

Food for life



UNITED COLORS
OF BENETTON.

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Food for life

The World Food Programme - Benetton communication campaign for 2003 focuses on *food*, which can mean health, education, liberation, work, peace and hope for the future.

FOOD FOR LIFE

Ponzano, 13th February, 2003 - The global communication campaign for 2003, co-developed by United Colors of Benetton and the World Food Programme, the United Nations frontline agency in the fight against global hunger, re-establishes hunger as the world's most fundamental problem, since it is largely overlooked by both media and public opinion.



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The images, taken by James Mollison, Fabrica's young photographer, in Afghanistan, Cambodia, Guinea and Sierra Leone, show crisis and poverty. They demonstrate how food becomes a catalyst for reconciliation and development, a tool capable of revolutionising the lives of hungry individuals.

"The problem of hunger can be solved because the world produces enough food to feed everyone," says James T. Morris, WFP Executive Director. "Yet a person dies of hunger or its related causes every five seconds. As we see a surge in the numbers of people on the brink of starvation, we need to draw attention in every way we can to prevent this terrible tragedy from continuing. We hope this initiative will form the basis of a substantive public discussion about hunger and put it back at the top of the international agenda where it belongs," Morris added.

"We chose to work with WFP because we share their commitment and their tangible initiatives. We are supporting them – just as we have supported other humanitarian organisations in the past – with a campaign in which we believe absolutely because it encompasses a number of social issues – war, disease, marginalisation – which we have already addressed in our previous communication projects," said Luciano Benetton.

Setting the scene is the symbol of the Food for Life campaign: a man with a mutilated arm, whose metal prosthesis is a spoon. Other images (on billboards and in newspapers all over the world) tell true, individual stories - of women, children and men - whose only chances of escaping violence, marginalisation and poverty depend on them finding food.

In Sierra Leone, for example, former soldiers from the various factions receive food if they renounce their weapons; they are trained in jobs so they no longer have to fight. In Afghanistan, women are paid in food rations for work which sustains them; they are encouraged to become involved and to rebuild their lives. Of major importance is the school feeding programme, under which WFP provides hot meals and nourishing snacks as an incentive to children to go to school and receive an education. Food aid thus becomes "Food for peace", "Food for work", "Food to go home", "Food for education" and Food for protection". Far from creating dependence, it helps create new possibilities for building self reliance in the lives of those who receive it.

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All the stories and themes of the WFP-United Colors of Benetton 2003 Campaign are gathered together and developed in a special supplement to Colors 54 Food entitled "Hunger".

Benetton is investing more than 15 million euro in over 30 countries for its 2003 campaign. This is part of a wider communication project on food, conceived and produced by Fabrica, including two other initiatives. Colors 54 Food presents the dietary habits, the rites and time devoted to eating, drinking and preparing food in various parts of the world (with a supplement developing the 2003 United Colors of Benetton campaign). Food - as a means of communication, artistic expression and design - is the subject of a book entitled 2398 g (the actual weight of the book itself) produced by Fabrica and published by Electa. Young artists from the Benetton centre, together with others of international acclaim, were invited to represent food, each in their own personal way – as a fetish, ritual, excess, dependence, celebration, emotion, reflection, contradiction, oppression and obsession.



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Food for life

United Colors of Benetton

FOOD FOR LIFE CAMPAIGN 2003

The themes

Food for peace (ex-combatants in Sierra Leone)

Ex-combatants in Sierra Leone receive food aid when they disarm. Most of them are poor and uneducated, if they are also hungry and with no hopes for the future it is more likely that they will take up arms again- and the situation of peace among the various factions is fragile enough as it is. As a way of contributing to lasting peace, they are given food in training centres where they also learn income-generating skills (from tailor to hairdresser) so they can support themselves and become productive, self-sufficient, peaceful individuals.

Food for education (Afghan children)

Children are the first victims of their family's extreme poverty. They become potential wage earners and are often withdrawn from school to work and provide extra family income. When whole generations are uneducated, the social impact is dramatic. To encourage parents to send their children to school, pupils are given food rations as well as an education.

Food for work (Afghan women)

Poor people living in a poor country get caught up in a vicious circle of misery. When a country's infrastructure is undeveloped or has been destroyed, there is no work and that means no income. As a result, millions of people have to do whatever they can to earn enough food to eat that day. The *Food for Work* projects try and solve two problems at once: people are paid in food rations while they work for essential jobs, such as rebuilding roads, schools and hospitals destroyed during the war. In Afghanistan, women are starting to lift their veils and to participate in public works. The programme encourages them to re-establish their independence and to rebuild their careers.

Food to go home (Afghan refugees)

When refugees are repatriated in countries like Afghanistan, they are often faced with the terrible legacy of war: homes bombed, relatives killed, no jobs. That is why they are given food aid at resettlement centres upon their arrival back in the country, to give them concrete support during the first, vulnerable months while they are trying to rebuild their lives.

Food for protection (Cambodian girls and African prostitutes)

Women who are victims of sexual abuse or sex workers are protected in sheltered accommodation and sexual-education centres all over the world. They are often stigmatised in their own country and they are usually living in extreme poverty. Whether they are Cambodians living in sheltered accommodation or prostitutes in Sierra Leone, the offer of food also helps them to understand the importance of safe sex.



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Food for stability (Liberian child refugees)

Millions of refugees live in a limbo all over the world, forced to leave their country due to political unrest, oppression and violence. The wait for peace back home is indefinite and yet they are unable to settle anywhere else. In the case of Liberian children living in refugee camps, food aid is crucial not only for their survival but also for their stability, at a time when every other aspect of their lives has been turned upside down.



World Food Programme

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The Washington Post

Editorial

Aid for a World in Crisis

James T. Morris

25 December 2002

In this season of sharing and goodwill, there is a sad truth to be faced: Despite the generosity of donor countries and the enormous sacrifices of relief workers, the humanitarian agencies are increasingly unable to respond fully to the world's ever mounting hunger crises.

It would be easy to say that the cause of this disturbing new phenomenon is simply a lack of cash. Yes, funding for humanitarian emergencies is never easy to secure, and traditional donor fatigue is certainly playing a part. But the main challenge comes from a surge in needs driven in part by armed conflict and political crises but, more important, by weather-related disasters. And in recent years both of these have been on the increase.

For example, in the current food crisis gripping southern Africa, new estimates of the number of hungry people requiring international aid from the World Food Programme have recently risen from 12.8 million to a staggering 14.4 million. At the same time, another serious drought looms over the Horn of Africa, where the number of people threatened by starvation has unexpectedly tripled to more than 10 million -- confronting international relief organizations with another crisis of vast proportions.

Simultaneously, on the other side of the African continent, drought in Mauritania is already causing serious hardship and is spreading to five neighboring countries. As many as 1.5 million people are threatened, and, depending on how the rains go, vast swaths of the western Sahel region could be affected.

In Central America, more than 1.5 million people have seen their food supplies wither because of drought, while across the ocean Asia is battling floods. In Afghanistan, four years of drought and conflict are still wreaking havoc with the lives of almost 10 million people. While the international community initially responded generously to appeals for aid, there is still a shortfall of contributions, and there are concerns of another outflow of refugees because of a lack of food.

Worse still, in North Korea 3 million hungry women, children and elderly people are being cut off from international aid because of a lack of contributions, and an additional 1.5 million people face a similar cutoff in January.

The combined needs of these 40 million people alone cannot be shrugged off as being faraway problems that will pass us by. Nor can the needs of 300 million hungry children worldwide. These children risk physical and mental stunting and will be a drag on the social, political and economic development of their societies.

The reality is that the world has changed. Globalization has ensured that, like terrorism, hunger and poverty have a way of finding a way into our lives. They enter our consciousness through television images or spread into our societies through illegal migration as people are forced to abandon their homes to escape a life of suffering.

Our world has also changed in its expectations of governments and international agencies. For example, when the World Food Programme was created 40 years ago, it was essentially envisioned as a tool for using the enormous grain surpluses in producing countries to assist the needy.

Since then the emergence of a global 24-hour news culture has wrought profound changes. The well-meaning "good works" approach in responding to hunger crises has been overtaken by the imperative to prevent them and to do so efficiently. Modern society is not prepared to tolerate the face of mass hunger.

But the unfortunate reality is that agencies such as the World Food Programme, as well as hundreds of highly effective nongovernmental organizations, are finding it increasingly difficult to respond to world crises. Dependent on voluntary contributions, we are caught between the rising needs of millions of hungry people and government budgets that are already stretched and contending with a global economic downturn.

The difficulty is further compounded because most catastrophes are unanticipated and don't fit neatly into the budget planning process of governments. It is clear that business as usual is insufficient to address the rising humanitarian crises we confront. Few governments like to approach their legislatures to seek supplemental appropriations for crises that are thousands of miles away.

If we want to look at our television sets or glance at ourselves in a mirror without wincing, we will have to find new funding mechanisms to respond. This will require the determined focus and imagination of governments as well as the wholehearted support of ordinary citizens who are the final arbiters in deciding what kind of societies they want to live in.

The writer is executive director of the World Food Programme, the world's largest humanitarian agency.

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World Food Programme



FACTS AND FIGURES



Updated: January 2003

GLOBAL HUNGER

- Despite progress made in the fight against hunger in the last decades, roughly 800 million people (more than the combined populations of the United States, Canada, Russia, France, Germany, the United Kingdom and Japan) still suffer from chronic hunger.
- What is worse is that progress against hunger has slowed to a crawl and in most regions the number of malnourished people is actually growing.
 - Every day, 24,000 people die of hunger, malnutrition and related diseases.
 - In the last 50 years, an estimated 400 million people worldwide have died from hunger and poor sanitation. That's three times the number of people killed in all wars fought in the entire 20th century.

New Trends

- In recent years, conflict and recurring natural disasters have added millions to the numbers of people needing help from the international community. The last decade has seen a tripling in the number of victims of large natural disasters compared with the 1960s, affecting 136 million people, on average, every year.
 - Climate change, in particular, has resulted in a serious increase in drought and floods affecting some of the most vulnerable people in the poorest countries on the planet. This phenomenon will require significant and additional resources from donor countries.
- HIV/AIDS has infected 42 million people worldwide – the majority of whom live in developing countries. Besides the suffering, socio-economic structures are under threat. The productive generation is dying off, leaving orphans and elderly unable to grow food; AIDS and famine are directly linked.

Impact of Hunger and Malnutrition

- Hunger and malnutrition affects peoples' economic growth, health, productivity and quality of life. The world produces enough food to feed everyone.
- Malnutrition is one of the prime causes of low birth weight in developing countries, where, each year, some 30 million infants are born with low birth weight. Babies who survive remain underweight and sickly throughout their childhood and adolescence.
 - If childhood malnutrition was eliminated in India, for example, the country's gross domestic product could increase by up to US\$28 billion, according to the World Bank. This is more than India's current combined expenditures on nutrition, health and education.
- An estimated 150 million pre-school children worldwide are underweight, and 200 million are stunted, but experts agree this is only the tip of the iceberg. Each year, 11 million children under the age of five die from hunger, malnutrition and related diseases – equivalent to one child every five seconds.
- Hidden hunger or micronutrient deficiency – the lack of essential nutrients in food – is still widespread.
 - An estimated 254 million pre-school children are affected by vitamin A deficiency in 118 countries, a leading cause of preventable blindness. On average, improving vitamin A intake can reduce death rates in children by 23 percent, due to its ability to strengthen the immune system.
 - Iron deficiency, the leading cause of anemia, remains pandemic, affecting two billion people. The phenomenon is partly responsible for high rates of illness and death.



Why the public in donor countries should care

- The overwhelming reason to give aid is humanitarian. It is a basic human value common for all peoples and societies to assist those less well off than them. Saving the lives of the victims of emergency humanitarian crises is the most obvious way of doing this.
- The continuing pressure of illegal immigration into many developed countries is caused, among other reasons, by poverty and hunger in developing nations. The majority of these people would prefer to remain in their countries with their families.
- The cost of countering this immigration tide is tremendous. In the long run it is more efficient, and humane, to invest in countering hunger and poverty in developing countries.
- Creating purchasing power: these countries purchase growing amounts of manufactured goods from donor nations, so maintaining positive relations can help create or secure markets.
- Creating long-term trading opportunities: poor countries can buy little. Strongly growing economies in developing countries offer the prospect of increased world trade and an expanding range of trading partners.

What can be done

- Much hunger today is a creation of politics. And it demands political solutions. There are no obstacles – other than lack of political will – that would prevent the world from ending hunger tomorrow.
- To halve the number of hungry people by 2015, will require investment in agriculture, trade reform and better research. But the international community has a duty to feed people who are hungry today.
- For the 300 million children (more than the entire population of the United States) whose lives are scarred by hunger, food aid is what they need now.
 - For a modest sum of 19 US cents, 22 euro cents, or 25 yen a day, a meal can be provided in school that both helps end childhood hunger and promotes education.
 - School feeding can significantly contribute to global efforts to halve hunger.

World Food Programme and Hunger

- WFP is the largest humanitarian organisation in the world and the United Nations' front-line agency in the fight against global hunger. WFP assists around 80 million people a year in 82 countries, including most of the refugees and internally displaced people.
 - WFP provides emergency aid to save the lives of people caught up in conflict or natural disasters, and helps the world's poorest people to build better lives.
 - WFP moves food by whatever means – from ships to barges and even canoes, from air drops to pack mules. Every day, WFP has 20 aircraft and 40 ships on the high seas – bringing food to those in need.
- Over the last 40 years, WFP has fed more than one billion of the world's poorest people, delivered over 60 million tonnes of food to 100 countries and committed more than US\$30 billion for relief and development activities worldwide.
- Nothing is more pressing than giving life-saving help to victims of emergencies.
- The new phenomenon of shifting weather patterns and conflicts are bringing about a major shift in WFP's work and claiming resources on a large scale.
- Totally dependent on voluntary contributions, humanitarian agencies like WFP are caught between the rising needs of the hungry and donor budgets feeling the pinch of the global economic slowdown.

THE BENETTON GROUP

Today, the Benetton Group is present in 120 countries around the world. Its core business is clothing: a group with a strong Italian character whose style, design expertise and passion are clearly seen in the fashion-orientated United Colors of Benetton and Sisley brands; in The Hip Site, the brand for teenagers; and in sportswear brands Playlife and Killer Loop. The Group produces over 110 million garments every year, 90% of which is manufactured in Europe. Its retail network of 5,000 stores around the world is increasingly focused on large floor-space point of sale offering high quality customer services and now generates an annual turnover of 2.1 billion euros, net of retail sales.

The development of Benetton's commercial organisation has been supported by a major programme of investment in megastores, some of which are directly managed by the Group. These stores are characterised by their large dimensions, their prestigious locations in historic and commercial centres and by the high level of customer services they offer. The new Benetton megastores carry complete casual womenswear, menswear, childrenswear and underwear collections, as well as a wide selection of accessories, offering a full range of Benetton style and quality.

As in the case of the commercial network, a constant commitment to innovation, a crucial factor for development, has always characterised the Group's business organisation, from communication to IT, from research into new materials to integrated logistics. Special attention is given to innovation in production, where all systems and equipment are totally renewed every five years. Benetton production system is co-ordinated by a high-tech facility at Castrette (Treviso), which is one of the most advanced clothing-manufacturing complexes in the world.

Despite its global spread, the Benetton Group has maintained close relations with its local origins, especially through cultural activities of the Fondazione Benetton Studi e Ricerche and through programmes about sport. From its involvement in rugby, volleyball and basketball, to its legendary victories in Formula One, Benetton's interpretation of sport has focused, besides athletic excellence, above all on its social aspects such as meeting, sharing and physical wellbeing; all these aspects result in introducing thousands of young people every year to the world of sport.

The Group's ability to engage with society is also evident in Fabbrica, Benetton's communication research centre. Fabbrica's challenge is both an innovative and international one. It is a way of marrying culture and industry, using communications which no longer rely only on the usual forms of advertising, but transmit "industrial culture" and the company's "intelligence" through other means: design, music, cinema, photography, publishing, Internet. Fabbrica has chosen to cultivate the hidden creativity of young artists/researchers from all over the world. Following careful selection, they are invited to develop concrete communication projects, under the direction of some of the main players in these areas.

FABRICA

Fabrica is Benetton's communication research centre, created in 1994 from Benetton's cultural heritage. With the completion of the vast architectural complex which houses it, just outside Treviso, restored and expanded by the Japanese architect Tadao Ando, Fabrica is currently enjoying a period of flourishing activity, positioning itself as a multicultural, international entity.

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In its role as an applied creativity laboratory (its name comes from the Latin word meaning *workshop*), Fabrica experiments these new forms of communication, following two parallel guidelines: a hands-on approach to training (the young grant holders are invited to "learn by practice"); cross-fertilisation and interactivity, in terms of both the projects - which are developed through teamwork, involving different roles and disciplines working on a central idea - and cultural identity, whose plurality is guaranteed by the mix of young people from countries with different languages, cultures and attitudes.

Creativity and research of new forms of expression forms are also the focal point of Wanted Creativity, a cycle of seminars on visual culture promoted by Fabrica. Each month, they are attended by some of the most important and eccentric figures in the worlds of arts, culture and communication who are invited to Fabrica for a workshop, a conference or a special event.

COMMUNICATION CAMPAIGNS

Fabrica's communication campaigns have involved many different partners, from non-profit organisations like FAO, UNO, UNHCR and SOS Racisme to cultural bodies and museums in various countries, earning critical praise and awards which have led it to be hailed as one of the most exciting and internationally acclaimed cultural hubs.

For the International Year of Volunteers, the celebrations of which culminated on December 5th 2001, Fabrica contributed to the creation of the Benetton institutional campaign *Volunteers in Colors* realised in collaboration with United Nations Volunteers, the UN programme that, for the past thirty years, has promoted volunteerism around the world. During the campaign's conception stage, Fabrica investigated various ways of being a volunteer in today's world, focusing on the more unusual aspects and showing that devoting one's time to others also leads to self-improvement and to achieving a better quality of life. A special issue of *Colors* published during the campaign focused on voluntary work and on December 4th Fabrica Musica presented, in the *Sala della Protomoteca in Campidoglio*, Rome, the world premiere of *Drops On A Hot Stone*, a multimedia musical event organised in collaboration with FIVOL and UNV.

In September 2002, Fabrica and *Colors Magazine* marked the first anniversary of the attack to the World Trade Centre with *Visions of Hope*, an exhibition of 28 photographic portraits of children, women and men from all over the world, taken while, eyes closed, they described their idea of hope for future. The exhibition

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was organised in collaboration with The New Yorker weekly magazine. It was held from 9th to 23rd September at the Italian Institute for Culture and, during the same period, in the lobby of Condé Nast Building in Times Square.

CINEMA

Fabrica Cinema was created in 1998, continuing the systematic intervention in favour of the new independent voices of the cinema of the "rest of the world" (particularly Africa, the Arab world, Asia, Latin America) which has characterised the social communication policy of Benetton Group, already main sponsor and partner of the Montecinemaverità Foundation in Switzerland, together with the Division of International Cooperation of the Swiss Foreign Affairs Ministry.

Fabrica Cinema's activities include the co-production, under the supervision of Marco Müller, of a series of important films which have taken part in the major European film festivals. The first film of the 2000-2001 collection, *Blackboards*, by the young Iranian director Samira Makhmalbaf, won the Special Jury Prize at Cannes 2000, followed by *No Man's Land* by the Bosnian director Danis Tanovic (awarded the Best Screenplay at Cannes in 2001 and in 2002 Golden Globe for Best Foreign Film and Oscar for Best Foreign Language Film), and by *Secret Ballot* by Babak Payami (Iran), Best Director Award at Venice 2001. Other award-winning films are Turkish director Yesim Ustaoglu's *Journey to the Sun* (Blue Angel Prize for best European film and Peace Prize at the 1999 Berlin Film Festival); *Moloch*, by Russian director Alexander Sokurov (Best Screenplay Prize at Cannes 1999); and *Seventeen Years* by the young Chinese director Zhang Yuan (Silver Lion for best director at the 1999 Venice Film Festival).

In addition to these are the awards received through the Montecinemaverità Foundation, including the latest, highly prestigious Golden Lion at Venice 2000 for the film *The Circle* by Jafar Panahi, protagonist of the Iranian nouvelle vague of the past decade.

MUSIC

Fabrica Musica was created with the idea of exploring new forms of communication in music through the creativity of artist-experimenters from around the world. With the arrival in 2000 of Andrea Molino, director of Nuremberg's Pocket Opera, Fabrica Musica's activities engendered a new approach. The official debut took place at the Roma-Europa Festival in October 2000 with the multimedia concert *Voices* guest-starring David Moss, the acclaimed American vocalist. On December 4th 2001, in Rome's Campidoglio, it was the turn of *Drops On A Hot Stone*, a project created in collaboration with United Nations Volunteers. Among more recent productions are Koichi Makigami's *Paradise From Vocalbox*, presented at the Klangspuren Festival and the TransArt Festival in September 2002; *CREDO*, a multimedia opera which addresses religious and ethnic conflict (co-produced with the Staatstheater Karlsruhe and the Klangforum, Vienna, for the European Days of Culture 2004) and *East aka West* by Massimo Nova, co-produced with, amongst others, *Musik der Jahrhunderte* of Stuttgart and the Zagreb Biennale.

DESIGN

Fabrica's young designers are working on innovative projects regarding product, fashion, interiors and industrial design. One of these avant-garde projects is *Nomad*, an interior furnishings system for people on the move who need simple, temporary furniture. *Nomad* has been patented by Fabrica and is already available on the market.

During the Milan International Furniture Show in April 2001, Fabrica's designers successfully held XYZ IDEAS ON FURNITURE, a series of multi-sensory installations exploring new directions in design. Decontextual Design, Reactive Design, Amnesic, Design, Genetic Design are just some of the new concepts and fields explored by Fabrica's young designers. Elio Fiorucci was the special

guest at the XYZ IDEAS FOR SALE auction held during the exhibition. Again at the Milan International Furniture Show - this time in April 2002, Fabrica presented a tableware collection exclusively designed for the Paola C. brand.

In September 2001, the first Fabrica Features opened in Bologna; a space devoted to culture and communications where concerts, videos, artists' performances, conferences, personal exhibitions and workshops become opportunities to gather and meet. Inside Fabrica Features there are also different cultural "products" which define modern life: cds, books, videos, design objects and clothes created by Fabrica or selected across the world. These products constitute an ideal contemporary art gallery open to visitors. The second Fabrica Features opened in Lisbon on 18 December 2001.

The extraordinary exhibition *Gonzaga. La celeste Galeria. Il museo dei Duchi di Mantova* opened in the prestigious Palazzo Te in Mantua in September 2002. Fabrica created the installation.

NEW MEDIA

The exploration of the new opportunities offered by interactive media - from online-shopping to experimental artistic installations - is the focal point of the work of Fabrica's young Web designers. Apart from the development of Internet sites that have won many international awards, New Media projects also address Web design, video art, interactive games and multimedia events. The aim is to create new forms of entertainment which actively engage the audience in creating the interactive process, which thus becomes a personal virtual experience. It is possible to have fun with interactive games on Fabrica's website and also at Fabrica Features in Bologna and Lisbona.

PUBLISHING

Activity in traditional media forms, like publishing, has produced a major series of publications, for which Fabrica often handles the photography. Examples include *Preghieria* (a collection of modern prayers, distributed in 11 countries), *1000 Extra/Ordinary Objects* (the craziest objects of the twentieth century, collected during *Colors'* ten years of activity), *Lavoratori* (black and white photo report on immigrant, non-EU factory workers in north-eastern Italy) and *Kosovars* (portraits of Kosovan refugees in Albanian camps). For the fiftieth anniversary of UNHCR (United Nations High Commission for Refugees), celebrated in December 2000, photographer/researcher James Mollison prepared for Fabrica a report on refugee camps all over the world. *Fabrica Files*, the first book of a new series, will be published for Electa in February 2003. These books, published twice a year, explore the creativity of the young artists who come from the four corners of the earth to work at Fabrica. Another upcoming Electa publication is *2398 g*, a book and a CD-ROM about food, relised by young designers, photographers and writers together with leading, successful figures in the arts and design worlds. Fabrica's publishing activities also include *Colors*, the magazine financed by the Benetton Group, sold in over sixty countries - in four editions, five languages and present on the Internet, whose editorial offices are in Fabrica itself.

F A B R I C A

COLORS

On sale in over 60 countries, four editions published in five languages, an Internet site that has won a record number of hits and critical acclaim: Colors is a bimonthly magazine that talks to young people all around the world.

Colors, the brainchild of Luciano Benetton and Oliviero Toscani, was established more than ten years ago, under the direction of Tibor Kalman, with the firm belief that diversity is positive but that all cultures have equal value. Today Colors is part of the publishing activity in Fabbrica, Benetton's communication research centre. Colors's editorial offices are situated in Fabbrica's new architectural complex, restored and enlarged by Japanese architect Tadao Ando, and it has a network of external collaborators in the four corners of the Earth.

Pictures are, above all else, Colors's expressive medium: a method that is universal and reaches the greatest number of people with a strong, immediate impact. Using this visual language, Colors's themes alternate between the challengingly serious, such as ecology, wars around the world, the fight against aids, and the frankly frivolous such as shopping, fashion, toys, but each is seen from an unconventional, irreverent perspective.

From issue 41, under the creative direction of Fernando Gutierrez and with a new graphic layout, Colors has transferred its attention to the theme of different "communities" inhabiting the planet, using photographic images and interviews, to recount with simplicity and immediacy, the intimate beauty of all human beings.

To celebrate the first ten years of publication, Colors has organised an exhibition, Extra/Ordinary Objects, with around a thousand of the most eccentric and banal, ordinary and obsolete, useful and useless objects that it has used on its pages to illustrate the world's various cultures. The exhibition has now become a book, 1000 Extra/Ordinary Objects, with an introduction by Peter Gabriel. It is published by Taschen and distributed worldwide in four bilingual editions.



World Food
Programme

Programme
Alimentaire
Mondial

Programa
Mundial de
Alimentos

برنامج
الأغذية
العالمي

The Food Aid Organization of the United Nations

World Food Programme Executive Director

James T. Morris

Biography

James T. Morris became the tenth Executive Director of the United Nations' World Food Programme at the beginning of April 2002.

As head of WFP, Mr. Morris oversees the world's largest food aid organisation, which last year fed 77 million people in 82 countries at a total cost of US\$1.74 billion.

After just four months as Executive Director, Mr. Morris was appointed UN Secretary General Kofi Annan's Special Envoy on the humanitarian crisis in southern Africa, which is now gripped by a major food emergency.

For over 35 years, James T. Morris has combined a distinguished career of business and organizational management with a personal life of public service. Both his career decisions and his volunteer activities have reflected a commitment to improving the lives of others with a special interest in young people at risk and giving something back to his community and his country.

After serving six years in Indianapolis (IN) city government, primarily as chief of staff for the mayor Richard Lugar, Morris moved to the Lilly Endowment, Inc. in 1973. Morris began as director of community development for the Endowment, one of the world's largest charitable foundations. He quickly moved to vice president, executive vice president and then president, and served in that role for six years, until 1989.

Morris then became chairman and chief executive officer of IWC Resources Corporation and Indianapolis Water Company. Under his leadership, IWC grew to a \$200 million holding company with 2,500 employees. During his tenure, Morris developed strategic growth initiatives and created company sponsored privatization initiatives. He enhanced employee development through recognition programs, diversification, human relations and educational opportunities.

While serving in these leadership roles and on several corporate boards, Morris has carved time out of this already busy schedule for volunteer activities. Morris was affiliated with the United States Olympic Committee as treasurer and as chairman of the audit and ethics committee, is a member of the Board of Governors of the American Red Cross, and is chairman of the Board of Trustees of Indiana University. He has contributed time and guidance to many civic and community organizations.

Morris earned his BA in Political Science from Indiana University and an MBA from Butler University.

Morris is married to Jacqueline Harrell Morris. They have three children and four grandchildren.

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JAMES MOLLISON

Born in 1973 in Kenya, James Mollison studied Art and Design at Oxford Brookes University and Documentary Photography at Newport School of Art and Design in the UK.

In 1998 he started at Fabrica; a year later saw the publication of his first two solo books: *Lavoratori*, a study of immigrant workers in the Veneto region of Italy and *iO? Bologna!*, a celebration of Bologna Football Club's 90th birthday, that focused on the passion of its fans.

In 2000 his third book, *Kosovars*, was published, a study of refugees from the conflict in the Balkans. In the same year he took on the photography for Benetton's advertising campaigns and became a regular contributor to COLORS Magazine.

F A B R I C A

His work in 2001 for Benetton's campaign in support of the United Nations' Year of the Volunteer challenged the stereotypical ideas of volunteers.

In 2002 he shot his second campaign for Benetton, this time in association with the WFP (World Food Programme) The United Nations Frontline Agency in the Battle Against Global Hunger.. He was also the Creative Editor of *Hunger* a magazine supplement for both the campaign and COLORS 54.

Mollison currently lives in Venice, consults for Fabrica, contributes to COLORS and works for publications in Italy and the UK.