irreplaceable part in enhancing world peace. This is not because China is vast or has a huge population. It is because the Chinese culture enables people to have humane and respectful relationships which are the bases that build a stable and peaceful world.

Dr Thomas In-sing LEUNG

Founder and President, Culture Regeneration Research Society

MR MAURICE LEE:

The next one is Professor Thomas Leung. To us, Thomas Leung has a closer feeling because, of course, he is a Hong Kong professor, but now, he is working in Canada and sometimes in Hong Kong and sometimes in China.

Professor Leung is the founder and the president of the Culture Regeneration Research Society. In 1994, he launched the quarterly publication known as "Chinese Culture in Canada". Dr Leung sees his mission as one of reinforcing the communication between Western and Chinese cultures and civilisations.

He has taught in a number of academic institutions as a visiting and consulting professor, such as Simon Fraser University, the University of British Columbia, the University of Hong Kong, and Tsing Hua University in Beijing. The professor is greatly resurging on religious, philosophical and cultural topics. He has published more than 20 books, 100 research papers and more than 500 research articles.

As the vice-president of the International Education Foundation had the following remarks for China, he once said, "I found China has been playing an irreplaceable part in enhancing world peace. This is not because China is vast or has a huge population. It is because the Chinese culture enables people to have humane and respectful relationships which are the bases that build a stable and peaceful world. So today, we are happy to have Dr Leung, who is going to share with us a topic known as "Reflections of Chinese culture and philosophy in the era of globalisation".

DR THOMAS LEUNG:

Today, I am going to share with you my thoughts on Chinese culture in the global context. We see riots in France and also in Europe, shaking the entire world. The US is also troubled because after the getting off the Iraq war, it has been struggling and the government is facing many scandals. So China also has its own problems.

Compared to the rest the world, China is relatively stable, so the rise of China, is it going to lead to greater world peace? The US, like Europe has been playing the role of world leaders but when there are difficulties and problems, will the rise of China create this bridge to connect them to the Middle East? This is something I have been thinking about for many years.

Influenced by the post-modern culture

We talked about branding in China. Is China a brand? We can talk about some commercial names. I think at least we have a spiritual brand because brand is spirituality connected to your soul. So what has been brought to your souls? We can look at our maps, our pop culture; we can look at poetry, Confucianism and other schools of thought. We have seen great suffering and difficulties. China is like a traumatised person trying to get back on his feet. From the opium war to the Cultural Revolution, these are great blows to a country. How do we rebuild China to give a new momentum to the rest of the world? That will be the focus of my speech.

We are faced with cultural influences in globalization. One of them is post-modern culture. What is post-modern culture? Jean Francois Lyotard, the French philosopher, issued a book about the post-modern situation. There are different ways to describe a culture, but we would like to base it on science. It is a kind of meta-narrative, it is something we use to judge the correctness of other things. It is like a standard.

In the later half of the 21st century, Ludwig Wittgenstein believes that science is a kind of language game. So science is only part of a game, it has no status to judge on other elements in a culture. So there is no final judgment and that brings us to the post-modern culture. That means anything is possible. Nihilism becomes an important element in post-modern culture.

There is also a term, deconstructionism. It was prepared by Jacques Derrida. He

New society is based on theories, information and talents. What he predicted really happened. Now we really have computers and an information-based society.

said it is very simple. We use the languages to express ourselves but what we say may not be directly related to the reality. We can be describing something which is not even relevant to what exists in reality, so anything can be explained, but there is no structure within language itself and language may not be directly pertinent to the reality. Some people believe that this theory is destructive and we have to find something that is not languages.

One key element of post-modern culture I am going to try is to make it simple. If you watch Stephen Chow's movies, for example, Shaolin kung fu, martial arts - it turns into a soccer game. So that is deconstructing something and that brings us freedom. So let us try to approach these very difficult terms from simple ideas.

Daniel Bell raised an idea in his book, "The Coming of Post-industrial Society". He pointed out that new society is based on theories, information and talents. What he predicted really happened, we really did have computers and now we have an information-based society. Beginning from the 20th century, we see the changes.

Confusing the illusion and reality

I also work for the radio as a commentator and very often, I would say, "Today is a nice day, we have nice sun and you can have scrambled eggs at the cafe", and actually, most of the people talked to, I did not even know who they were. People began to construct relationships which were not relationships. So we move from the TV to the movies and the movies to the computer.

You can have interactive activities with other people through your computer. In the computer, you are going into this world which is an illusion. It is a virtual world.

I know this friend who plays ICQ. He is in his 50s, he wants to look for a friend; that is the message he put up and nobody responded. He changed it. He said, "I am a 28 year-old female and I am looking for a friend", and he had a very enthusiastic response. So this is a serious problem brought by computers; illusion versus reality. How do you draw the line?

In the US, there was this school campus killing incident because the students were always playing computer games that involved a lot of violent killing. When they came into contact with real people, they got into the habit of shooting them, like the characters in the game, and that caused a lot of problems. That is the problem faced by the humankind.

Then it leads to segregation. So people are developing in parallel as a kind of "parallelism". So we fail to bring people together. It is also a kind of nihilism. In an information society, it is difficult to build shared values.

Impact of globalization

Then there is the second point. It is a new trend in the western world - globalisation. In 1991, Bush Senior announced there would be a new world order. In fact somebody said it is not new, it is not an order and it is not a world order. However, when the concept was proposed to lead the world on the road of the western capitalist mindset, it was the coming of the era of globalization.

It is a global interconnectedness when we talk about globalisation. Well, in 1999, the UNDP, the United Nations Development Programme, said that for globalisation, we have four new characteristics: first of all, new markets because all the markets are connected and we have new tools, say, for example, international and we have got new actors like the WTO, NGO that regulates the whole world ; then for the new rules, when there was the SARS outbreak, all the countries have to sit together to find a solution.

But then globalisation has also brought about global inequality so despite the merits there are also disadvantages. The developed economies stand at an advantage. For the richest three billion layers, in fact they own wealth which is the same as the total GDP of the 600 million people in the poorest nations. Then more people with getting poorer and poorer. For 70 countries, their income has been reduced, but then it is good that for the 1.3 billion people in China, we have improved our financial position.

There is also a clash of globalisation. After 911, we have been brought into the era of clashes and terrorism has been globalised, so such are the difficult issues we are faced with. But then Peter Berger has suggested alternative globalisation and he is wondering whether we can have an alternative kind of globalisation and it should not be based on the western model. For India, Japan, Korea, China, the Philippines, they have their own civilisation and we should contribute to globalisation based on a civilisation, we do not just count on the western civilisation. Berger is saying we should set up a rainbow civilisation framework, in other words, different civilisations will contribute towards a globalization which can accommodate diversified civilisations.

Bush Senior announced there would be a new world order. However, when the concept was proposed to lead the world on the road of the western capitalist mindset, it was the coming of the era of globalization.



New discoveries of scientific research

Then there is a third issue that we have to look at, it is as follows. We have the quantum mechanics. In fact, the micro world view has been overwhelmed. Of course I cannot go into the details of the principle of uncertainty and there are a lot of paradoxical phenomena. I think there is a very important point in the quantum mechanics. We have to look at things as an integrated whole and this means that we are changing our vision of the universe and David Bohm has said that the world that we understand may very well implicate all that is behind it. Well, in 1982, it was found that when you look at one side the other side also has some reaction. So does that mean they are related or not related? Does it mean there is something which is an overall relationship hidden behind so that in the universe there is some implicated order so whether you break it up into different pieces or not, maybe ultimately behind it there is some hidden order?

Then of course, between 1928 and 1935, the Red Shift was discovered. In other words, all the stars are further and further away from the earth. So in other words, the universe is also undergoing changes and after that, we have the Big Bang theory. In 1964, in fact it was found that microwave radiation was discovered. It shows that in fact, there is the birth of the universe but - it tries to explain the birth of the world and if this is so, we have to find out why it has become so complicated. Well, in fact there is some information in life and also we are interested in the very complicated mathematics and as a result, it has brought up many metaphysical issues.

Setting up a holistic perspective of the world

In the light of the many important changes and developments in the western world, what is the response of the Chinese culture?

First of all, in relation to the Chinese philosophy including the philosophies of other Asian countries like India, maybe we should consider setting up a holistic perspective of the world.

In China, we have the great ultimate theory and we also have the ultimate creativity idea. In other words, there is this theory that maybe we can set up a holistic perspective of life; we may be able to set up a holistic perspective of this world. In China, we have the idea of ontology, so maybe we should also consider the setting up of technology and maybe we should try to find out more about the theories. So maybe we should try to find out more about whether there is an order behind everything so we will try to use it to think about it.

What is more important is that we need to find out whether there is something we can rely upon to everything the post-modern nihilistic culture. So we want to construct rather than deconstruct. I have read an important concept of relationship networking, relational networking so maybe we should consider whether we can have a relationship. Yes, we allow diversity but then they are interrelated and they live in harmony. I think this is a Chinese concept.

So maybe we should have a holistic but diversified view of the world and then they are different but then they are in harmony. So we are different but are able to co-exist.

Then we can offset the hostility. Then we have this idle relationship. Although we are different, maybe I can go into your life and I have communication with you. This is called benevolence in Confucius theory. So maybe in this way, we can try to find a way out and then we can build the rainbow civilisation.

So maybe we can have something which is universal and which can give us global harmony. Well, in fact, in the past, in China, we already had the concepts of "under the heaven" and having brothers from the four corners. I think that means even in the ancient world of China we had this global view. Then for an ancient book on history, I think we have a very good term which is called "harmony between states", in other words, yes there may be different states but then with a good leader we can have harmony between the states. So can that be the foundation of a global culture and harmony? We need to appreciate and embrace each other's differences and then we can build the foundation for mutual trust and respect.

Seven principles to let go the hatred

I think that will be the solution to many global problems today. We talk about the three categories of ethical relationships. Relationships between human beings; relationship with nature; and finally, relationship with ultimate reality or a god.



There are interactive models for the heaven, earth and humanity. They are equal. And this is a developing idea in China. Compared to western thinking, the heaven is God, earth is nature or science, humanity will be human

A life with love and harmony

Ask: What is your advice so that the earth that we inhabit will be more in line with the wishes of the general people?

DR THOMAS LEUNG: Today we face many sufferings around the world. We see wars, we see cultural and racial conflicts, plagues and different societies have to face their own internal conflicts and problems. As a Chinese person, there is one unique thing. We have already gone through many, many years of suffering from the opium war to internal civil wars, the Nanjing Massacre, to the cultural revolution; hundreds of years of suffering. And now, we understand that we can get back on our own feet after such suffering.

What is the true meaning of life? At least I should not cause any pain to other people. My existence should not cause pain to other people. Sometimes that happens, sometimes you cause pain to your wife, you cause pain to your employers, your daughters, your sons. So let us first ask this question: are we bringing anyone pain? The second meaning of life is that maybe we can do something to reduce pain. Can we reduce pain to other people? I have seen many sufferings in order to learn more about life, on a personal level and also about our country and our race. So if you go through pain, you will understand what it is like to be in pain for the others. If there is hatred, you will feel pain. If you learn in suffering to transform hatred to care and love for other people, then I will be able to love those people who cause the pain to me and I can use this as a foundation to help and love other people. Then life will become meaningful.

Of course, we have to face many difficulties in life but I want to live a life with love and harmony and to solve problems for other people. We need to focus more on the values of human beings. You have to put words into action. You should not cause pain to others, you should reduce pain to others and also you need to put your words into action. To heal a person's pain or erase pain, you have to take a step of love.

mind nature. So in this interactive model, I would like to suggest some ideas that can be shared around the world. I would like to conclude by offering seven principles of global ethics.

Mutual existence, my being cannot exist without your being, that is from Zhuang Tze. So people exist in correlation to one another. If there is no me, there will be no you; if there is no you, there will be no me.

Also from Confucius, do not do to others what you do not want to be done to you. These two are very important principles.

Further, another Confucius idea, when one wants to stand on moral ground of benevolence he also wants to enable others to do the same. In different cultures, I should facilitate the development and progress of your culture.

And then the fourth principle by Jesus; Israel is part of Asia so is part of Asian culture in a way. Do to others as you would have them do to you. So if I want to be treated in a certain way, if I want you to love me then I have to start by loving you.

Number 5, to be served but not be served, also by Jesus. He came to serve people but not to be served, he promoted the idea of serving one another instead of one listening to the instructions of another, let us learn from one another.

Number 6, forgive the others. That is a Confucius idea. Do not always remember hatred. That is the same as Jesus's thinking: love your enemies. That is very difficult. Hatred in the past should be bygones. There is this philosopher in China who agrees strongly with this idea of letting go of the past and letting go of hatred, because only then will we be able to accept each other. I went to Palestine and people asked, "Are you Japanese?" and I said, "No, Chinese". "China is going up, up, up", "America is going down, down, down."

In the course of creation of the universe, we have to act justly, to have mercy and to walk humbly with our God. That is part of Asian culture, and that is our ultimate goal. Hopefully, one day in future, this will become reality; we will see global harmony instead of global confrontation. The rise of China also means China has the responsibility to be friends with not just the Middle East but also to all the parts of the world. We need to maintain dialogues with the rest of the world. Everything will begin from dialogues and then we will realise that we are not so confrontational after all. We will bring people together, and there will be a conciliation. These are our most important wishes for the future of humankind. Thank you.

MR MAURICE LEE:

After listening to Professor Leung, I think Hong Kong is the modern and most successful application of Chinese ancient civilisations and culture because under the "One country, two systems" principle, China and Hong Kong peacefully co-exist. We are brothers within the four seas. We are different and yet we have a lot of things in common. We are diversified yet we are holistic. You are able to turn the complicated theories into a very simple language for laymen. Thank you.

The heaven, earth and humanity are interactive. Do not just focus on one of them. They are in interaction forever.



Dae Jang Keum Bewitched the Asia

Why "Dae Jang Keum", a series representing the local history in Korea, is so popular on earth? A well-structured story plot, charming actors and actresses with good performances, picturesque scenery or something hidden from it?

SONG Weon Geun

Director of international Relations, Munhwa Broadcasting Corporation(MBC)

MR MAURICE LEE:

When "Dae Jang Keum" was a hit last year, Hong Kong was turned into a very strange place. Restaurants became very quiet, the taxi drivers had poorer business and then the Hong Kong and Japanese TV dramas became very unpopular. But on the other hand, you could see all these young boys and young girls were crazy about the Korean language, cosmetics, fashion and people went to Korean restaurants. There were more package tours to Korea also. What a big hit.

So today, we are going to invite Dr Song to sell us all the tricks behind the "Dae Jang Keum" phenomenon. Dr Song is a very impressive and very respected figure in TV industry of Korea. He is the director of the International Relations of MBC. Apart from his economic achievements in Korea and the United States, in 1994, Dr Song was honoured the PhD degree in public administration by Hancock University of foreign studies.

By Hong Kong standards, Dr Song has been terribly loyal to MBC. In 1984, he was just a senior officer but just six years later, he was promoted to be the deputy director of the Unification Broadcasting Research Centre in 2001. In 2002, he was made the director of international relations. Dr Song, I am sure that after this forum, you will get more promotions when you return to Korea.

So today, Dr Song is going to tell us how "Dae Jang Keum" could go beyond the ordinary Korean TV series. The hit can help all Asians uncover our Asian values and it will enable to replace misunderstandings with the future cooperation and prosperity. So ladies and gentlemen, let us welcome Dr Song and his amazing Korean herbal formula. Thank you.

DR SONG WEON GEUN:

Good afternoon. I would like to first express my sincere gratitude and honour to be here among the distinguished guest speakers. Also, I would like to thank the Hong Kong audience for watching "Dae Jang Keum" and being fond of it. Today, I give a presentation on "Dae Jang Keum" and what made it so popular in Asia including Hong Kong?

Many people have asked me why "Dae Jang Keum", a series representing the local history in Korea, is so popular on earth. Let me share my thoughts with you. "Dae Jang Keum" obviously has elements that appeal to the Asian audience including a well-structured story plot, charming actors and actresses with good performances, background music, picturesque scenery and most importantly, a delicate portrayal of inner feelings. But these are not sufficient to explain the phenomenon yet, though I think "Dae Jang Keum" has implicated values and beliefs shared by Asians.

Personally, I would like to explain the success in merging of the contradictory values in this series. It not only relates itself with the Korean culture and tradition directly, but also exhibits the universal value between the past and present. In other words, the audience could easily put their traditions in this shoe and realize the universal value in the present day.

Transporting the Asian ideology

I will follow myself above in discussing the unique Korean culture, human relationship and traditional values in the series and then making the revelations of its popularity.

Expressing the Korean culture with human relationship and Korean cuisine, "Dae Jang Keum" arose the curiosity among the Asians. A unique local culture is difficult to be identified globally. In fact, "Dae Jang Keum" was so welcomed in Asia just because it's close to the Confucius philosophy. With the economy prospering, Asians seem to increasingly value their own Asian culture rather than turning to the western lifestyle during the industrialisation.

We Asians began to appreciate "Dae Jang Keum" because we looked back on our traditional culture through it. We all share the view that the traditional culture and values are the bases for exploring the Asian identity in this knowledge and information era.

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"Dae Jang Keum" adopted a new perspective in 21st century to draw the traditional culture and the human relationship. First, traditional culture - I specifically mentioned the food, oriental medical medicine and the customs. The traditional royal food prompted us to develop a taste for the traditional slow style rather than mass-produced fast food which we have been so accustomed to. Korean traditional royal food is all about catering to the individual taste.

In oriental medicine, the natural approach is taken to cure disease, for example, walking barefoot for insomnia and the shooting bee sting to recover the sense of taste are examples shown in the series. And the majestic traditional costumes were slightly improvised to give a contemporary touch.

Second, the traditional human relations in "Dae Jang Keum" bring back the relations Asia has long abandoned in the midst of industrialisation. Also, it indicates which of the values we should develop and which values we should throw away.

After the coming of the 1998 financial crisis, Korea began to re-evaluate Asian values which are believed to have been one of the factors that caused the crisis. Many relate the Asian values to colonialism, corruption, lack of transparency, social status discrimination and the family collusion.

Such negative values and attitude are represented by "Chev Che", the adversary of Jang Keum. At this stage, we all have overcome the financial crisis. The character of "Dae Jang Keum" has also rode over her own crisis as well. The power of "Dae Jang Keum" has relied on transporting the Asian ideology.

Jang Keum is a hard working, smart and positive Korean woman, but more importantly, she is endowed with the classical oriental woman's virtues such as being dedicated, kind and faithful. In "Dae Jang Keum", the traditional family ties are emphasised. Even after her mother's death, Jang Keum had unconditional love for her and trying to keep her mother's will. This is a sharp contrast from today's Asian families where parents are just the money provider.

The historical plot combined with present knowledge

The Korean royalty is not the cold blooded and great evil monarch, but a warm-hearted, benevolent king who really shares the suffering of the ordinary people. Had "Dae Jang Keum" only been shown on Korea's uni-culture and traditions, it might not have distinguished itself from others. The producer and the script writer

The Korean government encourages more, invests less

Ask: When you first planned for "Dae Jang Keum", I want to know if the government participated in any aspect like investment or in the creation itself? Now that it is so successful and it promotes Korean culture in overseas countries, will you invest heavily or will the government invest heavily in the development of the movie industry? Will there be any financial subsidy for the movie industry or the TV drama industry so as to help to promote the idea?

DR SONG WEON GEUN: Ten years ago, Korea went to Taiwan and Japan to learn about the broadcasting. However, now they come over to Korea to learn about broadcasting, and the easiest answer or expected answer is -is there any support from the government? However, clearly, the government actually encourages not to invest too much; it is the other way around. The government intervenes a lot without really investing anything. However, the government takes a lot of money away from us, such as public funds.

Longer when the audience like it

Ask: Now, your technology is making rapid movements, but then, "Dae Jang Keum" itself is very, very slow in terms of the pacing. So as a modern man, how come you produced something which is so slow? So please answer the question in the capacity as a media management person.

DR SONG WEON GEUN: The question is much more emotional rather than logical. You can see when the audience wants to see some episode, we can prolong that episode to two or three, because we start making our programme - just ten episodes was scripted, only ten episodes was made -we can start the best case programme. Then we progress watching this point from the audience, so we prolong it when the audience wanted to see more. So that is why we are much more interactive with the audience. That is why you can feel some -boring or something, but it is Korean style to watch more about what you want.

both linked it with today's knowledge by portraying contemporary and featured values and abilities, which are increasingly possessed by Asians who are now in the growing transitional period from industrial to a knowledge information era.

Some of them are: open competition and fair valuation. Jang Keum herself delivers the message that the sky is the limit as long as you are armed with ability and endless determination. To reach such a society, fair evaluation is required. The king or the Royal families and even the Chinese special envoy who act as the so-called judges in competition, all maintain the fairness ahead of anything else. Accordingly, there has been no issue or argument over the fairness between the competitors throughout the series.

Second, it contained creative approach and risk taking. Jang Keum does not just settle for the usual cuisines, but instead experiments with innovative new ingredients and sources to create new dishes. This kind of adventurous experimentation is one of the high values to this knowledge era, where creativity and sometimes risk-taking are merited. Jang Keum exploited her knowledge and skill to cook many different dishes.

And professional ethics -Jang Keum represents herself as a courageous professional who puts her patients' interests before her own at any cost. Though her sincerity is often challenged by the conspirators, Jang Keum still stuck to the ethics and was a champion in the end.

Individual customer-oriented attitude. Jang Keum illustrated the importance of catering to the individual rather than standardising the taste. No less important is satisfying not only the appetites but also health. For Jang Keum, food has to be both delicious and healthy.

Based on trust and mentoring -Jang Keum and Jang Keum's mentor, Chev Han, and Master Chev Jan, built a mutual trusting relationship with the Queen. The defender and its antagonist forged a positive relationship whereby they encourage and support each other. What she says to Jang Keum is "Okay, you can make it, I need you".

Culture industry promoting the new worldview

She symbolised the courageous leadership required in today's entrepreneurial world. I would like to conclude my presentation by sharing a bit about the significance of "Dae Jang Keum"'s success overseas.

First, "Dae Jang Keum" reflects the importance of the content in the cultural industry. It emerged amid the booming Asian media market driven by this technology. The market growth in turn has allowed the theatre content to cause a different effect. "Dae Jang Keum" is already a significant brand in restaurants, oriental medical clinics and even dressing in Asia.

Second, to make successful content, "Dae Jang Keum" is a lesson that we Asians should carefully balance the traditional Asian cultures with the global values as well as the universal themes.

Third, "Dae Jang Keum" has opened the possibility of the Asia wide cultural community. Through this drama, Asians found the rare opportunity to share the Asian culture, and in turn, solidify the Asian alliance. I believe the sharing of various cultures is the basis for creating the Asian community for the 21st century.

Finally, "Dae Jang Keum" popularity indicates the Asian acceptance for the new global values based on our culture.

Asians witness a heroic figure through Jang Keum as a role model, to create a true, knowledge-based professional society.

Therefore, "Dae Jang Keum" makes people feel a sense of catharsis as she breaks through all the barriers to realise her ultimate dream. The 54-episode series ends with Jang Keum helping to deliver a newborn baby. The last scene symbolises Dae Jang Keum's dream, endeavour and challenge. Thank you very much for your attention.

To make successful content, we Asians should carefully balance the traditional Asian cultures with the global values as well as the universal themes.

References much less, imagination much more

Ask: When you link the Korean traditional culture with the knowledge-based society, how would you link the two together and what difficulties does your team face?

DR SONG WEON GEUN: Frankly, when writing the "Dae Jang Keum", we did not have much time, just a few weeks to do so. Some commented that "Dae Jang Keum" is related to rice and things like that. But it makes us to make use on imagination. That means we can use anything about that with a modern touch. That means we do not have any difficulty in making and combining culture and the modern culture.

"Dae Jang Keum" hard to copy

Ask: In Hong Kong, many film producers are copycats, so in Korea, is that the case for Korea for "Dae Jang Keum" as well?

DR SONG WEON GEUN: As I told you on the screen, the script writers have very unique background, majoring in economics. So "Dae Jang Keum" contains a lot of management about the organisational culture and some are related with modern management technology. So it is very difficult for other people to copy such kind of story.

We are asked to make another version of "Dae Jang Keum" but it is very difficult to do it. You have to know the Chinese traditional culture as well as the modern sense of doing it in China. So we have no idea or any intention to make another "Dae Jang Keum" in China or in Korea. We may try, but I do not think we can do that.