

**Chapter 1 : MONEY CHANGES EVERYTHING – Reading Group Choices**

*Meera Nair is the author of Video: Stories (Pantheon), and a children's book Maya Saves the Day (Duckbill: India). She teaches creative writing at Fordham.*

In Posts on June 25, at 8: To the extent that others commercialize such assets, rarely do gains flow back to the community. From the first meeting on, Committee members sought input from witnesses on this topic. In oral testimony, and submitted briefs, there is consensus that this challenge needs attention; this may be the one point of unity among all stakeholders of the copyright review. That in itself is encouraging. However, it is difficult to make progress on this front under the auspices of copyright. As we wrestle with the intricacies of this challenge, there are other ways to show support and facilitate more respectful use of Indigenous materials. They also drew attention to two other similar, active, operations with respect to labels as a means of communication: While communication cannot guarantee respect for the wishes of Indigenous communities, it is a starting point. In addition, Canadians could consider that Indigenous paradigms about creative endeavor are more akin to the creative process, than modern insistence that creativity is an individual exercise and that property is strictly private. My research looks at the overlap of Indigenous paradigms with Canadian copyright law – not in terms of the specificity of legal language, but in the processes that underwrite and shape creativity itself. To be clear, when I use the phrase Indigenous paradigms, I am not suggesting a uniformity of thought, tradition or law, across the many Indigenous communities situated within Canada. Rather, the phrase is an attempt to describe a different approach to creativity and property than that which followed in the wake of Judeo-Christian theological teachings or for the more secular minded the writings of John Locke. Modern conceptions of intellectual property are rooted in assumptions about property itself – chief among them, the misconception that a right of property is absolute in its control and capacity to exclude others. Even the most treasured property – land – is subject to measures deemed essential to the public good: All music, art, poetry and literature are creative outcomes via time immemorial communities of musicians, artists, poets and writers. All this was much clearer, before the assimilation of literature to private enterprise concealed so many of the facts of criticism. Those events are intertwined with the rise of the reading public, the shaping of a book market, new technology; events that combined to alter the perspective of where art, music and literature came from. While previously art was allied to the Divine – inspired by and in service to – the Romantics were never too happy with a world in which books were articles of sale, and writers were mere producers of commodities. As authors wrestled with changing streams of income and the need to compete in a marketplace, the idea of the individual creative genius whose work is original unto himself served to shelter the esteem of an author and justify the boundary of property around a creation. Ironically though, authors themselves were never a focal point in the development of copyright law. In concert with the universality of the process of creativity is a bond between creative artifact and the author, artist, musician etc. In intellectual property law, this has a name: The term is misleading; despite the somewhat pious inference, the rights reflect personal connections between the creator and the thing-created. Even without this partner, writers may have the eerie feeling that their characters are writing their own story. I welcome input from writers of fiction. This nexus of relationships occurs with the creative artifact situated at the centre and a community of writers engaging in relationship with it. It is the interpretation of property that differs between Indigenous and non-Indigenous paradigms; in Indigenous hands, property is far more immersive, far more relational, one belongs to the property as compared to the converse interpretation of property by non-Indigenous legal paradigms. Much as we acknowledge that the physical ground beneath our feet is Indigenous territory, we ought also to acknowledge those Indigenous paradigms which serve as the foundation to our daily creative effort. That physical or cultural property could have agency, at least in legal proceedings, is, again, not a revelation. UBC Press,

**Chapter 2 : Vikram and Vetal by Meera Nair**

*Nair shares Mr. Bihari's tragic experience as an example of how one can work around the law regardless of reality. Nair suggests Bihari's significance, when she recalls how her granduncles modified their father's will in their favor, leaving only a fraction of the inheritance to the great.*

Which pretty much describes the too often fleeting nature of friendship. Given this culture of confession, why is talking about money still such a taboo? The American Dream promises that anyone who works hard enough can have a rags to riches success story. Do you think this is true? Is the American Dream still an achievable ideal? What does it mean to be middle-class in America? How has this definition changed over the years? Economists note that middle-class Americans are now carrying record levels of credit card debt. What do you think leads people to take on more financial liability than they can handle? Do you see debt as the sort of misfortune that could happen to anyone or as a weakness of character? Are these assumptions based on emotion or fact? Have the terms of an inheritance ever caused a rift in your own family? Have you ever been involved in a romance that faltered because of a disparity in finances? Claire Dederer writes about the opposite situation: Have you ever felt the need to misrepresent your financial status? Are such lies necessary? Will wealthy people who admit their good fortune find themselves taken advantage of? In this same piece, McCullough writes about coming to terms with the realization that she cannot offer her children the same level of comfort and security her family provided her. Do you think hers is a common experience in this day and age? Financial difficulties are the number one cause of divorce in America. What role has money played in your own intimate relationships? In what ways have you broken away from their values?

**Chapter 3 : Meera Nair | Writer**

*Meera Nair, author of short story collection Video; her short essay, "My Inheritance" appears in Money Changes Everything. Fred Leebron, writer, who has won Pushcart Prize and O. Henry Prize for.*

Filmmaker Mira Nair Born October 15, , in Bhubaneshwar, Orissa, India; daughter of Amrit a civil servant and Praveen a social worker Nair; married Mitch Epstein a photographer , divorced ; married Mahmood Mamdani a professor , ; children: Zohran son, from second marriage. Contact "Maisha Film Lab, P. Box , Kampala, Uganda. Office "Mirabai Films, 5 E. Career Director of films, including: Producer of films, including: Still, the Children Are Here , Also a professor at Columbia University. Her films are studies in cross-cultural identity as her characters negotiate the complexities of life while also honoring their heritage. Born in India, educated in the United States, and having lived in Africa since , Nair is intimately aware of the conflicts and joys associated with nostalgia for home and outsider status. Growing up she was noted for her interest in the people around her and her energy. The village elders nicknamed her "Pagli" which is Hindi for "mad. She also painted, wrote poetry, and acted in the local street theater. An excellent student, Nair was determined to get into a better school than the local one she attended. The teachers there expected her to do so well that they never noticed when she started putting nonsense in the middle of her written reports. With the help of her former headmistress she was able to convince her father to send her to an exclusive boarding school similar to the ones her older brothers were attending. Upon graduating from high school, Nair went to the University of Delhi but she felt a need to expand her horizons and began applying to schools in Europe and the United States. She started out in the theater department acting, but was bored with the staid productions of familiar musicals. She also found acting too restrictive to her need to have control over her creativity. Moving out of the theater department she turned to photography and eventually to documentary filmmaking. She made four documentaries. Her first was Jama Masjid Street Journal , made in Nair took a camera to the streets around a mosque that is the center of life in the city of Delhi, India. The film contrasts traditional life and how it fits into the structure of a growing modern city. So Far From India , released four years later, shows the journey of a young Indian man as he travels to New York for work and his reluctance to return to India afterward. India Cabaret revealed the normal lives of strippers who work in a suburb of Bombay. Her final documentary, Children of a Desired Sex , exposed how the medical diagnostic tool of amniocentesis was being used to determine the sex of fetuses, and how those that were female were aborted. Nair spent a great deal of time traveling on her own to show her documentaries. She eventually tired of answering irrelevant questions about her nationality as well as the lack of creative control that comes with documentary filmmaking. She still wanted more control. Discussing her primary frustration with documentary film, she told Ann Kolson of the Philadelphia Inquirer , "Life controlled the film. Her experiences as an actor, as a documentary filmmaker, and her respect for the children all came together in the film which had no professional actors. The actors were all taken from the pool of children found in the streets. Also, their faces and bodies were a kind of map of the journey that they had traveled. There were logistical problems involved in trying to film the movie around the schedules of pimps and prostitutes. As producer of the film, Nair had to pull in finances from three continents in order to keep creative control. And finally, there was organizing and filming with a troupe of actors who had never acted before in their short lives. The final product was a film that received the following review from Desmond Ryan of the Philadelphia Inquirer , "Nair has contrived the extraordinary feat of treating this blameless degradation with compassion while never turning mawkish or milking the more appalling moments". This detached, almost matter-of-fact approach to a way of life is devastating in its cumulative force. Its premiere at Cannes was followed by a standing ovation from the audience. Three years later she was challenging audiences again with the story of Ugandan-born Indians displaced to Mississippi in Mississippi Masala. Instead of working with amateurs she had the luxury of working with names and faces familiar to audiences in India and the United States. The cast included Roshan Seth, who had starred in feature films such as the epic Gandhi and My Beautiful Laundrette , as the father longing to return to Uganda. Sharmila Tagore, a famous actress in Hindi films as well as many films by the

Indian director Satyajit Ray, was cast as the mother. American actor Denzel Washington had the role of Demetrius William, the love interest of Meena, played by Sarita Choudhury, in her debut acting role. While making Mississippi Masala Nair met Mahmood Mamdani, who owned one of the locations in Uganda where they shot scenes for the film. Nair ended her marriage with Mitch Epstein whom she had met in and married in , and moved to Uganda to be with Mamdani. Their son, Zohran, was born in and Nair began making adjustments to her life on three continents. She and her husband teach at Columbia University through the school year. The family spends holidays in India, and then the rest of the time in Kampala, Uganda. Where you plant your garden is your true home. Although the theme of displacement was one she had grappled with before, the film was not as well received as her others. In , instead of dealing with negative critical reviews, Nair spent months fighting the censorship board of India to get them to release her film Kama Sutra: A Tale of Love , the story of two strong women celebrating their sexuality. When it was finally released in India, she insisted that movie theaters that showed it reserve three times a week for women-only viewings to encourage women to see it. By the late s, Nair was burned out on the films she was making. She wanted to return to her roots, and also prove a point to her students that a good film could be made without a huge amount of money. On her summer vacation she took off for India with a small crew and enlisted the help of many of her relatives and acquaintances to take roles in the film. The result was Monsoon Wedding , which was made for one million dollars in the course of 30 days. Susan Stark of the Detroit News described the film about a Punjabi wedding and events surrounding it as "[s]wirling, loving, and brilliantly, sensuously colorful. In , she released Hysterical Blindness. The members of the cast of the film won three Emmys and a Golden Globe. I hope people will be affected by it, watch it and are impressedâ€¦. I just do the work. The film starred Reese Witherspoon and took a different approach to the subject matter, casting humor and joy into situations that had previously been portrayed as dark and ugly. Nair also took liberties to add some Bollywood popular Indian film style to the film, introducing song and dance numbers to enliven the period piece. Never one to slow down, Nair began working on her next project while finishing up Vanity Fair. Her cache with Hollywood had grown so much that she was asked to direct the installment of the series of films based on the Harry Potter books. She turned it down to continue work on The Namesake which was released the same year. Nair next planned to direct the film Shantaram and produce Gangsta M. Wherever she goes, Nair also lends whatever support she can. After the making of Salaam Bombay! In she launched the film lab called Maisha, based in Uganda. Set up similarly to the Sundance Institute, the lab is a home for East African and South Asian filmmakers to gather and learn new skills. In , they collaborated with the Full Frame Institute, which focuses on documentary filmmaking. Nair is passionate, driven, and creative. She travels the globe from New York, where she teaches at Columbia University, to Uganda, where she tends her garden. Despite all that she is well-grounded in her work. I believe in intuition. I follow my intuition absolutely in finding and developing stories to tellâ€¦. But finding a subject is not enough. The trick is to create a work situation in which intuition is allowed to reign. Detroit News , March 15, , p. Mother Jones , March 1, , p. New Yorker , December 9, , p. Philadelphia Inquirer , January 25, , p. F1; February 19, , p. C1; March 14, , p. Time International , January 24, , p. Comment about this article, ask questions, or add new information about this topic:

#### Chapter 4 : NPR Choice page

*The editors of The Friend Who Got Away are back with a new anthology that will do for money what they did for women's friendships. Ours is a culture of confession, yet money remains a distinctly taboo subject for most Americans.*

#### Chapter 5 : Indigenous paradigms | Fair Duty

*In "My Inheritance", Meera Nair explores the tangled history of how money and land have been passed down through three generations. Have the terms of an inheritance ever caused a rift in your own family?*

#### Chapter 6 : Kama Sutra: A Tale of Love â€” Wikipedia Republished // WIKI 2

*Mira Nair (pronounced Mee-ra Ni-eer) is the writer, director, and producer of award-winning films such as Salaam Bombay, Mississippi Masala, and Monsoon Wedding. Her films are studies in cross-cultural identity as her characters negotiate the complexities of life while also honoring their heritage.*

### Chapter 7 : Mira Nair - Wikipedia

*Enjoy the best Mira Nair Quotes at BrainyQuote. Quotations by Mira Nair, Indian Director, Born October 15, Share with your friends.*

### Chapter 8 : Mira Nair Quotes - BrainyQuote

*Hey you, I'm Meera Nair, a year-old residing in Bangalore, India. For the longest time, I had chosen to remain at the back end - blogging, writing novels.*

### Chapter 9 : Division of Biomedical Sciences: Biomedical Sciences Faculty

*In "My Inheritance", Meera Nair explores the tangled history of how money and land have been passed down through three generations. Have the terms of an inheritance ever caused a rift in your own family?7.*