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In the event that essays are published in book form, their authors will receive an additional fee of at least 8 per cent of the sale price, proportionate to the length of their essay in relation to the length of the entire book.

Texture Requirements

Essays submitted must not exceed the following limits in length:

- 70,000 characters in German,
- 64,000 characters in English, French or Spanish,
- 62,000 characters in Russian
- 15,000 signs in Chinese,
- 54,000 characters in Arabic.

In addition, an abstract of no more than two pages must be appended to each essay.

Essays must be submitted in sealed envelopes. Text should contain no reference to the author's name(s) or identity. Names and address of sender should be supplied in a separate, sealed envelope. Essays transferred via e-mail must be sent as attachments.

Procedure of the Contest

All contributions will be anonymised by the Contest's Secretariat furnished with a numeral code and then passed on to juries.

Award-winners will be chosen in a two-step selection process. The Final Jury will choose prize winners from a maximum of 49 entries.

1. Between December 1, 1998 and May 31, 1999, seven preparatory sub-juries (one for each Contest language) will evaluate all contributions received in their respective language. Each jury will then propose a selection of no less than three essays to the Final Jury. The sub-juries will be allocated additional

essays for presentation to the Final Jury in proportion to the total number of entries received in their respective language.

2. Entries selected by sub-juries will subsequently be presented to the Final - international and interdisciplinary - Jury. The latter's final selection of award-winners will be notified and prizes presented at an official ceremony at Weimar towards the end of 1999. The seven sub-juries and the Final Jury will be composed and appointed by the Contest organisers in the course of 1998, in close cooperation with the International Essay Prize Contest's Board of Curators.

Board of Curators:

Sadiq Al-Azm (Syria), Benjamin Baber (USA), Sergio Benvenuto (Italy), Carmen Boulosa (Mexico), Boubacar Boris Diop (Senegal), Jochen Gerz (Germany), Nilufer Gole (Turkey), Agnes Heller (USA/Hungary), Rebecca Horn (Germany), Kojin Karatani (Japan), Santiago Kovadloff (Argentina), Horst Kurnitzky (Germany), Liu Xiaofeng (Hongkong/China), Fatima Mernissi (Morocco), Masao Miyoshi (USA/Japan), Edgar Morin (France), Gabriel Motzkin (Israel), Pius Ngandu Nkashama (France/Congo), Ryosuke Ohashi (Japan), Mikhail Ryklin (Russia), Joachim Sartorius (Germany), Juan Villoro (Mexico), Yang Lian (UK/China), Yu Jian (China), Slavoj Zizek (Slovenia)

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Arts and Development

UNESCO's concern for the use of art as a vehicle for engineering social progress articulated at the end of the World Decade for Cultural Development has

triggered a long line of activities worldwide, altogether forming what has presently gained currency as *Arts and Development*. The most current being *Arts and Development II: Perspectives Through Theatre* holding in Ibadan, Nigeria. The venue, International Institute for Tropical Agriculture (IITA) between February 21 and 26, 1998, hosts speakers and theatre practitioners from

Kenya, Nigeria, South Africa, Cameroon, Zambia, Ghana, the United States of America and England. Workshop chairman is Martin Banham, theatre studies professor, University of Leeds, England.

Since Tim Butchard submitted his report on *The Arts and Development* to the British Council in March 1995, consortia of arts practitioners have met at different times to enrich the agenda and to devise operational strategies in Lagos, Harare, Chicago, Yaounde and London.