

OVERSEAS

THE JOURNAL OF THE ROYAL OVER-SEAS LEAGUE



INCOGNITO TRIUMPH

How unique postcard art is helping school children in remote areas of the Kalahari

GOING EAST


From the evolution of British Asian pop culture to India's battle against climate change

MASTER OF DIPLOMACY

Revelations from the former Indian Foreign Secretary Krishnan Srinivasan



ROSL
ROYAL OVER-SEAS LEAGUE



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The Royal Over-Seas League is a self-funded Commonwealth organisation that offers clubhouse facilities to members, organises Commonwealth art and music competitions and develops joint welfare projects with specific countries.

Front Cover 'Flamingos' by Alla Tkachuk, oil on card, 2016. Alla set up the charity MASK www.mobileartschoolinkeny.org

Work reproduced by kind permission of Paul Officer, who purchased the postcard at the Incognito exhibition.

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"It is good to see the clubhouse in London so full, with many members from overseas"



Edith Sitwell wrote that "Winter is the time for comfort, for good food and warmth, for the touch of a friendly hand and for a talk beside the fire: it is the time for home." And so it is; and also the time for a 'home-away-from-home'. It is very good to see the clubhouse in London so full in January, with many members from overseas enjoying its comfort in this cold, but brilliantly sunny, winter snap. 2017 has begun with a swing, just as 2016 ended in high spirits. The London clubhouse was busier at Christmas than it has been in recent times; and Edinburgh enjoyed its usual jolly invasion for Hogmanay. As so often, our members gave extremely generously to our Staff Christmas Gratuity Fund, and I am very grateful indeed to all who did so. Our staff work tirelessly and your generosity is greatly appreciated; many thanks to all our members for your support for our people, especially at Christmas.

2017 has much to commend it, with a wide variety of exciting events in London and Edinburgh. We are marking the 65th anniversary of the Annual Music Competition (AMC), not only with a sparkling line-up for the section finals in February and March, and Grand Final on 7 June; but also with a winter arts festival in late October. Canada's 150th anniversary is particularly prominent in the Commonwealth calendar, and I would also like to draw members' attention to our Summer Ball on 17 June, whose theme will be Indian in nature; and the Battlefield Tour to the Somme (7-10 July), which will focus on the Commonwealth's contribution to the British Expeditionary Force's effort in particular. I also highlight the excellent Evelyn Wrench Lectures, planned in April and July in London, and June in Scotland.

We are proposing a pre-theatre (or pre-ROSL event) early evening meal in our London Restaurant, commencing with the AMC section finals. Look out for one- or two-course meal offers in the Restaurant throughout 2017, promising good food in time to make 'curtain up'. And afterwards, why not enjoy some cheese and port or wine in the Duke of York Bar? As usual, please study the calendar of events carefully (pages 44-50); there is so much to do and see, so do not miss out.

Roddy Porter
DIRECTOR-GENERAL

30

“The question, on which rests the success of the entire world's fight against climate change, is how India's great expansion will be powered”

WELCOME

- 3. From the Director-General**
Roddy Porter looks to our spring events

ROSL NEWS

- 6. Incognito success**
Why the charity art sale was so rewarding for patrons of fine art and children of the Kalahari
- 8. A long goodbye**
Roddy Porter will step down after five years
- 8. Spooky going on**
A magical *Nightmare Before Christmas* Ball
- 9. The luck of three**
Pettman/ROSL ARTS scholar Carson Becke takes a whistlestop tour of New Zealand with the Dolmen Ensemble
- 10. News and views**
Pictures of this winter's activities at our clubhouses and beyond
- 13. Cultural Kochi**
ROSL's visual arts partner leaves Hospitalfield for a cultural tour of India
- 14. ROSL branches**
Forthcoming events around the globe

ROSL PEOPLE

- 18. Man of words**
Former Indian Foreign Secretary Krishnan Srinivasan reflects on a colourful diplomatic life
- 22. Q&A: Sunita Kohli**
The celebrated designer on growing up during the partition, working for royalty and supporting women in the arts

WORLD

- 26. Blurred lines**
How British-Asian culture developed, from the bhangra of the 70s to the fusions of today

- 30. India's great energy crusade**
Can the world's third biggest polluter reduce its carbon footprint at a time of industrial growth?
- 32. A year to remember**
What can the UK-India Year of Culture tell us about cultural influences between the two nations?
- 34. India's war**
How the Indian Army was transformed into a major force, as 1.3 million soldiers joined the WWI effort



From the EDITOR

Having worked for the Ethnic Media Group at the height of its success, I was saddened to see it go into administration in 2009. The leading newspapers for the British black and Asian communities (*New Nation* and *Eastern Eye*) were 'victims' of the increasing acceptance of African Caribbean and Asian popular cultures by the UK mainstream, which they had helped to secure.

As readers turned to national media for stories about people of all ethnic groups in British society, *New Nation* fell on its sword. Under new ownership, *Eastern Eye* meanwhile reinvented itself, revealing something of the evolving nature of British-Asian popular culture over the newspaper's 20-year history. On page 26, its Entertainment Editor, Asjad Nazir, provides a fascinating overview of this evolution – from the emerging bhangra scene of the 1970s to the subtle British Asian influences on the UK mainstream today.

The UK-India Year of Culture explores the relationship between the arts and traditions of India and Britain, and how they influence one another in exciting and interesting ways (page 32). We mark this collaborative year with a Focus on Asia, including a look at the enormous challenges India faces over its carbon footprint, especially considering the disproportionate impact of climate change on the country (page 30); and an interview with Krishnan Srinivasan (page 18). The former Commonwealth Deputy Secretary-General opens up about a childhood of migration, his attempts to forge peace in Kashmir, and the need for a fictional crime-fighting diplomat.

Our commemoration of the First World War continues with a look at the contribution of the Indian Army, and a 1917 timeline of key events for both ROSL and the wider war effort (page 34). There are some fantastic Asian-inspired events happening in London and Edinburgh this season, including a far-reaching programme of cultural events at Asia House (page 38) and ROSL's own Bollywood-themed Indian Summer Ball (page 42).

Miranda Moore
editor@rosl.org.uk

36. Commonwealth in focus

Can Asia capitalise on developments in post-Brexit Britain by increasing trade with the former colonial power?

37. My Delhi

Recommendations for a first-time visit from members Poonam and Rohina Jaiswal

IN THE UK

38. House of culture

How Asia House opens up the art, culture and traditions of the continent

40. Inspiring design

Step inside the all-new Design Museum as it relaunches in west London

41. London & Edinburgh highlights

Our pick of art, music, exhibitions and theatre

EVENTS

42. Event highlights

From a Bollywood ball to the music competition

44. ROSL calendar

Don't miss out on this season's inspiring events

50. Contact details and booking information

ROSL NEWS

The latest from our clubhouses, branches, and art, music and humanitarian projects

INCOGNITO SUCCESS

THE SUCCESSFUL LEGACY OF ROSL CONTINUES
THANKS TO YOU, OUR MEMBERS, WITH A CHARITY
ART AUCTION AT THE LONDON CLUBHOUSE

With an aim to raise money for charity, we invited artists and ROSL members to create and submit a postcard artwork to be displayed and sold anonymously at Over-Seas House. The 127 submitted works appeared online a month before the exhibition, sparking interest and promoting the supported causes. This early exposure attracted the attention of a large audience, who were all keen to secure their favourite piece



at the Private View on 8 December. Within 40 minutes, we sold enough to fund the building of a student hostel in Namibia's Northern Kalahari. So a big thank you to all the contributors and buyers.

This hostel will provide overnight accommodation for school children attending two schools in the Nyae Nyae Conservancy, where ROSL bursary alumnus Cwisa Cwi is Principal of six bush schools. So far we have raised more than £3,000 to better the lives of children, some of whom currently walk up to eight miles across difficult terrain each day to attend their lessons. Incognito is allowing us to develop accommodation so these students are able to stay on school premises, providing access to an education for those who come from isolated and far-flung villages.

Building is now getting under way at Aura Village School with help from government vehicles and 4x4s to transport materials over the sandy tracks as far as Nama village and beyond. Three other schools also need hostels, and several artists who attended the exhibition's opening night said they hoped there would be another Incognito next year, and would be pleased to donate artwork.

20% of the money raised is helping the charity MASK (Mobile Art School in Kenya) to continue their work, as they put 21st-century education into action across Kenya. MASK works to strengthen young people's creativity and innovation – fundamental 21st-century skills for successful employability and strong leadership. Promoting creativity with active programmes, they have worked in schools in Laikipia, Naivasha, Gigili, Samburu and Amboseli.

It is appropriate that the exhibition aids creative education,



as it has presented such a wonderful variety of work by an equally impressive array of artists, from the professional to the amateur. It has been a joy to see such a range of subjects and media, all presented within the same modest measurements and simple frames.

The works range from the emotive to the provocative, the minimal to the intricate, presenting diverse skills and approaches. It has also been interesting to observe art being purchased according to taste alone, and not to the status of the piece. This has provoked interesting conversations about why exactly a work has appealed, and with so many to choose from, it was a challenge for many to make a final selection.

Framed photos of ROSL-supported schools, and a short film about ROSL's humanitarian projects in Namibia, Kenya and Botswana, were included in the exhibition. The film was made possible by a generous donation from ROSL members Jo and Yael Agar, who agreed that £1,500 could be used for an awareness-raising film or for literature. Filmmaker Corrie Parsonson donated his time to

the editing process and included footage of ROSL events which he had taken over the years.

It is remarkable to see such a donation of time and talent to ROSL and the causes we have supported for many years. This exhibition is a great success that contributes to our already rich legacy of presenting visual art and humanitarian work.

The works are available to view and purchase online for £50 until the end of April, with the money continuing to aid our great causes. Visit www.rosl-incognito.com or email roslarts@rosl.org.uk for more details.



Dick Chamberlain

None would have been more pleased with the success of Incognito than Dick Chamberlain, one of the co-founders of the ROSL-Namibia Project, who sadly died in October. ROSL extends deep sympathy to his wife Linda and their family.

During a distinguished career in education in the Middle East and Africa, Dick was Director of the University of Namibia's Language Centre during the 1990s and ROSL's Honorary Corresponding Secretary in Windhoek. Energetic, caring, good company, and with brilliant teaching and administration skills, he was instrumental in helping to establish a second university campus in northern Namibia. He was an avid collector of rare books and artefacts. His wise counsel and good humour will be much missed, especially by the many alumni he met on monitoring visits.

Members update

ROSL NEWS

A LONG GOODBYE

Roddy Porter plans to step down after five successful years as ROSL Director-General

After five-and-a-half years at the helm, I have made the difficult decision to stand down as Director-General by the middle of August. This has not been an easy decision to make because ROSL is a very special organisation, full of wonderful and inspirational members and staff, with a unique programme covering a wide spectrum of the arts and humanities. I have loved being associated with ROSL and everything it stands for; our ethos and values are as a beacon in a world tending towards chaos; our music is world-class; our engagement with some of the poorest children in the world is humbling; and our clubhouses

are beginning to look a real picture.

Yet, while there is progress on every hand through the contributions of many, the very many matters that concern the Director-General, and significant challenges we have faced, have taken their toll. ROSL is in a very good position to continue to flourish in every way but, when I consider the challenges that we yet face, I believe that it is time to invite someone else to bring fresh inspiration and new ideas to the service of this wonderful organisation. And so, as we dwell a tactical pause before launching off again, I think it the right time

to step aside (given that no time is ideal).

Though resolute, I am sad in equal measure. However, the thought of the talent that we have at our disposal, and the commitment and loyalty of our members, means that it is impossible to be sad for long. Until my final day, I will continue to give my all for our cause and enjoy working with our committed and resourceful team; and to appreciate the many members who will cross the clubhouses' thresholds, with whom spending time is always the greatest pleasure.

A more detailed account of Roddy's time with ROSL will follow in the next issue.



ANNUAL GENERAL MEETING NOTICE

Dear Member,

It is my duty to announce the ROSL AGM, which will be held at Over-Seas House London on Thursday 11 May at 3pm. The AGM will receive the 2016 ROSL accounts. Such other business as may be necessary in accordance with the bye-laws will also be conducted.

The AGM agenda includes:

- Address by the Chairman
- The Honorary Treasurer to report on ROSL's Finances
- To receive and adopt the ROSL accounts for 2016*
- To confirm appointments to the Central Council under the terms of bye-laws 14.6 and 14.7
- To fill vacancies occurring under the terms of bye-laws 20.1 and 20.2
- To receive a verbal report on 2016
- To appoint the auditors for the ensuing year.

The AGM is preceded by the Chairman's lunch. For details, see page 43.

Yours sincerely,

**Maj Gen Roddy Porter MBE,
Director-General**

* The 2016 financial accounts will be available to download from the website from 23 April, with hard copies available on request.



Spooky goings on

ROSL Younger Members Committee member Ross Lima enters the gothic world of Tim Burton at ROSL's *Nightmare Before Christmas* Ball

The Inter-Club association of younger members from 17 private clubs in the Pall Mall area held its Christmas ball at ROSL London this December. The theme of the event, *The Nightmare Before Christmas*, proved enticing, and the 180 tickets were sold out in moments. With decorations inspired by the classic Tim Burton film, black Christmas trees covered in cobwebs were dotted around the clubhouse.

On arrival, guests were treated to a champagne reception before being submerged in a smoke,

light and pyrotechnics show with a mash-up of footage from the film. It was an impressive start to a fabulous evening.

A sumptuous three-course dinner followed before we made our way to the dancefloor, where the X-Rays provided excellent musical entertainment. Fuelled by the Christmas spirit (and possibly some port!), we danced into the night. Ball-goers were able to take home a piece of the spooky magic with a photo in the Oogie-Boogie's grotto (pictured)!

On tour: (Left-right) Carson Becke, Lyn Milne, Geoff Parkin, Edward King, Keith Milne and Som Howie in Queenstown

Arts scholars
ROSL NEWS

THE LUCK OF THREE

Pianist Carson Becke takes us from Waiheke Island to Oamaru on a magical concert tour of New Zealand with the Dolmen Ensemble

ROSL's New Zealand tour programme is a very special thing and we, the Dolmen Ensemble (clarinettist Som Howie, cellist Edward King and me on piano), feel immensely privileged to have been chosen to represent ROSL ARTS. Concert tours are a tricky business: there are so many moving pieces in their planning that one usually assumes that something, if not many things, will go wrong. However, the team that put this tour together (ROSL NZ Director Lyn Milne, transportation and logistics magician Keith Milne, ROSL ARTS Coordinator Eleanor Rucker Thompson and Director of Arts Geoff Parkin) proved that perfect concert tours do not exist solely in the realm of the imagination.

Currently, Som is based in Stockholm, Edward in Berlin and I am in Oxford, so we met a week before the tour to

rehearse our extensive repertoire, totalling three separate recital programmes. Som's family very kindly hosted us in Sydney for the week before we flew to Auckland, where the tour began with a concert on nearby Waiheke Island. Between 16 November and 1 December, we played nine concerts in nine locations, including Nelson, Christchurch, Purau, Lake Wanaka and Queenstown. We also adjudicated the three-day Pettman/ROSL ARTS Scholarship auditions in Christchurch, and chose an outstanding group (the Aurelian Piano Trio) to come to the UK in the summer of 2017 as Pettman Scholars. On paper, this seems a tightly packed schedule, but it is a tribute to the team that we felt like we could have continued touring for at least another two weeks.

The variety of venues was particularly exciting – a few examples include

Whittaker's Museum of Musical Instruments on Waiheke Island, which is dedicated to the weird and wonderful keyboard instruments of the last few centuries; a newly built, state-of-the-art hall in Havelock North (the Blyth Centre), that we all agreed had possibly the most spectacular acoustics we had ever experienced; and a Victorian home in Oamaru (Burnside Homestead), which has been so well preserved with all of its original furnishings that we felt as if we were playing in a time warp. Everywhere we played, we felt appreciated by large, warm audiences.

The only part of the tour that we did not enjoy was saying goodbye to each other, and to New Zealand, at the end. If we ever again experience a tour as exciting and seamless as this one, then we will be a very lucky trio indeed.



News & views

ROSL NEWS

SNAPPED READING

ROSL member Lady Hilary Carrick reads *Overseas* at Port Chalmers in New Zealand; and Victoria Branch members Christine and John Chamberlain enjoy the journal at the Healesville Sanctuary in Melbourne. Send in your 'Snapped reading *Overseas*' pictures to editor@rosl.org.uk.



INAUGURAL LUNCH IN WASHINGTON DC

In December, ROSL members met for a sociable lunch at the prestigious Army Navy Country Club, Arlington VA, less than five miles from downtown Washington DC. The lunch was organised and hosted by long-standing members Amelia and Christopher Nicholson (pictured), who are now planning the next get-together with their fellow US members. To receive information about this event, email membership@rosl.org.uk.



VISIT TO MIDDLE TEMPLE

London Group members learned about the fascinating history of Middle Temple on an excellent guided tour, including some amusing anecdotes. The visit included a chance to lunch with legal eagles in the main hall.

For all
upcoming
events see
PAGE 44



EVELYN WRENCH LECTURE

Brexit – a contentious and ongoing issue – was explored by our expert panel in a *Question Time*-inspired debate. Members' questions covered various pressing issues, from the Government's secretive strategy in Brexit talks to the reigniting of Scotland's independence debate. Our thanks go to the brilliant panel – Sir Peter Marshall, Dr Amelia Hadfield and Rupert Potter – along with our dynamic mediator and ROSL member Michael McKay, who ensured the event was intellectually stimulating and enjoyable.



More images online

Visit our [Facebook](#) and [Flickr](#) pages to see more photos of ROSL events, including the Evelyn Wrench Lectures. Get live updates on the Annual Music Competition by following us on [Twitter](#).

News & views

ROSL NEWS

NEW MEMBERS' RECEPTIONS

In October and November, the ROSL team was busy welcoming current, new and prospective members to ROSL at various new members' receptions. On top of our reception in the London clubhouse, the team headed to Edinburgh to hold a lively event in the clubhouse there, with both staff and members enjoying atmospheric views of Edinburgh castle. Later in November, the ROSL team and Younger Members' Committee hosted a successful reception for Younger Members in our beautiful Lady Willingdon Drawing Room.



News & views

ROSL NEWS

Gift of membership

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YOUR FRIENDS AND FAMILY.

Contact membership@rosl.org.uk

or +44 (0)20 7408 0214 x216/214

for details and an
application pack.



CHRISTMAS IN THE CLUBHOUSES

Celebrations in London began with the annual ROSL carol service at the lovely St James's Church. ROSL ARTS musicians and the ROSL choir charmed the audience with their musical expertise, before members and guests enjoyed a festive afternoon tea at Over-Seas House.

The Christmas spirit continued in both clubhouses with hearty carol singing. In London and Edinburgh,



members had the chance to stay over the Christmas period, with much good cheer, delicious food and a visit from Father Christmas. Many members in London decided to work off those Christmas calories with a Boxing Day walking tour around the Royal Parks, while members in Edinburgh danced the night away at the Hogmanay Dinner and Dance.



CHAIRMAN'S DINNER

Sir David Brewer's first Chairman's Dinner began with a stunning ROSL ARTS concert by Gold Medal winners Emily Sun violin and Huw Wiggin saxophone, both accompanied by Jennifer Hughes piano. Members enjoyed a world-class programme, with Emily playing Frolov's *Concert Fantasy on Themes from Gershwin's Porgy and Bess* and Huw playing pieces by Piazzolla and Iturralde. After this musical treat, members headed for a delicious three-course dinner, served with wine from the club's cellar.

STAFF CHANGES

As you may have seen, there have been some comings and goings of staff at the club. Here we say farewell to old friends and a big welcome to new ones.

After 30 years of dedicated service, our Conference and Banqueting Manager Tony Hamner retired in November 2016. Members and staff wished him well with a number of events to mark his long service. To find out about his time at ROSL, read Tony's interview in the June-August 2016 issue.

After five years of service, Arabella Beresford-Mitchell (above), Assistant to the Director-General, left ROSL at the end of November. We would like to thank her for all her hard work and positive contribution to life at the club. Arabella is pursuing a career in music, specifically composing, and we wish her the very best of luck with her pursuits.

After 18 months as Members' Event Coordinator



we said 'Bon Voyage' to Tara Cooper, who left at the end of January to embark on four months of travel in Asia and New Zealand. We welcome Jessica Harris-Edwards to the team.

Eilidh McCormick (below) joined ROSL ARTS as the new Arts Coordinator responsible for visual arts. She worked previously at Whitechapel Gallery and is already making an impact, developing partnerships with exciting galleries and art institutions to bring vibrant exhibitions to the clubhouses.

Many of you will have met our new reception team in London: Simon Alexander, Front Office Manager, Sofia Munzo, Assistant Front Office Manager, and the team – Bernadett, Teresa, Lenny and Zylfie – who join Pavlina (who is currently on maternity leave).



1. 2017 show: Kochi-Muziris Biennale signage;
2. Notice board: At the 'What About Art?'
residency venue in Mumbai; 3. Biennale founders:
(L-r) curators Bose Krishnamachari, Sudarshan
Shetty and Riyas Komu

CULTURAL KOCHI

Laura Simpson, Programme Manager at Hospitalfield, explores the visual arts in India on a visit to the prestigious Kochi-Murziris Biennale

For the Visual Arts Scholarships programme run by Hospitalfield and ROSL ARTS, I have been able to develop my understanding of international artists' practice as we help our commissioning partner organisations to find artists to work with. Since its inception in 2000, the programme has hosted 70 artists.

In December 2016, I was able to deepen this knowledge by taking a trip to India with a delegation supported by the British Council and Creative Scotland. Our first base was the Keralan city of Kochi for the Kochi-Muziris Biennale (KMB), which was initiated in 2012 by the artists Bose Krishnamachari and Riyas Komu, at the invitation of the Culture Ministry. This artist-led approach continues, with Sudarshan Shetty curating the 2016 event.

Muziris was an ancient local port, which was the trade meeting point for Phoenicians, Persians, Egyptians, Greeks and Romans. The KMB founders saw the relevance of this confluence, which endures today, making contemporary Kochi a place of layered cultures, representing the Arab, Chinese, Jewish,

Portuguese, Dutch, British and Indian migrant, and colonising communities who have lived in the region. Komu described the biennale as an inheritor of this cosmopolitanism, while Shetty described the festival itself as a confluence, saying that he aimed to play host, rather than be a curator of knowledge.

His title, 'Forming in the Pupil of an Eye', draws on historic perceptions of taking in the multiplicity of the world in one glance. It also recognises the two-way nature of looking and the process of forming ideas. Kerala is a highly complex and peaceful place, coming out of democratic communism with high levels of literacy and education. The region's rural libraries, and the alternative biennale structure pioneered in Havana, Cuba, are inspirations for the current event.



This attention to artists' processes is relevant to my working situation and lines of inquiry for the trip. I wanted to find out how individual artists in India develop their own practices and what role organisations play in this. I was particularly interested in Artist in Residence models and how a residency, such as the one at Hospitalfield, could be of use to Indian artists. Through the ROSL Visual Arts Scholarship programme, Hospitalfield creates group residencies that are supportive and discursive; each individual has time to work on their own projects within a collegiate structure. In Kochi, I saw Pepper House, where the biennale residencies are situated before the exhibition starts, and an

exhibition of the work produced over the last cycle, speaking to individual residents there.

As a huge city, with a faster pace, Mumbai was a clear contrast to Kochi. Asia Art Projects were our guide for an itinerary of visits that led us to see several residency spaces and other organisations, including Space 118, What About Art?, CAMP and the exceptional Clark House. We were shown around the Clark House exhibition and told about the collaborative, inclusive activity of the artist and curator members.

Most inspiring were the works and conversations that opened up the complexity of contemporary Indian life. The experience created a sense of intense international connectedness, which we can build on to develop links with India in future years for the Visual Arts Scholarship programme.

The Kochi-Murziris Biennale runs until 29 March.
www.kochimuzirisbiennale.org;
hospitalfield.org.uk.

ROSL BRANCHES

Our branches provide an opportunity for members in all parts of the world and across the UK to enjoy a range of social events close to home. To find out more about getting involved, simply contact your local representative.



AUSTRALIA

South Australia

Commonwealth Day reception

Monday 20 March, 5.30pm,
Pulteney Grammar School, Adelaide
Attended by the State Governor.

Branch AGM

Tuesday 2 May, 12.30pm, Public
Schools Club, East Terrace, Adelaide
With lunch and a talk 'On the
Gravy Train: A chef's journey'.
\$30.

Western Australia

Members concert

Sunday 9 April, 2pm,
The Victoria League, Shenton Park
Music from ROSL award winners.

Branch AGM

Wednesday 19 April, 6pm,
The Victoria League, Shenton Park
The Annual General Meeting.

The Queen's birthday dinner

Friday 21 April, 6pm,
Government House
The loyal societies celebrate with
a three-course dinner, classical
music performance, and keynote
speech by the Governor of WA.
AUS\$100.

NEW ZEALAND

Visit www.roslnz.org.nz or
contact roslnz@gmail.com
for details of local branch
activities. Guests welcome.

Christchurch

Morning tea

Wednesday 8 March, 10.30am,
Café Ilex, Botanical Gardens
Informal meet-up with fellow
ROSL members.

Pay for your own refreshments.

Morning tea

Wednesday 12 April, 10am,
Holly Lea Village
With a planned talk by the
Silversmiths Guild of Canterbury.
\$7.

Morning tea

Wednesday 10 May, 10am,
Holly Lea Village
Speaker tba.
\$7.

Southland

Commonwealth Day lunch

Monday 13 March, 12pm,
Club Southland, Invercargill
With speaker Lyn Milne,
Director of ROSL NZ.
Price tba.

Morning tea

Wednesday 5 April, 10am,
Club Southland, Invercargill
With a speaker tba.

Morning tea

Wednesday 3 May, 10am,
Club Southland, Invercargill
With a speaker tba.

SWITZERLAND

Proms concert

Friday 24 March, 7.30pm,
Musical Theater Basel
Join other members at the
Collegium Musicum Basel's Fine
Arts Brass Quintet proms concert,
'Anniversary surprise in Brass'.
**To book call +61 206 99 96.
CHF20-CHF75.**

UNITED KINGDON

Bath

Monthly coffee morning

Wednesday 8 March, 12 April,
10 May, 14 June, 10.30am,
Abbey Hotel, North Parade
Members and their guests meet
informally every second
Wednesday of the month for
coffee and a chat. New and
potential members welcome.
Pay for your own refreshments.

Spring lunch and talk

Thursday 6 April, 11.30am,
Bath & County Club,
Queen's Parade
Join fellow members for a
two-course lunch with a talk
by Christopher (Viscount)
Monckton on 'Yes, Prime
Minister! Why Government
works, and why it doesn't'.
£26.

London weekend

Friday 28 April - Monday 1 May
See 'ROSL West' for details.

Bournemouth

Weekly coffee morning

Thursday 2, 9, 16, 23, 30 March
6, 13, 20, 27 April
4, 11, 18, 25 May, 10.30am,
Marriott Highcliff Hotel
These regular meet-ups remain
an important part of the
branch's events calendar.
**All ROSL and ESU members
and their guests welcome. £3.**

AGM and lunch

Wednesday 26 April, AGM 11am,
lunch 12pm, Marriott Highcliff Hotel
Enjoy a two-course lunch with
coffee and mints, with ROSL's
new Chairman, Sir David Brewer,
and Lady Brewer.
£24; AGM free.

1. **Summer fun:** Former ROSL Chairman Stanley Martin cuts the cake at the Bournemouth Branch garden party; 2. **Fascinating talk:** Taunton Branch members enjoy a talk on Scott of the Antarctic

Where you are

ROSL NEWS

London weekend

Friday 28 April - Monday 1 May
See 'ROSL West' for details.

The Queen's birthday garden party

Saturday 24 June, 12.30-2.30pm, Horton Heights, Wimbourne
Annual garden party with buffet and wine, hosted at the home of David and Anne Foster. Coach to depart Hallmark Hotel at 11.30am.
£10.

Cheltenham

Branch events are now held on a quarterly basis.

Commonwealth Day lunch

Monday 13 March, 12pm, Matchams Restaurant, Everyman Theatre
Delicious lunch to celebrate the Commonwealth of Nations.

Edinburgh

Monthly coffee mornings open to ROSL members and their guests. Pay on arrival. For full Arts Lunch listings, dinner and visits see pages 44-49.

Coffee morning

Saturday 4 March, 10am, Over-Seas House Edinburgh
With a talk by John Ramsay on band conductor Glenn Miller.
£5.

Coffee morning

Saturday 1 April, 10am, Over-Seas House Edinburgh
With a talk by Professor Margaret Gill on 'Eating Sensibly for the Good of the Planet'.
£5.

Outside visit

Wednesday 19 April, Fishwick
Mr and Mrs Osman have invited a limited number of ROSL members for lunch at Tweedbank, their home near Berwick-upon-Tweed. Profits will go to the Roderick Lakin Memorial Appeal.
£40.

Coffee morning

Saturday 6 May, 10am, Over-Seas House Edinburgh
Speaker tba.
£5.

Coffee morning

Saturday 3 June, 10am, Over-Seas House Edinburgh
Coffee morning with talk on 'Antiques' by Martin Cornish.
£5.

Exeter

Branch lunch

Friday 31 March, 12pm, venue tba
The spring season will consist of three lunches without lectures. The branch has lost its venue and the new one is to be announced.
Guests welcome. Price tba.

Branch lunch

Friday 21 April, 12pm, venue tba
Dine with fellow members at this friendly get-together.
Guests welcome. Price tba.

London weekend

Friday 28 April - Monday 1 May
See 'ROSL West' for details.

Budleigh Music Festival concert and lunch

Saturday 15 July, 12pm, Temple Methodist Church, Budleigh Salterton
This ROSL-sponsored concert features the winners of

the 2016 Pettman/ROSL ARTS Scholarship: the Aurelian Piano Trio. Afterwards the young musicians will join members for lunch.

Guests welcome. Concert free; price of lunch tba.

Glasgow

For information about events, call Bill Agnew on +44 (0)141 884 6342.

Branch AGM

Friday 19 May, 2pm, The Western Club
The Annual General Meeting, with refreshments.
Members only. £2 donation for refreshments.

ROSL West

London weekend

Friday 28 April - Monday 1 May
Enjoy a long weekend stay at the London clubhouse with the opportunity to see a West End theatre performance and visit places of interest. For Bath, Bournemouth, Exeter and Taunton Branch members only. Includes half-board at Over-Seas House London; excludes outings and travel to/from London.
Contact rosl.west@gmail.com or +44 (0)1823 661148 to register your interest.

Taunton

Weekly coffee mornings

*Wednesday 8, 15, 22, 29 March
12, 19, 26 April
10, 17, 24, 31 May*
Upstairs at The Boathouse (formerly Miles at Riverside), 10.30am
Friendly, informal gathering, open to members, guests and anyone interested in

joining. Come along and introduce yourself.

Guests welcome. Purchase your own refreshments.

'The Top Job' talk and lunch

Wednesday 1 March, 11am, Somerset College
A talk by Janet and Barry Wintrobe delving into prime ministerial history, with a two-course lunch.
Guests welcome. £16.

Branch AGM

Wednesday 5 April, 10.30am, Taunton Library Meeting Room
Annual General Meeting with a talk by Stephen Darlington, ROSL Head of Membership.
Members only.

London weekend

Friday 28 April - Monday 1 May
See 'ROSL West' for details.

'Roman Roads in Somerset and Elsewhere'

Wednesday 3 May, 11am, Somerset College
A talk by Richard Hucker MBE with a two-course lunch.
Guests welcome. £16.

The Queen's birthday lunch

Wednesday 3 May, 11am, Oake Manor Golf Club
A talk with a two-course lunch.
Guests welcome. £19.50.

West Cornwall

Annual lunch

Thursday 16 March, 12.30pm, Carbis Bay Hotel
With Guest of Honour, ROSL Chairman Sir David Brewer.
Guests welcome. Call +44 (0)1736 333460 by 9 March to attend. Price tba. 🍷

Where you are

ROSL NEWS

Keeping in touch

Have you been receiving our new e-newsletters and events updates? If not, please email membership@rosl.org.uk, quoting your membership number, so we can update your email address in our database.

Branch AGM

*Thursday 6 April, 2.45pm,
Carbis Bay Hotel*

Formal meeting followed by a talk by Stephen Darlington, ROSL Head of Membership.

Guests welcome. Call +44 (0)1736 333460 by 4 April to attend. £6.

Brighton Festival concert and lunch

17 May, 1pm, Theatre Royal
Piano virtuoso Tyler Hay plays works by Haydn, Chopin and Liszt, followed by lunch at a nearby café.

£10. Call +44 (0)1444 458 853 to register your interest.

West Sussex

AGM and lunch

*Wednesday 8 March, 12.30pm,
Windsor Hotel, Worthing*

Two-course lunch with coffee, followed by the formal meeting.

Guests welcome to lunch only. Call +44 (0)1444 458 853 for details. £19.50; Guests £20.50.

The Queen's birthday lunch

*Wednesday 7 June, 12.30pm,
Windsor Hotel, Worthing*
ROSL Chairman Sir David Brewer is guest speaker at this two-course lunch with coffee.

Guests welcome. Call +44 (0)1444 458 853 for details.

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ROSL around the world

OUR RECIPROCAL NETWORK NOW SPANS 107 CLUBS IN 29 COUNTRIES

One of the most popular benefits of ROSL membership is our expansive network of international reciprocal clubs. ROSL's association with 107 clubs, both historic and modern, spans 29 countries and 77 cities, providing clubhouse comfort in locations from Brunei to Chile, Singapore to Zimbabwe. Our network has a strong Commonwealth emphasis; the one exception is the United States, which equals Australia, Canada and India, with 15 clubs a piece.

It is no surprise that the most popular countries to visit are those with the most clubs. Many of our members visit for the day to use the dining facilities, while others make use of the overnight accommodation, enjoying the home-away-from-home experience that eludes hotels.

Some of the more recent additions to our reciprocal network are clubs that have a synergy with our own ethos and values. The Arts and Letters Club, Toronto, was formed in 1908 by a

group of writers, musicians, architects, academics and supporters of the arts to create an organisation committed to championing the arts in English-speaking Canada. While it does not offer accommodation, it has a lounge, meeting rooms, library and Great Hall, where meals are served.

In Wanchai, in the heart of Hong Kong's business district, the Dynasty Club is one of the most modern clubs on our list. Opened in 1989, it quickly became one of the most prestigious clubs in the area. With luxurious décor, recreational facilities including gym and pool, and three fine-dining restaurants, this is a club for work, rest and play.

In contrast, one of our most historic clubs is the exclusive Bombay Gymkhana. Dating from 1875, it offers the finest sporting facilities and its iconic pavilion buildings, designed by English architect Claude Batley, provide spectacular vistas of the cricket and rugby pitches.

Our full club list is available at www.rosl.org.uk. To request a letter of introduction, email guestrelations@rosl.org.uk. Please read and abide by ROSL's terms and conditions, and also the rules of the club you are visiting.



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Man of WORDS

From working to establish peace in Kashmir to creating a crime-busting anti-hero, former Indian Foreign Secretary and diplomat Krishnan Srinivasan tells Amber Cowan about his colourful life



There can be few diplomats who have had as colourful a life as Krishnan Srinivasan. But while the 80-year-old Indian ambassador, academic and author is happy to talk about international relations – the prospect of peace in Kashmir, say, or Europe’s relationship with emerging Asia – he is more reticent when it comes to himself. “I rarely think about my achievements, if you can call them that,” he says. “I’m just one of a zillion civil servants who has had a bit of luck along the way.”

Nevertheless, it’s hard to think of someone who has done more for his country, in terms of diplomatic service. He began his career as a junior ambassador with the Indian Foreign Ministry in 1959 and spent four decades on missions to some of the most troubled regions on Earth, including Libya, Beirut and Bangladesh. “I have certainly been posted to places that are extremely difficult to work in,” he says.

In 1994, without any ties to a political party, he was appointed India’s Foreign Secretary and successfully used his influence to restart the democratic process in Kashmir. In 1995, in recognition of his lifelong pursuit of peace, he was invited to become Commonwealth Deputy Secretary-General for Political Affairs. “I became the first Indian to hold the post in 20 years,” he says. “The Commonwealth is a force for good, with a genuine sense of altruism between states. So it was a great honour.”

Krishnan says the key attributes of a successful diplomat are conviviality, patience and modesty. “You can’t have too much ego. Nothing happens very quickly in politics, so you often start something that someone else will finish.” The art of diplomacy is something he has thought a lot about; he has even written a book on the subject, *Tricks of the Trade* (2000). “That was my first book, a sort of jokey, bluffer’s guide. I list all the things that are helpful when dealing with difficult governments.”

Writing is his other passion. Since retiring in 2002, he has authored several books on politics – most recently *Old Europe*, *New Asia* (2015) – plus five novels about a bumbling ambassador who solves crimes. He is also a columnist and book reviewer for *The Telegraph* and *The Statesman* newspapers in India. “It’s useful to be fairly articulate as a diplomat, both in conversation and in writing,” he says. “You quickly learn how to write concisely, so you can produce reports people will actually read. If you’re too verbose, you won’t hold anyone’s attention.”

Rites of passage

Krishnan’s interest in the world of international relations began as a child. His father was a naval officer who fought with the Allies in the Second World War. “He rose up through the ranks to become captain – the highest position an Indian could have at that time, because there was a glass ceiling for Indians in the services. Our family was based in Bombay, the major naval port.”

In 1948, the year after India gained independence, Captain Srinivasan was appointed to the High Commission in London and moved his family to Britain. “I don’t remember much of my childhood before the age of ten, but I do remember coming to the UK by sea. I can recall arriving at Tilbury Docks.”

On the advice of Admiral Godfrey, the former Naval Commander in India, Krishnan was sent to Bedford Preparatory School. Were his school days happy? “I wouldn’t say that,” he says. “There was still rationing in the Fifties, so it was a very cold, very spartan existence. A lot of the teachers were de-mobbed soldiers, without any aptitude for teaching. It wasn’t a huge character-building experience or anything like that.”

At 18, he won a place to study Modern History at Christ Church, Oxford. “It was a liberation, to be honest,” he says. “Intellectually, it was very challenging, of course, but I could choose my friends and decide how I wanted to spend my spare time. I had my own room. I became a vegetarian. I loved Oxford.”

After graduating, he took the entrance exams for the Indian civil service. Was he keen to return to India? “I was just keen to get a job!” he laughs. “I was working at my uncle’s tea company in Fenchurch Street, London, and considering applying to Reuters news agency. Then I decided to take the civil service exams. I was invited to Delhi for an interview. I found out that I had been appointed to the Foreign Service when I was travelling around India in 1959.”

His early postings took him to Oslo and Beirut before his first major assignment, as Head of Mission to Libya, in 1969. Ten months after he arrived, the king was deposed and Gaddafi seized power. Krishnan was summoned to his barracks. “Gaddafi wanted to talk about India making Bangladesh independent, which he greatly objected to. He went on to say that the Commonwealth was a military organisation. It’s very hard when you’re dealing with a person like that to put them right. Whatever you say is like water off a duck’s back.”

“HE MADE IT HIS GOAL TO RESTORE DEMOCRACY TO KASHMIR: VIOLENCE WAS BEING MET WITH VIOLENCE AND INDIA’S REPUTATION WAS SUFFERING

Libya didn't always maintain good relations with diplomats; in the 1970s, the US Embassy was famously attacked. Was Tripoli ever a frightening place to work? He laughs. "No, I was never alarmed in the slightest. I just used to state my government's position as clearly as possible, without much hope of it registering. Gaddafi was a very challenging person to deal with, to say the least, but it wasn't the first time I had to deal with someone like that. It wasn't the last either."

Life of peace

This measured approach served him well in other crises. In 1990, he was posted to Bangladesh, the only time he ever feared for his life. "There was terrible unrest shortly before the uprising that ended the regime of the military ruler President Hussain Muhammad Ershad. Hindus were being killed and their homes and temples razed by Muslim mobs. I was involved in making telephone appeals in the middle of the night to the highest quarters of the government to try to put a stop to it. The army was under instructions to shoot to kill at one point."

In 1994, Krishnan was invited to become Foreign Secretary by the Prime Minister of India, PV Narasimha Rao, in recognition of his years of experience on the diplomatic frontline. He made it his goal to restore democracy to Kashmir. "The state was in uproar at the time, because it had been under direct rule by India for nine years. Violence was being met with violence and India's reputation was suffering."

Krishnan called meetings with the Prime Minister, Cabinet and local government officials, and eventually, after tough negotiations, Delhi agreed to grant "maximum autonomy" to the state. Elections were held in 1996. "It's probably my most important achievement," Krishnan says. "It certainly brought a great deal of normality back to Kashmir."

He was appointed Deputy Secretary-General of the Commonwealth in 1995 and, with the government's approval, left the Indian Foreign Ministry for London. He became a ROSL member shortly afterwards and sat on the Central Council until 2002. "The League is just down the road from the Commonwealth headquarters, so I've been involved for 22 years now. I really enjoyed my time on the Council. I met some British diplomats who became very good friends, including Sir Colin Imray and Sir Anthony Figgis."

Power of the pen

Since retiring, he has penned seven books on international affairs, two of them about the relationship between Europe and emerging Asia. He would never be so undiplomatic as to declare himself pro-Brexit, but he is optimistic about Britain leaving the EU. "I do think the prospect of Britain coming to quick trade agreements with important Asian countries will be facilitated," he says. "I know a lot of business circles in India look forward to Britain ridding itself of the restrictive practices of the EU."



(Clockwise from top): Krishnan Srinivasan greeting The Queen as Commonwealth Deputy Secretary-General with his wife Brinda; with the Commonwealth Observer Group to the Papua New Guinea elections in 1997; and meeting Princess Anne

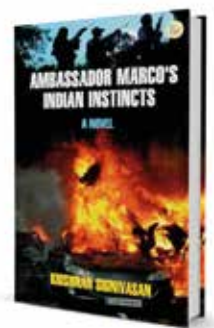
As well as weighty political books, he also writes light-hearted fiction. The anti-hero of his five crime novels is a shy, shambling African diplomat who solves mysteries. Is he writing what he knows? "Well, I've never solved a mystery!" he says. "But my hero's adventures take him to southern Africa, Libya, Britain, India and Sweden, and these are all places I've been to."

Given his day job, it must be fun to write fiction. "It is, and it's also tremendously satisfying because these books appeal to the general reader. I know most people won't read my books on international affairs, because most people aren't interested in the Israel-Palestine question, or the Cyprus dispute. But I'd like to think someone could read my fiction on a plane and find it enjoyable."

It's easy to see why diplomacy's velvet gloves have always been such a good fit. Self-deprecating and warm, Krishnan is a pleasure to talk to. Towards the end of his presidency, Barack Obama wrote a joyful article for *Wired* magazine called 'Now is the Greatest Time to be Alive'. With his unique perspective on global politics, does Krishnan share that view?

"There's often a sense from the media that we are hurtling towards doom, because we live in a universe where it feels like everything is propelled forward at a fantastic speed. But I'm not sure I buy into that. I'm not sure I'm even that pessimistic about climate change: people have always felt that there were forces of nature at play that were impossible to manage, from the Black Death to earthquakes. And yet here we are in 2017, still going strong. Humankind always finds a way through."

Amber Cowan is a freelance journalist and editor who has written for *The Times*, *The Metro* and the *BBC*.



FROM FACT TO FICTION

Krishnan Srinivasan's most recent novel, *Ambassador Marco's Indian Instincts*, is published by Har Anand Publications



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A portrait of Sunita Kohli, a woman with dark hair, smiling, wearing an orange top and a light orange saree. She is standing in front of a wooden structure, possibly a staircase.

Sunita *Kohli*

Q&A

The celebrated interior designer talks to Eleanor Rucker Thompson about growing up in the time of partition, her approach to restoration work and why she considers it her responsibility to support less privileged women

Clockwise from top: Sunita transformed the Prime Minister's office for the 2010 SAARC Conference; was awarded the Padma Shri (civilian honour) in 1992; and designed the National Assembly Building



Q. Growing up in the 1940s and 50s, India must have been a very different place than it is today. What shaped your love of design?

A. I was born in Lahore, which was then undivided India, at the time of independence. My father decided to settle in Lucknow [in Uttar Pradesh] because he had visited as a student and found that it approximated Lahore in terms of charm and grace. So they were refugees from across the border – they could settle anywhere – and just on that one college visit, my father decided on Lucknow. So that's where I grew up.

My father's family is Rajput, they lived for four generations in Lahore, and my mother is a Hindu Balochi from Quetta. But I always feel that I belong to Lucknow. My father lost everything during Partition, as did many people, but there was never any bitterness; they just got on with building a life again.

He studied at Imperial College London – he spoke beautiful Urdu and beautiful Persian – and he was always interested in buying things. So from age one, I was going to sales and auctions. There were a lot of beautiful things from the 19th century there – wonderful Osler chandeliers and Wright and Butler lamps. That is what fuelled my interest in design. Mine was an unplanned profession because I read literature, but I feel I could never have been a designer had

I not done that. I'm just finishing an article on Sir Edwin Lutyens for *Elle Decor*; I'm considered the Lutyens expert in India because I had the opportunity of restoring his greatest work: the Viceroy's House [now Rashtrapati Bhavan].

Q. How do you go about planning a restoration?

A. I think it's important to understand the difference between restoration and design. Restoration is when you follow the concept of the original architect and you hope that in two years' time nobody will even know that a designer or an architect had intervened. I always look at what needs to be restored first: the building, the rooms, the museum, the fort. (I've done a lot of restoration work which is non-British too).

Then I'm very research-based; I might use one thousandth of what I've read and seen, but I must do it, and I must travel to the places. I make out a directory of all the crafts that have been used, and then try and find the master craftsman and master weavers. For instance, doing research into British architecture in New Delhi is much simpler because the Royal Institute of British Architects has all the drawings, all the materials. The tough one was when I designed – not restored – the Parliament building in Bhutan for His Majesty in the 1980s, because there was no reference material available.

“AUCTIONS FUELLED MY INTEREST IN DESIGN. YET MINE WAS AN UNPLANNED PROFESSION BECAUSE I READ LITERATURE, BUT I FEEL I COULD NEVER HAVE BEEN A DESIGNER HAD I NOT DONE THAT

Q. How long does it take to do a project?

A. It could be from a year to two years – it's always very intense – and then of course you have to make it appear as if it's always been like that! I restored another British building in South India, just outside Bangalore, called Cubbon House. Sir Mark Cubbon was a resident of the old Mysore state, and this house had been selected for the retreat of the seven Heads of State – the King of Bhutan, the President of Pakistan, the President of Bangladesh etc. That restoration I did in a record of three months. When I saw the building, I said, there's no way I can do it, because they should have asked for it a year before.

It was a very beautiful building on top of a granite rock, heavily wooded, all white, but everything was falling apart. Someone had stolen all the brass hinges for the huge ten foot doors, all the mantelpieces were broken. But afterwards I heard from the then-Chief of Protocol that the President of Sri Lanka had said to our Prime Minister, “How beautifully you keep your old homes,” and I believe he had a slight smirk on his face. ●



Q. You've restored several famous British Raj legacies in Delhi. Was this a difficult task, considering the turbulent history between India and Britain?

A. It wasn't personally difficult at all because India's greatest strength lies in the fact that it is such an assimilative culture. The architecture of Lucknow is all Indo-Saracenic, with British influences as well. When the Mughals came – and even earlier when the Turkic tribes came in the 10th and 11th centuries – and built in Delhi what is now a World Heritage Site called the Qutb Minar, we were influenced by them and they were influenced by what they saw here. So Islamic architecture in India is like nowhere else in the world; it is distinctly its own.

The British took inspiration from here, and so did Lutyens. When he laid out the 33 square miles of New Delhi and designed all its principal buildings, he brought into it something that was intrinsic to India. To the five orders on which Western architecture is based, he added the sixth order, which is the Delhi order. Had the British stayed, it would have been known much more.

What I find admirable about him is that the laying out of this very beautiful city, New Delhi, was so well planned. It's not to say that I don't hugely admire many other architects, but I've done so much work on the buildings of Lutyens, Sir Herbert Baker, Sir Robert Tor Russell by the fact that I live in Delhi.

Clockwise from left: The Rashtrapati Bhavan, restored by Sunita Kohli for the State Visit of President Gorbachov in 1986; restoring the Brasserie in the Oberoi El-Arish involved researching 1200-year-old Egyptian crafts; Sunita receives an award from Mother Teresa in 1992; and the National Assembly Hall, which she designed in 1989

Q. You do a lot of work in women's education and empowerment. What is the driving force behind this work?

A. I think by virtue of the fact that I'm an educated woman, I consider myself very privileged. I think from privilege also stems responsibility. So I have always, like many of my generation, considered it important that a certain amount of one's time, energy, monies, must be given back.

We've done mainly two things with women from a slum sector in Varanasi. One is teaching the women to sew, so they can set up their own businesses and have their own income. And for the ones who want to study further, we organise for them to go to university, and a handful of them have got corporate jobs; you would never know that they came from the slums. These women are absolutely amazing, they're so intelligent, and to make a woman literate is just a little key, then they become the main providers of a family of five.

In India, one must never say that a woman, or a man, is uneducated just because they might not be literate. We have such a strong aural tradition of knowledge, and the fact is that every person, whether they can read or write, has been brought up on the story of the *Mahabharata*, the greatest of our epics; it's twice as long as the

Iliad and *Odyssey* put together. So the human situation is well understood, and even if the person cannot read, they have the knowledge.

Q. You also work with aspiring architects and designers at the Museum of Women in the Arts in India. What is your vision for the project?

A. That project started because I was made the National Advisor to the Museum of Women in the Arts in Washington DC, so the idea to do it here came from that. But my vision is to make it a virtual museum, not a bricks and mortar museum. I once had India's finest classical dancer performing in my courtyard, and it became like a museum space; "a museum without walls", as Andre Malraux said. So that's the greater mission.

Q. You will soon be working on ROSL's Hall of India and Pakistan. What are your thoughts on it so far?

A. I feel deeply about it, because in a strange way it links the place of my birth to the country I'm living in now. Lahore is like New Delhi, without the British part of it – the New Delhi part that Lutyens designed. So it will be a wonderful syncretic kind of homage to the part I live in and the part where I was born.

“
BY VIRTUE
OF THE FACT
THAT I'M AN
EDUCATED
WOMAN,
I CONSIDER
MYSELF VERY
PRIVILEGED.
FROM
PRIVILEGE
ALSO STEMS
RESPONSIBILITY
SO A CERTAIN
AMOUNT OF
TIME MUST BE
GIVEN BACK

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Blurred LINES

Charting the evolution of British Asian popular culture, from the pioneers of the 1960s selling a taste of home, to the fusions of the 1990s and mainstream artists of the 2000s

WORDS ASJAD NAZIR

“In the 1960s, the recently arrived first generation of Indian and Pakistani migrants used to gather at my electrical goods shop in Birmingham to discuss their problems and read letters from their respective motherlands. There were no radio or TV programmes, no record shops and no tape recorders to play music they were familiar with. People asked me for soundtracks of Indian films they had watched. So I decided to import music from India. The first shipment arrived eight weeks later and sold like hot cakes,” said music mogul Muhammad Ayyub MBE.

That ship carrying vinyl records inspired Ayyub to found the first British Asian record label, Star, in 1969 and launch a ground-breaking weekly BBC radio show playing that same music in 1971.

Subsequent generations would use these key steps as a foundation to build a new identity that would find the middle ground between East and West. If the first wave of migrants brought commercial cultural influences to the UK, the second generation fused them with what they encountered in the West.

Leading the way during the early days was a form of upbeat Punjabi music known as bhangra, which travelled from small Indian villages to the heart of British life. The first British bhangra super group, Alaap, formed in the 1970s and is still going strong. Lead singer and founder Channi Singh remembers the pioneering days with great fondness: “When we started our band, Punjabi music wasn’t so popular. Alaap created a new sound and through word of mouth we were able to promote our culture and create awareness of our music. We started performing at small temples and colleges in UK, and then toured the world performing at prestigious venues where no bhangra band had played before. I was able to see first-hand how people from diverse backgrounds started to embrace our music and culture.”

The immense popularity of bhangra music opened the doors for a second generation of ‘alternative’ Asians to create more nuanced expressions that resulted in new genres of music. One of the acts that emerged in the early 1990s was anarchic

TIMELINE



1969

MUHAMMAD AYYUB

The music mogul launches Star, the first British Asian record label



1977

ALAAP

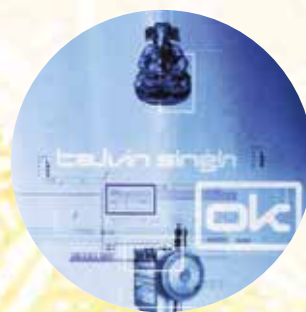
Channi Singh, known as the 'godfather' of bhangra in the West, forms the super group



1991

FUN-DA-MENTAL

World fusion music group forms in the UK, mixing styles from East and West



1993

TALVIN SINGH

The tabla fusion artist directs Bjork's album *Debut*, going on to win the Mercury Music Prize

band Fun-Da-Mental, who were known as the British Asian answer to Public Enemy.

"Some of us loved our heritage sounds or lyrics, but it would have been futile to attempt to imitate, so the logic was to take the sounds which inspired us from the British scene and create a bridge to another form, which also had meaning," said Fun-Da-Mental's Aki Nawaz. "Many of the artists also had a fashion and style (Talvin Singh/Joi Bangla), which connected with their generation, but they also had their own story of social and political strife. This was a key ingredient in projecting their passion and breaking rules – confidence to raise the two fingers without feeling intimidated by the response from wider society."

Acts like Fun-Da-Mental would help to smash boundaries that existed for British Asian artists and inspire others to create music outside the box. "Fun-Da-Mental was, for me, taking everything about us – our lives, our histories – and giving it a space to reject any form of domination. The 'nice' bands or exotic musicians existed, but we wanted to cause trouble to those who had the audacity to 'lecture' us into a place of subservient and second-class citizens. The sound, lyrics and projection was all geared to have some form of integrity, dignity, creatively creating a space that had not been explored. We knew we would appeal to a small crowd but nevertheless it represented many people from many identities. Our failure was our success; we never compromised," he added.

Going mainstream

Windows slowly started to open, allowing more British Asians to make a mark in western mainstream culture, turning the 1990s into a watershed decade. Star records had become the globally renowned Oriental Star Agencies, and would create interesting projects including one in which British Asian music producer Bally Sagoo teamed up with Bollywood's biggest star, Amitabh Bachchan, on smash hit album *Aby Baby*.

British band Cornershop topped the charts with *Brimful of Asha* in 1998 and tabla maestro Talvin Singh became the first South Asian artist to win a Mercury Prize in 1999 with his fusion album *OK*. Apache Indian roared onto the airwaves with his unique mix of reggae and bhangra.

South Asian-inspired sketch show *Goodness Gracious Me* became a ratings winner on television in 1998 and British Asian theatre started to thrive, with smash-hit productions reflecting the British

Asian experience. *East is East* premiered in 1996 to great acclaim and was turned into a successful film in 1999.

Powerful media houses, including satellite channel ZEE TV, newspaper *Eastern Eye* and radio station Sunrise, were formed. "I was humbly proud that our band, Alaap, was able to pave the way for others to follow. It was a great feeling to see British Asian culture being represented in many ways in the mainstream," said singer Channi Singh.

By the early 2000s, artists including Craig David, Ricky Martin, Timbaland and Shania Twain were incorporating British Asian music influences into their songs. In 2002, Jay-Z teamed up with UK music producer Panjabi MC to take the bhangra song *Mundian To Bach Ke* to the top of the charts globally, British Asian film *Bend it Like Beckham* became a huge hit around the world and Bollywood musical *Bombay Dreams* became a massive West End success.

"The early 2000s was boom time for South Asian popular culture in the western mainstream, with opportunities being offered in diverse fields. The East and West were taking interest in each other in a way not seen before. Many of those who went through the open window into the western mainstream started to blur the lines between the East and West to create universal content aimed at everyone," said Natasha Mudhar, CEO of Sterling Media. ●



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COMPROMISED



1995

'ABY BABY'

Bally Sagoo releases the album with Ayyub and Bollywood star Amitabh Bachchan



1997

'BRIMFUL OF ASHA'

Cornershop's tribute to playback singer Asha Bhosle, re-mixed by Fatboy Slim in 1998



1998

'GOODNESS GRACIOUS ME'

The hit sketch show, focusing on Asian stereotypes and culture, first airs on BBC Two



1999

'EAST IS EAST'

The comedy brings the life of a 1970s Pakistani-English family in Salford to the big screen



2002

'BEND IT LIKE BECKHAM'

Tensions between Punjabi parents and their British kids are played out in this rom-com



2003

PANJABI MC

Rajinder Singh Rai makes global bhangra hit *Jogi*, following 2002's *Mundian To Bach Ke*



2005

RAZA JAFFREY

The *Bombay Dreams* actor's ethnic background is barely relevant as he joins *Spooks*



2008

'SLUMDOG MILLIONAIRE'

English director Danny Boyle makes the hit film based on a novel by Indian author Swarup



2010

'DIARY OF A BAD MAN'

Humza Arshad creates the popular online diary-style comedy series on YouTube



2012

NAUGHTY BOY

Record producer Shahid Khan signs a three-year publishing deal with Sony



2015

'HOLY SMOKE'

Collaboration between rapper Swami Baracus, Sir Ian McKellen and Tom Robinson



2016

ZAYN MALIK

The One Direction star is the first male British solo artist to debut at no.1 in the UK and US

Fusion style

The blurred lines would start the next chapter in the evolution of British Asian culture. *Bend it Like Beckham* star Parminder Nagra would land a key role in hit American medical drama *ER* in 2003 and *Bombay Dreams* lead Raza Jaffrey would get a starring role in hit series *Spooks* in 2004. British Sri Lankan rapper MIA would take the music scene by storm with her debut album *Arular* in 2005 and influence artists such as Niki Minaj. Singer Jay Sean, real name Kamaljit Singh Jhooiti, would top the US charts with his single *Down* in 2009.

Archie Panjabi appeared in 'colour blind' roles in American serials like *The Good Wife*, and Dev Patel landed a series of high-profile Hollywood film roles. The blurred lines were perfectly illustrated by British half-Pakistani singers Zayn Malik, Bat For Lashes and Rumer, who would all impact on western cultures with music aimed at everyone.

By 2013, music producer Naughty Boy, real name Shahid Khan, had teamed up with Sam Smith to top the charts in 26 countries with the song *La La La*, which contained the subtlest of South Asian riffs. "I make music from the soul. The soul is never affected by any kind of identity or agenda," said Naughty Boy. The big thinking London-based music producer has since worked with major international stars including Beyoncé, headlined a concert at the Royal Albert Hall and was on the judging panel of the 2016 Mercury Prize.

According to British designer Suman Bajaj, who has been living and working in India for the past decade, the eastern influence has lent itself to a variety of iconic fashion statements, including yoga chic, boho babe, royal rich and Paisley power. "In the last decade, there has been an Asian revolution that is taking over our closets and homes. Designers have detoxed their collections in search of enlightenment, including some who have added a hint of Mughal magic in their styling or those who have used fabric traditionally associated with South Asia to spice up a collection," she said.

Today, popular comedians like Paul Sinha, Paul Chowdhry and Romesh Ranganathan play to sold-out arenas and have made an impressive mark on television with universally themed content that has just a small twist of their South Asian heritage. "Asian comedians are no longer

pigeon-holed. We can talk about universal issues that affect everyone. I can parody anything, irrespective of who is on stage, TV or on social media. There are more opportunities now than ever, but more can be done by the powers-that-be to look beyond colour," says Chowdhry. "We're living in a revolutionary period."

Zayn Malik has become one of the biggest solo stars in the world, but hasn't forgotten his Pakistani roots. Emerging artists, like singer/songwriter Sasha Tandon, are following their own musical destiny. "Nowadays, if people like the content they will gravitate towards that artist regardless of their background. Plus, the UK is very multicultural, which permits more movement between genres, allowing artists to pursue different sounds they connect with," said Tandon.

"Making music can be a very personal journey, so it is only natural for artists to get inspired by their cultural background and what they grew up listening to. For me, that has always been western mainstream music and my ultimate goal is to continue making music I love that reflects me as an artist and a person."

The next step in the evolution is creating opportunities outside the box. Popular YouTube star Humza Arshad has gained a global following and is now looking forward to high-profile TV projects. "I started making videos on YouTube because I wanted to create my own material and be in control of my own journey – be free without any shackles and do something that only I can do, and I wouldn't have to rely on anyone except myself," said Arshad.

Rapper Swami Baracus, who collaborated with music producer Tom Robinson and actor Sir Ian McKellen on the unique song *Holy Smoke*, explains that the growth of YouTube, Spotify, Apple Music and podcasts has

allowed more diverse platforms for emerging artists. "It's important to grow outside that Asian scene to bring out your full potential. The possibilities are greater and the challenge is more rewarding," he said.

Persisting prejudice

Although the lines have become blurred and various avenues have opened up, actors are still finding it difficult to get casting agents to look beyond their skin colour in the UK. Actor Rez Kempton, who will be seen in Tom Cruise-led *The Mummy*, thinks there are more opportunities for British Asian actors in America. "US have a quota system and we do not here. People are talking about diversity here a lot, but for things to change significantly I feel it may be time to introduce quotas to push things along," he said.

Actress Bhavnisha Parmar believes opportunities have increased, but not as much as they should. "The roles sometimes also feel placed, as in, 'we need to fill an ethnic quota', rather than being an organic, unconscious and inclusive decision. Mindsets need to change in sync with hitting numbers. We've still a long, long way to go," she said.

Meanwhile, Britons who still want to explore a more traditional Asian side are now heading to India. This includes British Asians wanting to make it in Bollywood and singers like Mona Singh, daughter of music pioneer Channi Singh. "Being a predominantly Punjabi music artist, I would say that India presents more opportunities to do more traditional music, and the live scene there, in terms of scale, is much larger than the UK scene. As a British artist I find it inspiring, as it gives me a broader view of the music industry and opportunities to make my music cater for all markets."

The third and fourth generation of British Asians are continuing to blur the lines between East and West, while remaining firmly connected to their roots. For some, this means making the reverse journey to their forefathers to find new opportunities in Asian.

Asjad Nazir is Entertainment Editor of Eastern Eye. He has written widely on British Asian culture and Bollywood for global publications including The Guardian, and has written three books on Indian cinema. He is currently producing an international celebrity talk show.



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INDIA'S GREAT ENERGY CRUSADE

Can India – the world's third biggest polluter – meet its growing energy needs by investing in renewable energy? Michael Safi investigates

India is the third-largest contributor to global greenhouse gas emissions – and yet the average Indian leads one of the least carbon-intensive lives in the world. This paradox was foremost on the mind of India's Prime Minister, Narendra Modi, when he attended the Paris summit on climate change in December 2015.

"Climate change is a major global challenge," he told dignitaries. "But it is not of our making. It is the result of global warming that came from prosperity and progress of an industrial age powered by fossil fuel."

The fruits of this fossil-fuelled prosperity and progress largely passed India by. Despite a 30-year economic boom, the south Asian giant remains a poor country. More than 300

million Indians – almost the entire population of the United States – live without access to power. And the one billion Indians who do have electricity are clamouring for more.

Powering development

"We have 10 million-odd people entering the workforce each year," says Navroz Dubash, an Indian researcher and former lead author for the Intergovernmental Panel on Climate Change. "No country has ever gone through this kind of transition without bringing in lots of manufacturing jobs, which takes a lot of infrastructure – which of course takes a lot of energy."

Continued development in the form of new roads, housing, schools and the spread of electricity are non-negotiable for the Indian government.

The question, on which rests the success of the entire world's fight against climate change, is how this great expansion will be powered.

A cause for hope was articulated in India's 2008 national climate change action plan. Put simply, the Indian government believes that curbing carbon emissions might not just save the planet, but make India richer too.

One reason is energy security. For all its vastness

and geographic diversity, India has few sources of fossil fuel. It imports oil and gas, and has long preferred importing better quality coal from overseas than depleting its own ashy, inefficient stock. What it doesn't lack is sun: perfect to power a domestic solar industry that can wean the country off foreign energy imports.

Crippling pollution

Another reason is most palpable on a wintry morning in Delhi, when heavy smog settles on the city, shrinking visibility, shredding lungs and making deep breaths elusive. More cars and coal mines will mean more air pollution – a problem that has already permanently compromised the lung capacity of nearly half Delhi's schoolchildren, according to the World Health Organisation.

“

WHAT INDIA DOESN'T LACK IS SUN: PERFECT TO POWER A DOMESTIC SOLAR INDUSTRY THAT CAN WEAN THE COUNTRY OFF FOREIGN ENERGY IMPORTS

The centrepiece of India's climate-change mitigation strategy is its renewable energy target. By 2022, the country plans to have the capacity to generate 175 gigawatts of power from solar, biomass and wind energy – that's more than half of India's entire grid, which currently has an installed capacity of 310 gigawatts. "It's a very ambitious goal," admits Pujarini Sen, a climate campaigner with Greenpeace India.

Around 46 gigawatts already comes from renewable sources, representing an increase of 14 gigawatts during the Modi government's term. That is significant – in contrast, the UK's total installed capacity for renewables is around 32 gigawatts – but still "nowhere near fast enough to meet the target", Sen says.

Dubash, too, concedes the goal is lofty: "It's not clear whether that target is an aspiration – one that signals direction – or a target that is meant to be something the country exactly hits," he says.

Perils of coal

Even with an enormous upsurge in renewables, the Indian government is adamant that coal will remain a significant part of India's energy mix. Analysis of at least seven growth models conducted by the Delhi-based Centre for Policy Research has found that coal production will need to at least double – and possibly triple – to fuel India's continued growth.

That kind of increase, particularly if China and the US fail to meet their emissions targets, will imperil the planet's response to climate change. But the mood among Indian energy experts is enthusiastic.

In Paris, India pledged that 40% of its installed energy



IMPACT OF CLIMATE CHANGE



With swathes of flood-prone coast, insecure housing and high numbers living in poverty, India is extremely vulnerable to climate change.



Mumbai is the world's most-populated city at risk of coastal flooding, with large areas built below sea level.



An increase in droughts is already having a major impact. More than 50% of agricultural land was affected in 1987, 2002 and 2003.



Rising temperatures and lower rainfall have reduced rice production by an estimated 6%.



There are fears that climate change will have a major health impact, increasing malnutrition and related disorders.



Global warming: (Main image) Floods in Kuttanad, an area below sea level; (top left) drought is a devastating problem; (above) Kamuthi Solar Power Project – the biggest in the world; and (left) the river Kosi floods

capacity would be drawn from non-fossil fuels by 2030. In a recent forecast, its energy authority said it hoped to massively exceed that target, boosting its installed capacity to 57% – and doing so three years early.

That reflects a huge influx of foreign and domestic investment in India's renewable energy industry. This year, the energy company Adani opened the world's largest solar power plant in Tamil Nadu. Japan's Softbank has committed to investing \$20 billion (£16.2bn) in the Indian solar energy sector, while in September, the largely French state-owned energy company EDF announced it would invest \$2 billion.

"India is moving beyond fossil fuels at a pace scarcely imagined only two years ago," says Tim Buckley, a director at the Institute

for Energy Economics and Financial Analysis.

Then there is that other great unknown, which could upend the energy calculations completely. "This is a time of rapidly changing technology, and if you ignore advances in energy efficiency, you are missing a very big trick," Dubash says.

The past five years have seen dramatic increases in the generating capacity of wind turbines and solar panels. Dubash says much rests on the question: "How much more service can we squeeze out of every unit of energy?" If the recent upsurge of investment in India's renewable energy sector is an indicator, the markets are willing to bet: a lot more.

Michael Safi is South Asia Correspondent at The Guardian.



A year to **REMEMBER**

As India celebrates 70 years of independence, Miranda Moore explores an ambitious year-long programme of cultural exchange between the UK and India

70 years of Indian independence was marked with a series of events last year. But while 15 August 2016 was the 70th Independence Day (including the day of the declaration in 1947), 2017 marks the platinum anniversary proper. The celebrations continue with the UK-India Year of Culture (UK/India 2017), a year-long programme of cultural exchange that aims

to explore the countries' joint history and build deeper connections between artists and audiences on both continents.

Organised by the British Council in India, and the Indian Government in the UK, with support from the Arts Council, the far-reaching programme was officially launched at Buckingham Palace on 27 February with a reception held by HM The Queen.

According to writer Meera Syal, now is the perfect time for creative collaboration between the two nations. "The relationship between India and the UK is a complicated, long and passionate one, and it's really metamorphosing in a very interesting way," she said. "For the first time, we are perfectly poised to collaborate because it seems that the creative community in India

are blossoming and burgeoning in an international way.”

Syal continued: “Much of the work we’ve done as diaspora creatives have been very reflective of our motherland. Much of the work a lot of us do still touches very deeply on our Indian roots. So I’m really excited that this initiative’s happening because it feels to me the perfect time where we are speaking the same language and we could do some really interesting collaborative work.”

Such works include a groundbreaking music collaboration between traditional Punjabi folk musicians and British Indian producer DJ Swami. Led by the Asian Arts Agency, the project, known as ‘Punjabtronix’, last year brought together artists and musicians from India and England through residencies in the two countries. The resulting experimental digital music and video work is now on tour in India and the UK. Similarly innovative is the work 2Faced Dance Company is developing with female choreographers in India, initially with Sumneet Nagdev Dance Arts, Attakkalari and the International Theatre Festival of Kerala. Entitled ‘Outlands’, the show they create will be performed later in the year.

Community projects

However, the remit of UK/India 2017 goes beyond the development and performance of creative works, also including community workshops and projects for people from varied backgrounds. In Chennai, more than 50 local Deaf and disabled volunteers will work with professionals from the UK and India to create an outdoor production that explores identity, isolation and diversity through reinterpretations of Indian mythology. Communities in the Thames Estuary and Hooghly River area of Kolkata are reflecting on the journeys made along these two waterways. Through the year-long ‘Silk River’ project, led by Kinetika in London and Think Arts in Kolkata, artists and writers will work with 20 communities to produce 20 hand-painted silk scrolls exploring the links between the rivers.

(Main image) Akademi’s ‘Sufi:Zen’ show; (top right) Seeta Patel performs with Akademi; (bottom right) a 2Faced Dance workshop in Mumbai; and (far right) Urban Playground’s Alister O’Loughlin

Organisations funded by the Arts Council’s Reimagine India initiative spent last year researching and developing projects that are now coming to fruition. Young percussionists from the sprawling Dhavari slum in Mumbai perform at the Roundhouse in March, following workshops with people aged 8-23 last year. The show will also be streamed live around the world.

In one of the first UK/India 2017 events, the UK-based free-running team Urban Playground (UPG) joined forces with the Chennai-based Parkour Circle to perform their new show, ‘Indian Steam’, for diverse audiences, including engineers on the Nilgiri Mountain Railway, students at special schools in Puducherry, and people in rural communities. Earlier they conducted community workshops in India, and later in the year they will bring ‘Indian Steam’ to Diaspora audiences in the UK.

Many of the projects are funded by Reimagine India, an initiative launched by the Arts Council and the British Council in 2015 to enable artists and arts organisations in England and India to exchange ideas and develop partnerships. It has so far awarded £1.3 million to 22 organisations aiming to build ties between the two nations through the arts.

In an ambitious £50,000 project, Akademi South Asian Dance is developing dance theatre to mark the 70th anniversary of Indian independence, the Hindi short story, Indian cinematic traditions and the centenary of the First World War. They will perform the work, ‘The Troth’, in venues across India and England.

For those interested in British and India art, and the cultural influences between these diverse countries with historic cultural ties, 2017 looks set to be an exciting year.



India's WAR

Unprepared for action of this scale, the India Army made a greater contribution to WWI than ever imagined, says Michael Orr

During the Victorian era, the Indian Army saw itself as the elite military force of the British Empire. It recruited its officers from the top Sandhurst graduates and offered them a lifestyle of comparative luxury, with the chance of regular excitement in frontier skirmishes. But after 1900, Britain's strategic priorities shifted to its Europe-based rivalry with Germany, in which the Indian contribution was unclear.

When war broke out in 1914, the Indian Army faced a challenge of a totally new order, to compete against the major European power and on a far wider geographic scale than it had ever experienced. In the previous decade, senior British Army commanders such as Kitchener and Haig had attempted to prepare the Indian Army for this new challenge, but political inertia had limited their success.

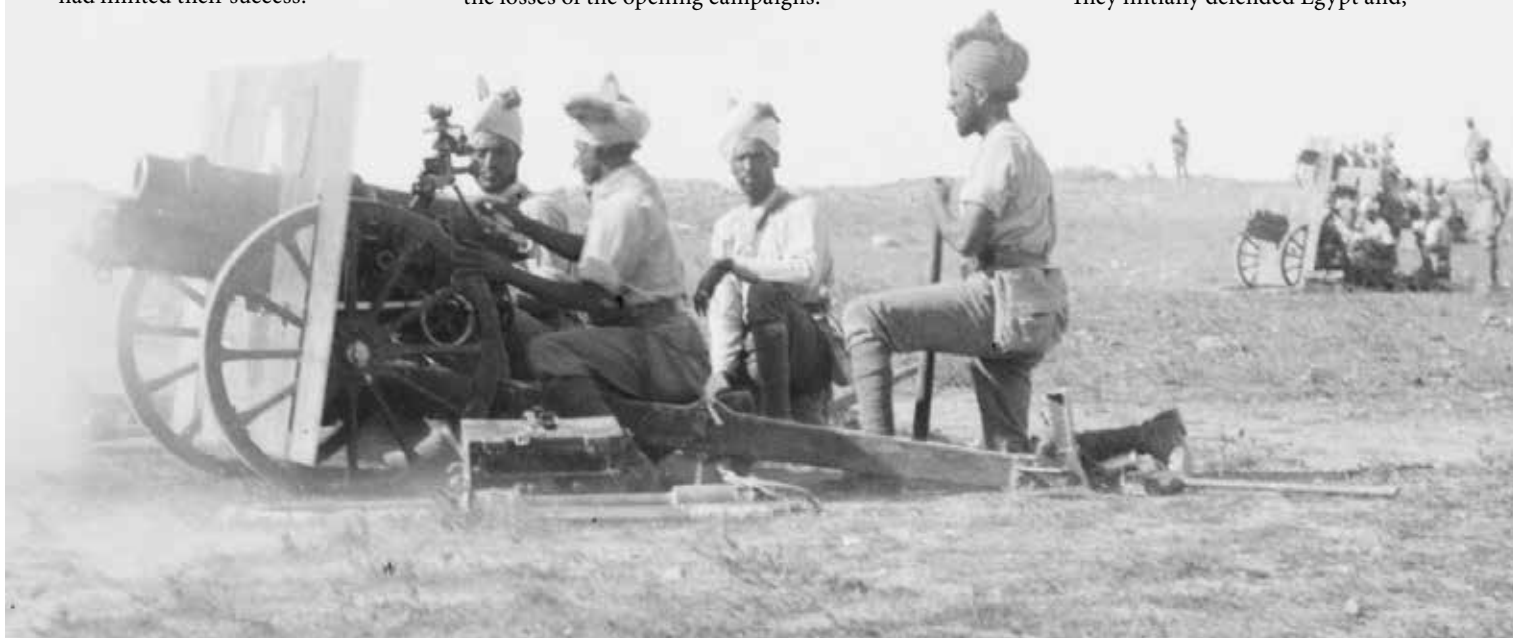
It was anticipated that two or three Indian divisions might be deployed to Europe in the event of war, but little detailed planning had been undertaken and Indian units were generally smaller and not so well-equipped as UK-based equivalents. British troops comprised about 25% of each division of the Indian Army Expeditionary Forces, so there was a mix of British and Indian personnel.

In the event, India made a much more significant contribution to the British war effort than could ever have been imagined. Just over 1.3 million troops and civilian labourers served overseas from the Western Front to China. Beginning in October 1914, two Indian infantry divisions and two cavalry divisions moved to France. The infantry divisions played a vital role during the winter of 1914-15, when the original British Expeditionary Force was drastically reduced by the losses of the opening campaigns.

Full force:
(Main image)
Indian Army
gunners in
Palestine; (above)
the 2nd Indian
Cavalry Division
during the Battle
of the Somme in
1916; and (top)
Indian bicycle
troops in the
Somme, France

Indian troops made a major contribution in the battles of 1915 but their military effectiveness was steadily reduced as it was difficult to replace those who were killed or injured. In November 1915, the infantry divisions left for the Middle East. The cavalry divisions remained in France until March 1918 (when they moved to Palestine), taking part in the battles of the Somme, Arras and Cambrai.

Indian troops played a crucial part in the campaigns against Turkey. They initially defended Egypt and,



in 1915, a brigade was sent to join the Gallipoli campaign. From 1916, the focus was the campaign in Palestine. By 1918, India was providing the bulk of the forces under General Allenby, which defeated the Turks and occupied Palestine.

The Indian contribution to operations in Mesopotamia was even more prominent, although the campaign started badly. After securing the British-owned oilfields around Basra, the contingent was gradually drawn further and further up the Tigris and Euphrates rivers. Logistic problems multiplied and a major part of the force was besieged in Kut and forced to surrender.

After this disaster, the Indian force was reinforced under more effective leadership and the logistic organisation in India was greatly improved. A new advance led to the capture of Baghdad before the strategic emphasis shifted to Palestine, but slow progress

continued until the force reached Mosul at the end of the war.

Other minor expeditions met with mixed success. A Sikh battalion was part of the Anglo-Japanese force that captured the German-controlled port of Tsingtao in China. However, a poorly-prepared landing at Tanga in German East Africa in November was an embarrassing failure, and an attempt to advance from British East Africa into German territory at the same time also failed. Throughout the war, the Indian Army maintained its internal security role and conducted a number of traditional frontier operations. In 1919, the Second Afghan War was a limited but successful campaign.

It should not be forgotten that, in addition to the fighting troops, nearly half a million civilian labourers were recruited and played a vital role in supporting every operation. They often worked in very difficult

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TO THE CAPTURE
OF BAGHDAD

conditions and a significant number died through disease or enemy action.

The First World War revealed a number of flaws in the organisation of the Indian Army. Its recruitment and reserves systems were unsuitable for a long war and, initially at least, the Indian base did not have the logistic capacity to support major overseas deployments. When properly trained and supported, the Indian soldier proved fully capable of fighting a modern war, and the defeat of Turkey would have been impossible without the Indian contribution.

Military historian Michael Orr has led ROSL battlefield tours to Waterloo and Gallipoli, and will guide the next tour, 'From the Somme to Cambrai' in July (see page 42 for details).



1917 TIMELINE

Our timeline of WWI events continues; see the 2014-2016 June-August issues for previous years

1 March

The Overseas Royal Air Force Hospital Fund is launched via *Overseas*.

11 March

British and Indian troops capture Baghdad.

23 March

ROSL Founder, Evelyn Wrench, is commissioned into the Royal Flying Corps.

28 March

The Woman's Army Auxilliary Corps is formed in Britain, enabling women to serve directly in the Armed Forces.

6 April

US declares war on Germany.

9 April

Battle of Arras: Canadian troops seize Vimy Ridge.

21 May

The Imperial War Graves Commission (now Commonwealth War Graves Commission) is established.

7 June

Battle of Messines: Australian, British, Irish and New Zealand troops seize Messines Ridge.

20 June

Wrench is awarded CMG.

25 June

First US troops arrive in France.

17 July

British Royal Family change their name from Saxe-Coburg-Gotha to Windsor.

31 July

First Battle of Passchendaele.

1 August

The Over-Seas Club raises £10,350 (the equivalent of £500,000 today) for the Royal Air Force Hospital Fund.

26 October

Sir Evelyn is promoted to Captain.

26 October

Second Battle of Passchendaele: Australian,

British and Canadian troops attack German forces.

31 October

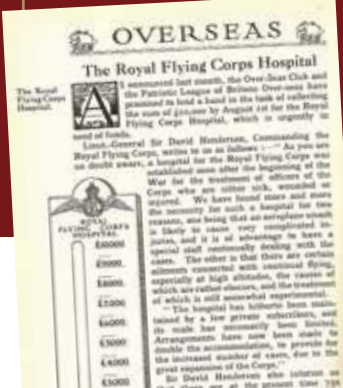
Battle of Beersheba: British and Australian troops finally break through Turkish lines.

10 November

Battle of Passchendaele ends.

December

Overseas vol II, no 23 showcases New Year messages of encouragement for 1918 from prominent figures, including Field-Marshal Sir Douglas Haig, The Rt. Hon the Earl of Derby and Viscount Northcliffe.





Commonwealth IN FOCUS

Rashmi Banga, Head of Trade Competitiveness at the Commonwealth Secretariat, looks at the potential benefits of Brexit on trade between the UK and India

Last June, the UK voted to leave the European Union, with 52% of the electorate in favour of 'Brexit'. Although the process of separating from the EU may take several years, many Commonwealth countries are preparing themselves to re-engage with the UK after it happens. The Commonwealth Secretariat is helping them by assessing their bilateral trade and investment opportunities.

For example, Commonwealth experts have produced a Trade Competitiveness Briefing Paper (bit.ly/2kwGSfe), which estimates that India-UK trade will increase by 26% if the two countries enter into a bilateral free trade agreement after Brexit. If such a deal occurs, it is estimated that the UK's annual exports to India will increase from \$5.2 billion to \$7.8 billion – up almost 50%.

In 2015, India's top import from the UK was unwrought silver. If the existing tariff on silver was eliminated in a free trade agreement, this import could rise by 30%. A free trade deal

would also encourage India to increase imports of a range of products – from motor vehicles to beverages and spirits (especially whiskies).

With free trade in place, India's annual exports to the UK could increase by an estimated \$1.1 billion to \$10.2 billion. The growth is less than for imports from the UK because the UK already has low tariffs in place. The biggest increase in exports would be in clothing, followed by mechanical appliances such as turbojets. Further, the report identifies 13 new products for export to the UK that could increase India's exports by \$2.2 billion, including health products and services to support the UK's National Health Service.

To make this happen, and to enable small and medium enterprises (SMEs) to benefit from these increased trade opportunities, the Commonwealth has launched the India-Commonwealth SME Association (www.icsa.net.in). This helps to link SME sectors in the Commonwealth and provide a sustainable platform on which exporters

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and importers can do business.

The new association will build awareness of global standards in Commonwealth SMEs and encourage joint ventures to build supply capacity and increase competitiveness. It will enable Indian firms to source supplies more competitively and help other Commonwealth countries diversify their export baskets.

It will focus on seven sectors: leather and leather products; agro-processed products; textiles and clothing; gems and jewellery; packaging; information and communication technology; and low-tech machineries and mechanical appliances. It is the first association in which India takes the lead and connects with other Commonwealth countries. This platform has huge potential to create opportunities for all Commonwealth countries, but has yet to be explored systematically or to reach its full potential.

For further reports and analysis, see thecommonwealth.org/media/news/commonwealth-and-brexit.

My Delhi

Sisters and ROSL members
Poonam and Rohina Jaiswal
discuss the city of their childhood

HOW LONG HAVE YOU LIVED IN DELHI?

Our childhood home was in Delhi and we spent a lot of our youth in New Delhi – almost 25 years. Our parents, Deep Narain and Proemial Narain Jaiswal, who were also members of ROSL, developed their business, exporting garments to Europe, from a base in New Delhi. We took over the business and became buying agents for companies in Belgium and Germany, and further represented them in the Far East for production. We still regularly return to Delhi and often visit ROSL when in London.

DESCRIBE DELHI IN THREE WORDS?

Massive, chaotic capital! The capital is a thriving cosmopolitan and metropolitan city. Everyone is familiar with scenes of Delhi's vibrancy – jammed full of people, traffic, cars, bursting markets and fabulous eating places.



Poonam (left) and Rohina with their parents



Mughal emperor Humayun's Tomb



Rashtrapati Bhavan, presidential home

WHAT ADVICE WOULD YOU GIVE A FIRST-TIME VISITOR?

Stay in a good hotel, even if it costs a bit more. You will then have the opportunity to really enjoy your stay. Good hotels will also provide car hire to allow you to explore the city in comfort. And, however tempting it looks, do not eat cut fruit or salads from road-side vendors.

WITH A WEALTH OF HISTORICAL BUILDINGS, WHAT ARE THE MUST-SEES FOR ANY TRAVELLER?

Even today, one can have a fascinating glimpse into Delhi's past by absorbing the labyrinth of narrow lanes, old havelis, colourful bazars and rickshaws winding their way through busy streets. Central Delhi, with its tree-lined avenues, imposing structures and buildings, such as India Gate and Rashtrapati Bhawan (the presidential residence), reflect Delhi's colonial past.

The city also boasts three world heritage monuments: Qutub Minar, the second highest brick minaret in the world; the Red Fort, which was the main residence of the emperors of the Mughal dynasty for nearly 200 years and now houses a number of museums; and Humayun's Tomb, built in 1569 for a Mughal emperor by a Persian architect. It was the first garden tomb on the Indian subcontinent.

Those looking for space to contemplate and meditate, should make time to visit the beautiful temples of Akshar Dham, Birla Mandir, and the modern Lotus temple, or simply take a walk in the stunning Mughal and Lodhi gardens or Nehru Park.

WHERE WOULD YOU RECOMMEND TO EAT?

Tempting smells and aromas of spices will have your taste-buds tingling, and must-visit places to eat include Bukhara, the multi-award-winning restaurant at the ITC Maurya Sheraton (it is expensive but worth it); and Delhi Haat – a government-sponsored, open-air food plaza and bazaar. Gulati at Pandara Road is excellent. United Coffee House at Connaught Place has offered breakfast, lunch and dinner in an Imperial hotel setting since the British Raj. Khan Market, a bustling market with small shops and eateries, offers cuisines from around the world.

WHEN IS THE BEST TIME TO VISIT?

November through to March. During this time you'll experience some of the most vibrant and important festivals in the Hindu calendar: Diwali, the festival of lights, in November/December; Holi, a festival of colour, in spring.

Poonam and Rohina Jaiswal own a garment exporting business in Delhi.



House of CULTURE

As London's Asia House celebrates its 20th anniversary, Pamela Kember looks at how its arts programme shines a light on the continent's diverse cultures, traditions and beliefs





(L-r): Collaborative Korean dance performance, 'Bridging Colours - White'; Kanun player Martin Stokes, who will perform in March; Jukhee Kwon's 'Dipping into Darkness' (2013) at the Literature Festival; and Julian Clef performs at the Music Futures Festival

Asia House has been raising awareness of the cultures of Asia for the last 20 years. An established part of London's cultural scene, it presents more than 100 events a year, ranging from film screenings to literature talks. Based in central London, it is first and foremost a centre of expertise on Asia. Alongside its cultural programme sits a business and policy programme, which is focused on driving political and economic engagement between Europe and Asia.

The cultural programme provides a platform for voices from across the continent, both established and emerging, to showcase topics or art forms that may have remained largely under the radar, certainly in the West. It taps into the wider news agenda, aiming to challenge and provoke opinion. Art forms from across the Asia-Pacific region are celebrated. From Turkey to Thailand, from film to literature, the aim is to produce a programme that is as wide-ranging as possible.

As global dynamics change and international attention shifts to Asia, even more so following the results of the UK referendum and United States presidential election, it has never been more important to develop a stronger understanding of the cultures that exist in Asia, both now and in the past.

This is why we feel that the theme for the 2017 arts programme, 'subcultures', is so pertinent. It is certainly timely, but

it also reflects the importance of recognising the relationship between tradition and modernity, while demonstrating the need actively to guard against the destabilisation and loss of several 1,000-year-old cultural identities and languages.

As well as focusing on ancient and historical cultures, the 2017 programme will look at contemporary subcultural groups, art forms and movements that have arisen as a result of modern-day global issues,

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including migration, transnationalism, globalisation and homogeny, creating new counter-cultures.

Later this year, we will take an anthropological view of the lives of the Ainu people of Japan, an indigenous ethnic group who live in Hokkaido. Artist Eiko Soga will present her research on Ainu culture, history and oral tradition. Estimates put the population of Ainu at around 25,000, and many people – even in Japan – know very little about the group.

Asia House will also be hosting a unique performance of classical

Ottoman music in March, with some of the UK's best performers within this genre. In Ottoman society, diverse religious and ethnic communities have existed side-by-side for centuries, which unsurprisingly influence the music of the Ottoman Empire.

As we move towards the summer, the annual Asia House Bagri Foundation Literature Festival will take place over two weeks in May. Previous speakers have included British playwright, screenwriter and filmmaker Hanif Kureishi, British-Chinese author Xinran, winner of the 2015 *Great British Bake Off* Nadiya Hussain, and Indian-American author Amitav Ghosh.

When Asia House was founded in 1996 by the former diplomat Sir Peter Wakefield, he wanted to ensure that culture was central to the organisation. For millennia, one of the key ways that beliefs and ideas have been communicated is through the arts, and they provide important insights into past and existing societies, which is why Asia House remains committed to its cultural programme.

Pamela Kember is Head of Arts and Learning at Asia House, and oversees the entire cultural programme. She has previously worked at the Asia Art Archive in Hong Kong, the Ashmolean Museum and Modern Art Oxford.

INSPIRING DESIGN

Miranda Moore explores the Design Museum as it relaunches in Kensington

The Commonwealth Institute building in Holland Park is a triumph of 1960s design – its impressive, tent-like copper roof cutting a striking form on the skyline. From within, the original arena layout of the exhibition centre showcased the concrete curvature overhead, making it an exciting space to visit. English Heritage considers the Grade II-listed building, designed by Robert Matthew, Johnson-Marshall and Partners, to be the second most important modern building in London (after the Royal Festival Hall). So when it closed in 2003, it was more than the collection of Commonwealth artefacts and cultural items that was lost.

The Design Museum's 2011 announcement that it would be moving into the (renovated and

expanded) space was therefore met with excitement: it seemed the perfect fit. Founded in 1989 by Sir Terence Conran, the museum is the only one of its kind in the UK, dedicated to contemporary design of all kinds, from architecture to fashion, industrial tools to graphics. As the fragile structure was deemed unfit for the purposes of a permanent arts venue, an £83 million redevelopment, led by architect John Pawson, followed.

On opening day, in November, there was a buzz of excitement as journalists and broadcasters gathered to see how the Design Museum had adapted to its new surrounds. And the sympathetic redevelopment did not disappoint, with views to the hyperbolic paraboloid roof from the expansive foyer space.

The move from Shad Thames, which has tripled the museum's size, created an opportunity to reassess its collections and exhibition programme, and it now has a dedicated area for learning and education as well as a state-of-the-art auditorium. The designers-in-residence programme has





MUST-SEE EXHIBITIONS



IMAGINE MOSCOW 15 March - 4 June

Marking the centenary of the Russian Revolution, this show presents an idealistic vision for Moscow through eight projects of the 1920s-1930s that were never built.



AXA PPP HEALTH TECH & YOU 25 April - 8 May

Pop-up exhibition exploring digital healthcare innovations from across the world, with awards in six categories.



CALIFORNIA 24 May - 15 October

With everything from LSD to iPhones emerging from California, this exhibition examines the global reach of its design output from the 1960s to Silicon Valley.

been enhanced, with space on the top floor to showcase the artists' emerging work. Displaying selected objects from the museum's collection, the new permanent exhibition, 'Designer Maker User', is laid out beautifully and simply, as you might expect, and shows how design permeates all areas of life, culture and society, on a level that is accessible for all.

Determined to be at the cutting edge of the conversation about design and how it interacts with everyday life, the museum kickstarted its temporary exhibition programme with 'Fear and Love: Reactions to a complex world' (running until 23 April). Among the 11 commissioned installations is the 'Pan-European Living Room', a response to the Brexit vote from Rem Koolhaas, and Madeline Gannon's 'Mimus', an industrial machine reprogrammed to interact with viewers in life-like ways that are at once eerie and endearing. The full-scale replica of a school built by Arquitectura Expandida for deprived children in Bogotá, Columbia, with videos of the young people reflecting on fear and love in their community, makes a point about the link between art, utility and design.

With exhibitions exploring health technology, perceptions of Russia and the mid-century modernism of California planned for spring, the excitement over the evolution of the Design Museum looks set to continue.

LONDON & EDINBURGH

highlights

LONDON

DAVID HOCKNEY AT TATE BRITAIN

Until 29 May, Tate Britain

An extensive selection of Hockney's most famous works, celebrating his achievements in painting, drawing, print, photography and video across six decades.

£19.50.

www.tate.org.uk/whats-on

LONDON

THE JAPANESE HOUSE

25 March - 25 June, Barbican

This new exhibition looks at the legacy of WWII and how principles of domestic architecture in Japan and the West were influenced by a changing Japanese society over the last 70 years.

From £12. www.barbican.org.uk/artgallery

EDINBURGH

ANITA AND ME

28 March - 1 April,

King's Theatre

Meera Syal's poignant coming-of-age tale bursts on to the stage for the first time. Set in the 1970s, it follows a girl growing up in the only Punjabi family in a Black Country mining village.

£17-£30.50. www.edtheatres.com/anitaandme

LONDON

ALCHEMY

April-May, Southbank Centre

Encompassing music, dance, design, food and drink, this festival brings a taste of South Asia to London. Highlights includes *Sukanya*, a love story by dancer Ravi Shankar, and a concert by Bollywood pioneers Vishal & Shekhar.

Prices vary. www.southbankcentre.co.uk/whats-on/festivals-series/alchemy



LONDON

GUARDS AT THE TAJ

7 April - 20 May, Bush Theatre

It's 1648, Agra, India. Imperial guards and best friends Humayun and Babur keep watch as the final touches are put to the Taj Mahal. Jamie Lloyd directs the European premiere of this wickedly funny play from Pulitzer Prize nominee Rajiv Joseph.

From £10.

www.bushtheatre.co.uk

LONDON

MUSIC FOR THE MIND & SOUL

28 April, 24 May, 25 June,

7.30pm, the Bhavan Centre

Indian classical music performed by accomplished musicians, including flautist Ronu Majumdar in April, sarod virtuoso Ranajit Sengupta in May and sitarist Sanjay Guha in June.

£7-£12. www.list.co.uk/place/65014-the-bhavan-centre

EDINBURGH

SASHA REGAN'S ALL MALE THE MIKADO

9-13 May, King's Theatre

This thrilling version of Gilbert and Sullivan's much-loved classic follows the phenomenon that was Matthew Bourne's all-male Swan Lake.

£17-£30.50. www.edtheatres.com/themikado





ROSL EVENTS

Just some of the highlights over the next few months, followed by the full calendar

Event highlights

From the battlefields of Arras to an Indian Summer at the clubhouse, ROSL's top events include a Bollywood-inspired ball and the impressive music competition finals

ME

BATTLEFIELD TOUR: 'FROM THE SOMME TO CAMBRAI'

*Friday 7 – Monday 10 July,
Arras, France*

Don't miss out on ROSL's 2017 Battlefield Tour as we continue our WWI centenary commemoration by studying the campaigns of 1916 and 1917. Travelling by coach, we visit Vimy Ridge, where the

Canadian Corps led the British advances at the Battle of Arras in 1917. We will move down to the Somme and investigate this pivotal battle, exploring how the Australians, South Africans, New Zealanders and Canadians all contributed.

On Sunday, we will trace the operations of spring 1917, as the German Army

withdrew to the Hindenburg Line, and explore the battles at Arras and Bullecourt.

There will also be an opportunity to see Wellington Quarry, an astonishing underground complex dug by New Zealand engineers.

On our last day, we will visit Cambrai and marvel at tank D51 Deborah. The tank

was knocked out in the battle and buried for 80 years; it is now preserved at Flesquières Museum for all to see.

£795; single supplement £100. Includes all meals, accommodation, entrance fees, coach travel and guiding by expert military historian Michael Orr. Book via the ROSL website or call +44 (0)20 7016 6906.



THEIR NAME LIVETH
FOR EVERMORE



ME

EAST MEETS WEST: ROSL'S INDIAN SUMMER BALL

*Saturday 17 June, 6.30pm,
Over-Seas House London*
ROSL's annual summer ball will celebrate the 70th anniversary of Indian Independence and the UK-India Year of Culture. Members will enjoy a champagne reception in the beautiful ROSL Garden, with Bollywood-inspired entertainment and decorations. The evening's three-course menu will be

a delightful fusion of British and Indian cuisine.

After dinner, there will be Indian-inspired entertainment, as an Asian band and dancers teach members all the Bollywood moves they need to dance the night away. Don't miss out on what promises to be the highlight of the ROSL calendar!

**Guests welcome.
£110. Includes three-course fine dining menu, champagne reception, themed entertainment and music.**

ME

CHAIRMAN'S LUNCH AND AGM

*Thursday 11 May, 12pm; AGM 3.30pm,
Over-Seas House London*

Sir David Brewer, ROSL Chairman, hosts this popular club staple, including a drinks reception and a bespoke two-course lunch with specially selected wine from the ROSL cellar. After lunch guest speaker tba. Members are welcome to join us just for the AGM, which includes a wine reception. **£50; guests £55. AGM free.**



RA

ANNUAL MUSIC COMPETITION

SECTION FINALS

*Until Thursday 23 March,
7pm, Over-Seas House London*
Our 65th section finals are in full swing, and we are already amazed at the array of new talent on offer.

This year's audition process was updated to include video submissions, bringing the ROSL Annual Music Competition in line with many other internationally regarded competitions. It's been excellent to see a number of musicians applying from overseas who might otherwise not have been able to perform for us. Do not miss the chance to hear their first performances, pick your own winner and see if the adjudicators agree!

GRAND FINAL

*Wednesday 7 June,
Cadogan Hall, London*
Once again held at Cadogan Hall, after our hugely successful first year there in 2016, the Grand Final will see all the section winners perform in the hopes of taking home the coveted £10,000 prize and Gold Medal.

It's telling how many of our previous prizewinners have gone on to become phenomenal players on the international stage – soprano Lucy Crowe, pianist Paul Lewis and cellist Jacqueline du Pré, to name but a few. It's a night of great excitement, artistry and true appreciation of music in its best form.



MARCH

RA

ANNUAL MUSIC COMPETITION: KEYBOARD SECTION FINAL

*Tuesday 7 March, 7pm,
Princess Alexandra Hall,
Over-Seas House London*

The musicians in the keyboard section are never afraid of scaling the great heights of the piano repertoire. Our hall is no stranger to the strains of Chopin, Rachmaninov, Liszt and Beethoven, and this year is certain to be no exception. Previous winners include the distinguished concert pianist, Tessa Uys; Martin Cousin, who has received critical acclaim for his recorded works; and Ben Schoeman, who is now regarded as one of South Africa's foremost pianists. **£15; £12 Friends of ROSL ARTS. Includes glass of wine.**

YM

FROM CAVEWOMAN TO CYBORG. AN INTERNATIONAL WOMEN'S DAY DEBATE

*Wednesday 8 March, 7pm,
Over-Seas House London*

ROSL invites you to this year's debate: 'From Cavewoman to Cyborg: How does technology affect women and equality?'. As our society becomes immersed by information networks and technological advances, we ask how this affects equality debates and the treatment of women at work, in the home and across society. Our expert panel will examine the influence of technology from myriad perspectives – from changes in development and activism to the treatment of women online. **All welcome. £10. Includes glass of prosecco.**

RA **SOLD OUT**

DAVID HOCKNEY AND 'A HISTORY OF PICTURES'

*Friday 10 March, 6.30pm,
Princess Alexandra Hall,
Over-Seas House London*

Art critic and historian Martin Gayford, who with Hockney co-authored the book *A History of Pictures: From the cave to the computer screen*, discusses their collaboration exploring how and why pictures have been made across the millennia. In association with the Art Fund.

RS

COMMONWEALTH DAY LUNCH

*Monday 13 March, 12pm,
Over-Seas House Edinburgh*

The Right Honourable The Lord Steel of Aikwood is the guest speaker for this Commonwealth celebration in Edinburgh. **£20; £27 guests.**

ME **SOLD OUT**

COMMONWEALTH DAY SERVICE

*Monday 13 March, 2.30pm,
Westminster Abbey*

This wonderful service honours the Commonwealth and the achievements of its 2.2 billion citizens.

ME

COMMONWEALTH DAY RECEPTION

*Monday 13 March, 5pm,
Over-Seas House London*

After the service, the merriments continue with a celebratory networking

reception at the clubhouse. Enjoy a wine reception with light refreshments while meeting people from all over the Commonwealth. **Guests welcome. £15.**

RA

ANNUAL MUSIC COMPETITION: STRINGS/PIANO ENSEMBLES

*Tuesday 14 March, 7pm,
Princess Alexandra Hall,
Over-Seas House London*

Teamwork at its finest is displayed in the string and piano ensembles section, with daring performances of Prokofiev and gentle interpretations of Haydn in previous years. Past winners of this £10,000 prize include the Cavaleri Quartet, the Busch Trio, the Solem Quartet and the Finzi Quartet.

£15; £12 Friends of ROSL ARTS. Includes glass of wine.



LG

THE CATHEDRALS OF ENGLAND

*Thursday 16 March, 6pm,
Over-Seas House London*

Lord Cormack looks at the place, significance and history of cathedrals in England, from medieval and renaissance buildings to modern places of worship.

Free.



Experimenting with style, he has a boldness when applying paint to canvas. His influence comes from long cycle trips with his father around Skye and the Western Isles, trying to capture their ever-changing moods in his work.

Free. RSVP necessary via rosl.org.uk.

APRIL

RA

STUDY DAY: RUSSIAN ART AT THE TIME OF THE REVOLUTION

*Monday 3 April, 11am-4.30pm,
Princess Alexandra Hall,
Over-Seas House London*

Led by Natalia Murray, curator of the Royal Academy of Arts' current landmark exhibition 'Revolution: Russian art 1917-1932', this study day commemorates the centenary of the Russian Revolution. It will focus on a momentous period in Russian history between 1917, the year of the October Revolution, and 1932, when Stalin began his violent suppression of the avant-garde. In association with the Art Fund.

£48. Includes coffee, light lunch and afternoon tea.



Hall (New Zealand), Som Howie (Australia), Njabulo Madlala (South Africa), Sadie Fields (Canada) and Rohan de Saram (Sri Lanka).

£15; £12 Friends of ROSL ARTS. Includes glass of wine.

RA

PRIVATE VIEW. KERR RODGIE: WANDERING THE WEST, LANDSCAPES OF WEST SCOTLAND

*Tuesday 28 March,
6-8pm, Central Lounge,
Over-Seas House London*

ROSL are proud to present the first London solo exhibition of Scottish artist Kerr Rodgie (b.1992). Inspired by his natural physical environment, Rodgie uses oil painting and sculpture.



RA

ANNUAL MUSIC COMPETITION: MIXED ENSEMBLES

*Tuesday 21 March, 7pm,
Princess Alexandra Hall,
Over-Seas House London*

The most eclectic of the sections: music is stretched to its limits with these wonderfully creative ensembles, which have included, in the past, the Ferio Saxophone Quartet, Block 4, the Aurora Percussion Duo and the Camarilla Quartet.

£15; £12 Friends of ROSL ARTS. Includes glass of wine.

RA

ANNUAL MUSIC COMPETITION: OVERSEAS AWARDS

*Thursday 23 March, 7pm,
Princess Alexandra Hall,
Over-Seas House, London*

A selection of the finest Commonwealth musicians come together to perform in the penultimate concert of the competition, in which £3,000 is presented, along with several other high-profile prizes for competitors from major Commonwealth countries.

Previous winners include Amalia

ROSL calendar

EVENTS

LG

**OUTSIDE VISIT:
CHURCHILL WAR ROOMS**
*Tuesday 4 April, 11.30am,
Churchill War Rooms,
London SW1A*

The Churchill War Rooms comprise the Cabinet War Rooms – an underground complex that housed the British Governments' command centre throughout WWII – and the Churchill Museum, which explores the life of the British statesman.

Located beneath the Treasury, the rooms opened in 1938 and were abandoned in August 1945 after the surrender of Japan. In the early 1980s, under the curation of the Imperial War Museum, the doors were opened to the public.
£14; £15 guests.

LG

LONDON GROUP AGM

*Thursday 6 April, 6pm,
Over-Seas House London*
Meet fellow members at the Annual General Meeting.
Free.

RA

**MIDORI KOMACHI,
SOPHIE ROSA AND
SIMON CALLAGHAN**

*Thursday 6 April, 7pm,
Over-Seas House London*
Violinists Midori Komachi and Sophie Rosa perform a diverse programme, including works by Bach, Moeran and Patterson, with pianist Simon Callaghan. In association with the Medical Music Society.
**£28; £22 Friends of ROSL
ARTS. Concert and buffet £56;
Friends £48. Includes a drink.**



ME

Kirker
FOR DISCOVERING TRAVELLERS

**THE KIRKER
LONDON MUSIC
AND ART FESTIVAL**

*Friday 14 - Monday 17 April,
6pm, Over-Seas House London*

This Easter weekend, Kirker Travel will host their first ever London-based music and arts holiday with four exclusive evening concerts. On Friday, enjoy Simon Rowland-Jones and the Castalian String Quartet with a programme of Schubert and Beethoven. On Saturday, 2003 ROSL Gold Medal winner Martin Cousin piano will delight members with a concert of Beethoven

and Brahms. Easter Sunday sees Sarah-Jane Lewis soprano and ROSL prizewinner Simon Lepper piano partner on a variety of songs and arias. The last concert, on Easter Monday, has Simon Rowland-Jones return with the Marmen Quartet for a concert of Bartok, Haydn and Beethoven.

To join the entire festival, which includes meals, accommodation and three art exhibitions, contact Kirker on +44 (0)20 7592 2286 or email lucy.ayling@kirkerholidays.com. Concert bookings can be made via the ROSL website or by calling ROSL ARTS on +44 (0)20 7408 0214 x219.



ME

**EVELYN WRENCH
LECTURE:
OVERCOMING
BARRIERS TO
LEADERSHIP**

*Wednesday 19 April, 6.30pm,
Over-Seas House London*

Our expert panel, which includes Tom Ilube, British entrepreneur and educational philanthropist, and Charlotte Valeur from Board Apprentice, will be looking at traditional barriers facing ethnic minorities, youth and women (just 5%



of 500 companies have female CEOs). Join us for a fascinating insight into the challenges, opportunities and networks that are being forged to enable inclusion and representation for all.
£25/£30; £50/£60. Includes champagne reception and two-course buffet dinner with wine.



RA
**AFTERNOON
ART DISCUSSION**

*Thursday 27 April, 3pm,
Over-Seas House Edinburgh*

A guest speaker working
in the arts will share their
knowledge and experiences.

Guests welcome. £10; £8

Friends of ROSL ARTS.

Includes tea/coffee.

RA
**STUDIO OF THE
SOUTH: VAN GOGH
IN PROVENCE**

*Thursday 27 April, 6.30pm,
Princess Alexandra Hall,
Over-Seas House London*

Martin Bailey, author of *Studio
of the South: Van Gogh in
Provence*, will talk about the
artist's 15 months in Arles
based on his original research.
Van Gogh accomplished his
finest work there, painting his
celebrated 'Sunflowers' to
welcome Paul Gauguin to the
Yellow House. Bailey will
discuss this extraordinary

period in the painter's life,
revealing discoveries that
shed new light on one of the
world's most revered artists.
In association with Art Fund.
£22. Includes wine and nibbles.

MAY

ME
**CHAIRMAN'S
LUNCH AND AGM**

*Thursday 11 May,
12pm, AGM 3.30pm,
Over-Seas House London*

For details, see page 43.

£50; guests £55. AGM free.

RA
**RAM MUSICAL THEATRE
COMPANY PRESENT:
I FEEL A SONG
COMING ON**

*Friday 12 May, 7.30pm,
Princess Alexandra Hall,
Over-Seas House London*

Sit back, relax and be
entertained as the Musical
Theatre Company take you on
a journey through the glorious

lyrics of Dorothy Fields, from
her famous 1920s pop songs
to Broadway and Hollywood
musicals, in this specially
devised cabaret.

£15; £12 Friends of ROSL ARTS.

Includes a glass of wine.

RA
**THE OTHER
MRS ROCHESTER**

*Wednesday 17 May, 7pm,
Princess Alexandra Hall,
Over-Seas House London*

Charlotte Brontë's *Jane Eyre*
explores many of the
obsessions of the 19th
century. Chief among these
was the supernatural and the
insane. Our panel discussion
will explore how these gothic
themes interact with the

novel's other aspects, such
as the coming-of-age narrative
and Jane and Rochester's
love affair. With speakers to
be announced, don't miss out
on this opportunity to discover
Brontë's deft ability to weave
these different genres together.

£12; £10 Friends of ROSL ARTS.

Includes a glass of wine

LG
**SHIPBUILDING
IN LONDON: FROM
SAIL TO STEAM**

*Thursday 18 May, 6pm,
Over-Seas House London*

A talk by Elliot Wragg of
the Thames Discovery
Programme for the Museum
of London Archaeology.

Free.



ME
**NEW MEMBERS'
RECEPTION**

*Friday 5 May, 6.30-8pm,
Over-Seas House London*

Would you like to find out
more about renovations
at Over-Seas House? Or
discover how our Annual
Music Competition works?
Then please come along
to our New Members'

Reception. The event offers
a unique opportunity to find
out about member benefits,
meet ROSL staff and hear
about the work of our
different departments.
New, prospective and
current members and
guests are welcome.

Guests welcome.

Free. Includes wine

reception. RSVP

guestrelations@rosl.org.uk.



© Sussie Ahlburg

RA

RECITAL: ALINA IBRAGIMOVA & CEDRIC TIBERGHIE

Friday 19 May, 7pm, Princess Alexandra Hall, Over-Seas House London
Cédric Tiberghien piano and Alina Ibragimova violin first met as members of the BBC Radio 3 New Generation Artists scheme in 2005. Since then, the duo have gone on to perform all over the UK and abroad, in such diverse places as Australia, New York, Amsterdam and Paris. They have recorded extensively with Hyperion and received glittering reviews for their performances. In this concert, they will play works by Bach, Brahms, Schumann and Cage. In association with the Medical Music Society.
£28; £22 Friends of ROSL ARTS. £56 concert and buffet; £48 Friends of ROSL ARTS.

YM

VISIT TO SPENCER HOUSE AND LUNCH

Sunday 21 May, 11.30am, Spencer House, London
Owned by Charles Spencer, brother of Diana, Princess of Wales, Spencer House

is one of the few private palaces ever built in London, and has regularly hosted the British royal family since its completion in 1766. Today it is the city's only great 18th-century house to survive intact. Younger members will get a chance to enjoy a Blue Badge guided tour of this remarkable property before returning to the clubhouse to enjoy a tempting lunch in the stunning ROSL Garden.

£30. Includes lunch and glass of wine.



RHS CHELSEA FLOWER SHOW

Thursday 25 - Saturday 27 May, Chelsea Hospital, London
This year's show promises a wonderful line-up of gardens by world-class designers, including Show Gardens by James Basson, Charlotte Harris and Lee Bestall. Over 12,000 sq m – a space big enough to fit 500 London buses – the Great Pavilion will take inspiration from environmental issues and contemporary design, and feature more than 100 exhibits from florists, growers and nurseries. Members will also visit award-winning fresh and artisan gardens.

£63 (plus £6.95 administration and postage). Tickets will be balloted and drawn on 24 April; limited number available. Please select dates in order of preference; choice of dates will be allocated on a first drawn, first served basis. Tickets need to be signed for.



RS

ROYAL CONSERVATOIRE OF SCOTLAND OPERA GALA EVENING

Tuesday 23 May, 7pm, Over-Seas House Edinburgh
Following their winter recital in Edinburgh, opera students from Glasgow's prestigious conservatoire return to ROSL. Enjoy sumptuous arias, duets and trios by Mozart, Rossini, Handel, Donizetti and Puccini.
£15; £12 Friends of ROSL ARTS. Includes wine and canapes.

RA

ROSL ARTS & THE TAIT MEMORIAL TRUST RECITAL

Wednesday 24 May, 7pm, Princess Alexandra Hall, Over-Seas House London
A joint concert between ROSL ARTS and one of the Annual Music Competition's long-standing supporters and donors.
£15; £12 Friends of ROSL ARTS. Includes glass of wine.

3.5 BILLION

ESTIMATED NUMBER OF BOLLYWOOD TICKETS SOLD GLOBALLY EACH YEAR, WITH 252 FILMS MADE IN 2014 ALONE. ROSL'S INDIAN SUMMER BALL TAKES INSPIRATION FROM THIS MOVIE POWERHOUSE. (SEE 17 JUNE)

JUNE

ME

TROOPING THE COLOUR

Major General's Review, Saturday 3 June; Colonel's Review, Saturday 10 June; Queen's Birthday Parade, Saturday 17 June, 10am, Horse Guards Parade, London

Enjoy the unique and impressive displays of pageantry at one of three Trooping the Colour reviews, all in celebration of HM The Queen's Official Birthday. **£7 (3 June); £15 (10 June); £45 (17 June).** Tickets will be balloted and drawn on 15 May. Please select dates in order of preference; choice of dates will be allocated on a first drawn, first served basis.



ME

EAST MEETS WEST: ROSL'S INDIAN SUMMER BALL

Saturday 17 June, 6.30pm, Over-Seas House London

ROSL's annual summer ball will celebrate the 70th anniversary of Indian Independence and the UK-India Year of Culture, starting with a champagne reception in the ROSL Garden with Bollywood-inspired entertainment. Following a three-course dinner of British-Indian fusion cuisine, there will be Indian-inspired entertainment, including

mendhi artists, an Asian band, and dancers teaching ball-goers all the Bollywood moves they need to dance the night away.

£110. Includes champagne reception, three-course fine dining menu, music and themed entertainment.

YM

ORDER OF THE GARTER SERVICE

Monday 19 June, 12pm, Windsor Castle

Younger members have been given the unique opportunity

to observe part of the Order of the Garter ceremony from within Windsor Castle. The procession is traditionally led by The Queen, followed by other members of the royal family, including The Duke of Edinburgh, The Prince of Wales, and the Duke and Duchess of Cambridge. There will be an option to travel in a group and to have food together in a local restaurant.

Free (excludes transport/food). Tickets are limited and will be allocated on a first come, first served basis.

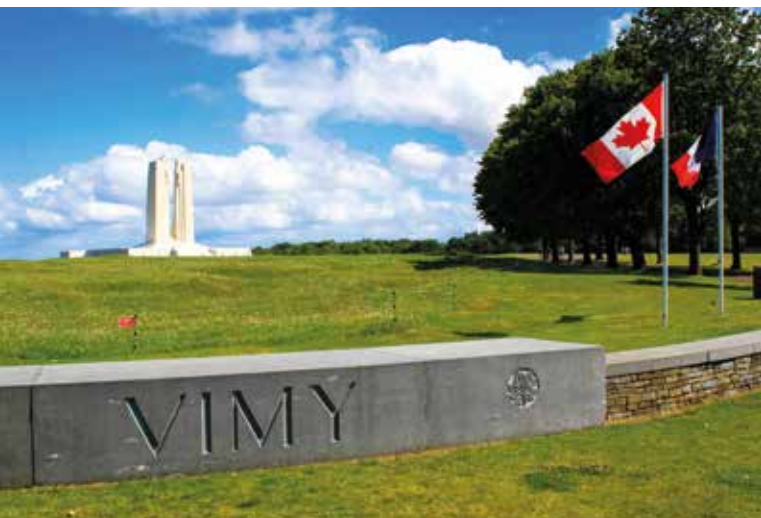


ME

HOUSE OF LORDS AFTERNOON TEA

Tuesday 27 June, 3.30pm, House of Lords, London

The Rt Hon the Lord Luce, ROSL President, warmly invites you to ROSL's annual afternoon tea in the Cholmondeley Room and Terrace. As ever, this very popular ROSL event promises to sell out fast! **£39.50.**



Look ahead

BATTLEFIELD TOUR: 'FROM THE SOMME TO CAMBRAI'

Friday 7 - Monday 10 July,
Arras, France

Don't miss out on ROSL's 2017
Battlefield Tour. For details,
see page 42.

£795; single supplement £100.

Book via rosl.org.uk or

+44 (0)20 7016 6906.



EVELYN WRENCH LECTURE SERIES: TRUMP PRESIDENCY July

The prestigious lecture
series continues.

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to our 2017 Fringe programme
– our 18th year of Music &
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experience by booking rooms
in the clubhouse in advance.
Hop out of bed and enjoy
a breakfast concert of Bach,
Bartok or Beethoven, followed
by lunchtimes with Chopin or
Schubert, and Tchaikovsky at
teatime. What could be better?
Book via www.rosl.org/events
and *Edinburgh Festival Fringe*
websites from June.

CHAIRMAN'S
DINNER AND CONCERT
Tuesday 14 November, 6.30pm
Popular ROSL staple.

CONTACT DETAILS AND BOOKING INFORMATION

Visit www.rosl.org.uk/events for more
information on the full programme of events

ROSL ARTS

+44 (0)20 7408 0214 x219; roslarts@rosl.org.uk

ROSL SCOTLAND

+44 (0)131 225 1501; reception@rosl-edinburgh.org

MEMBERS' EVENTS

Book online at www.rosl.org.uk

To reserve a ticket for popular events or if you have
trouble booking online, contact Jessica Harris-Edwards:
membersevents@rosl.org.uk; +44 (0)20 7016 6906.

To pay by cheque, send separate cheques (sterling)
for each event, payable to 'ROSL', to Members' events,
Marketing Department, Over-Seas House, Park Place,
St James's Street, London SW1A 1LR.

YOUNGER MEMBERS

For members aged 35 and under. Book online at
www.rosl.org.uk/events. Inter-Club events must be
booked independently via www.inter-club.co.uk.

For information about the ROSL YM programme join the
Facebook group facebook.com/groups/roslym or contact
Jessica Harris-Edwards: membersevents@rosl.org.uk
or Ross Lima: ross.lima@gmail.com.

LONDON GROUP

For London Group members, their guests and ROSL
members staying at Over-Seas House London. No booking
is required for talks. To book outside visits, send a cheque
payable to 'London Group, Royal Over-Seas League' and
a stamped, addressed envelope to Maureen Howley,
London Group, c/o Porters' Desk, Over-Seas House,
Park Place, St James's Street, London SW1A 1LR.
The London Group is a voluntary organisation and
unfortunately cannot take bookings by email or telephone.

Confirmation is sent approximately 10 days in advance.
Cancellations and refund requests must be made at
least two weeks before the event. Contact
howleymaureen@hotmail.com; +44 (0)20 8789 8506.

To attend London Group events you must be a London
Group member. To join, speak to the Membership
Team on +44 (0)20 7408 0214 x214/216 or email
membership@rosl.org.uk.

KIRKER MUSIC HOLIDAYS

FOR DISCERNING TRAVELLERS

Kirker Holidays offers an extensive range of independent and escorted music holidays, including tours to leading festivals in Europe such as Baden-Baden, the Berlin Festtage, the Verdi Festival in Parma and the Puccini Opera Festival in Torre del Lago, as well as our own exclusive music festivals on land and at sea.

We also provide tailor-made holidays for independent travellers to over 140 destinations, including short breaks with opera, ballet or concert tickets, to all the great classical cities in Europe.



THE KIRKER LONDON MUSIC & ART FESTIVAL

A FIVE NIGHT HOLIDAY | 13 APRIL 2017

Kirker's first exclusive Music Festival to be held in the capital, will be based at the Royal Over-seas League's London club in St James', with a series of concerts held in the Princess Alexandra Concert Hall, and visits to selected galleries and exhibitions. Performers will include Sarah-Jane Lewis, soprano; Simon Lepper, piano; Simon Rowland-Jones, viola; The Castalian String Quartet and The Marmen Quartet.

Our series of four private concerts will include works by Schubert, Beethoven, Brahms, Haydn and Bartok as well as a selection of songs and arias. In addition to the evening concerts, we shall visit some of London's major spring exhibitions. 'Portrait of the Artist' at the Queen's Gallery includes self-portraits by a diverse range of painters, taken from the Royal Collection – highlights include works by Rubens, Rembrandt, Freud and Hockney. We shall also visit 'David Hockney at 80', a major retrospective at Tate Britain, which includes paintings, drawings, prints and photographs,



some of which have never been displayed before. At the Royal Academy we will visit the new exhibition 'Revolution: Russian Art 1917-1932', which marks the centenary of the revolution with works by Kandinsky, Chagall, Rodchenko and others, alongside early Bolshevik propaganda posters and contemporary photographs. There will also be an excursion to Dulwich Village to see the country's oldest public gallery – Dulwich Picture Gallery.

Price from £1,486 for five nights including accommodation with breakfast, five dinners, four concerts, all sightseeing and gratuities and the services of the Kirker Tour Leader.

THE KIRKER MUSIC FESTIVAL IN SUFFOLK

A FOUR NIGHT HOLIDAY | 4 SEPTEMBER 2017

Enjoy three concerts given by the Gould Piano Trio during our third Kirker Music Festival in Suffolk. This year's programme includes works by Beethoven, Mozart, Dvorak and local icon Benjamin Britten.

We will stay at Seckford Hall, a magnificent Tudor building set in impressive gardens and located close to Woodbridge. This part of Suffolk has close associations with Benjamin Britten and our programme of sightseeing includes visits to the Red House in Aldeburgh where Britten and Peter Pears lived from 1957 until their deaths, and the magnificent garden created by Giles and Sonia Coode-Adams at their Elizabethan manor house.



Price from £1,346 for four nights including accommodation with breakfast, four dinners, one lunch, three concerts, all sightseeing and gratuities and the services of the Kirker Tour Leader.

THE KIRKER ISCHIA MUSIC FESTIVAL

A SEVEN NIGHT HOLIDAY | 9 OCTOBER 2017

Join the Piatti Quartet, tenor Luis Gomes, pianist Carole Presland and violist Simon Rowland-Jones on the idyllic island of Ischia for six exclusive concerts at La Mortella, the former home of Sir William & Lady Walton.

We will also enjoy one concert given as part of the Walton Trust's series.

Our concerts are held in the lovely concert hall overlooking the garden, next to the villa where the Waltons lived. We stay at the 4* Albergo San Montano in the small resort of Lacco Ameno, a few minutes' drive from La Mortella with spectacular views of the Bay of Naples. We include a guided tour of the garden at La Mortella and a half-day sightseeing tour of Ischia.

Price from £2,256 per person for seven nights including flights, accommodation with breakfast and dinner, seven concerts, all sightseeing, entrance fees and gratuities and the services of the Kirker Tour Lecturer.



Speak to an expert or request a brochure:

020 7593 2284 quote code GRO

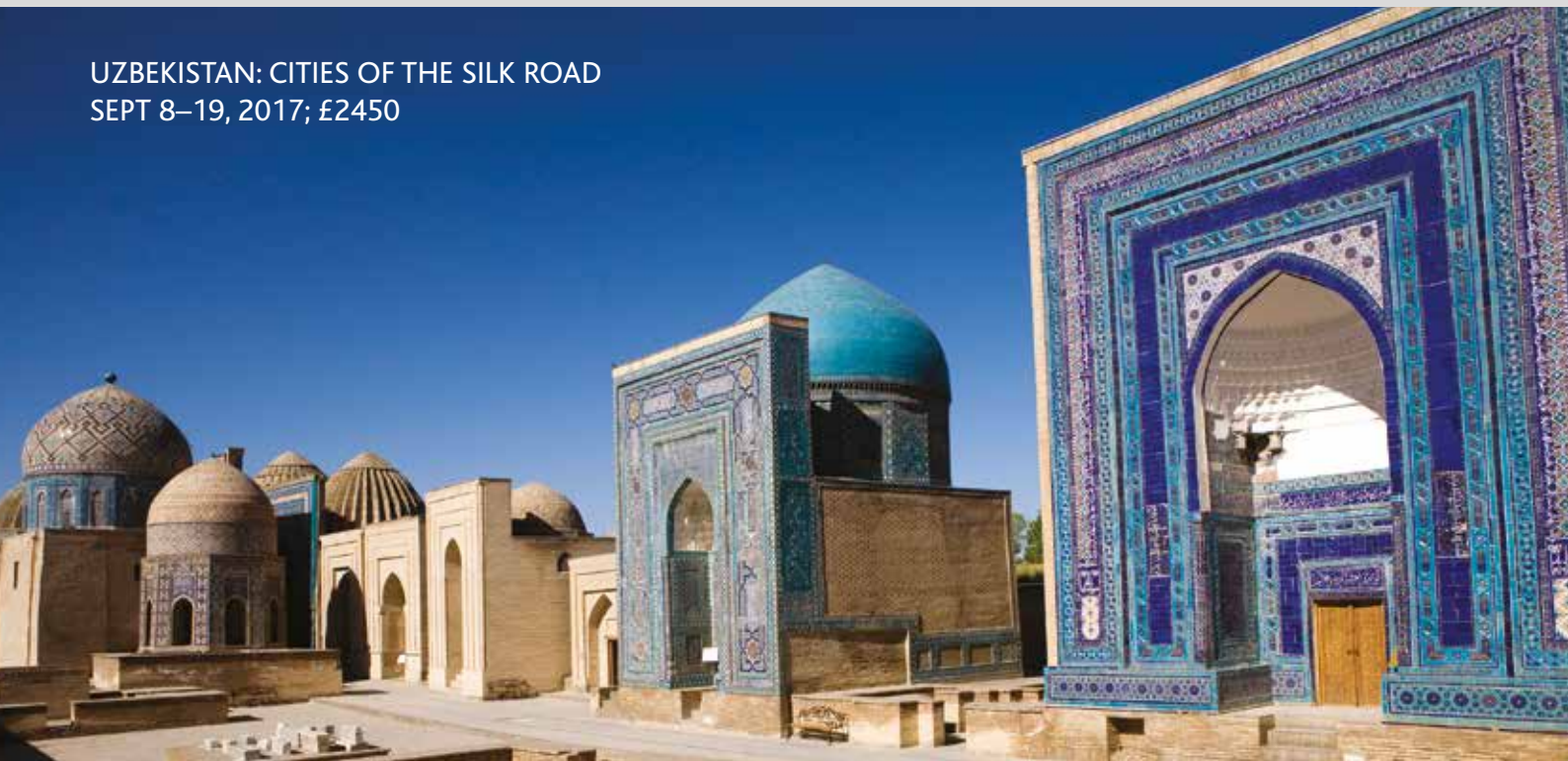
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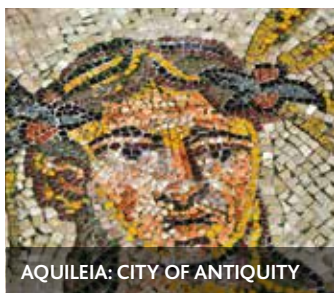


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