

## **7th Asia Europe Culture Ministers Meeting**

# **Practical Information**

Ver.2

June 22-24, 2016

Asia Culture Center, Gwangju Metropolitan City, Republic of Korea



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## 1. Overview

The 7th Asia Europe Culture Ministers Meeting on Culture and Creative Economy will be held in Gwangju Metropolitan City, Republic of Korea, from 22nd to 24th June, 2016. This information regarding the ASEM CMM7 is also available on the website at: [www.asem2016cmm.org](http://www.asem2016cmm.org). Please refer to the attached Registration Form (Attachment 1) and tentative program for your attendance of the meeting.

<b>Title</b>	<b>7th Asia Europe Culture Ministers Meeting</b>
<b>Theme</b>	Culture and Creative Economy
<b>Date</b>	June 22(Wed) – 24(Fri), 2016
<b>Venue</b>	Asia Culture Center, Gwangju Metropolitan City, Republic of Korea
<b>Official Language</b>	English
<b>Hosted by</b>	Ministry of Culture, Sports and Tourism, Republic of Korea
<b>Supported by</b>	Gwangju Metropolitan City
<b>Website</b>	<a href="http://www.asem2016cmm.org">www.asem2016cmm.org</a>

### 1.1 Tentative Program

#### Wednesday, June 22, 2016

15:00-17:00	<a href="#">[for Ministers &amp; HoD]</a> ACC(Asia Culture Center) Tour & Exhibition	
	<a href="#">[for Senior Officials]</a> Second Senior Officials Meeting - Confirmation of the Agenda - Discussion on the Plenary Session and Parallel Workshops - Review of the President Statement	Host Country
17:00-17:10	Coffee Break	
17:10-17:50	Civil Panel Discussion	ASEF
18:00-19:00	'Scent of Ink' Performance by National Theater of Korea & National Dance Company of Korea	
19:10-21:30	Cocktail Reception & Official Dinner	

#### Thursday, June 23, 2016

09:30-10:30	Opening Ceremony - Opening Remarks (Host Country) - Welcome Remarks or Keynote Speech (Host Country) - Congratulatory Remarks (TBD)	
10:30-11:00	Coffee Break	

11:00-12:30	Plenary Session 1 - Presentation of the Policy on the related Agenda (Voluntary)	
	Special Session - Presentation of the creative industry (Cultural Creation and Convergence Belt)	Host Country
12:30-14:00	Lucheon	
14:00-15:00	Plenary Session 1 (cont.) - Presentation of the Policy on the related Agenda (Voluntary)	
15:00-15:30	Coffee Break	
15:30-18:30	Parallel Workshops - Future of Information and Communications Technology (ICT) and the Creative Industries - Traditional Cultural Heritage and the Creative Economy - International Cooperation for Vitalizing the Creative Industries	
19:30-21:30	Farewell Dinner	

### **Friday, June 24, 2016**

08:30-09:30	Parallel Workshops Discussion(Only Co-Chair)
09:30-11:00	Plenary Session 2 - Workshop Wrap Up - Conclusion of Civil Panel Discussions (ASEF)
11:00-11:30	Coffee Break
11:30-12:30	Plenary Session 2(cont.) - Declaration of Chairs Statement (Host Country) - The 8th CMM Host Country's Speech
14:00-	Cultural Tour

## **2. Venue Information**

### **2.1 Gwangju Metropolitan City, Republic of Korea**

The name of city, Gwangju (光州), is composed of two characters which literally mean 'light' and 'town'; in other words, Gwangju is also a 'City of Light'. Gwangju has hosted various events such as the 'Gwangju World Photonics Expo', 'Gwangju Media Art Festival' and 'ACT Festival'. And with the vision of "Asia's Cultural Window to the World" which is the large-scale national project, Gwangju serves as a cultural and artistic hub for Southwest Korea Media Arts and Gwangju Metropolitan City proudly became a new member of the UNESCO Creative Cities Network's media arts sector in 2014.

Through the grand experiment of light, which is the combination of the region's artistic, industrial, and social assets and media arts, the city of Gwangju is ready to become a global Creative City of Media Arts.

## 2.2 Asia Culture Center

The Asia Culture Center (ACC) is a core facility for the Hub City of Asian Culture Project, where the exchange, creation, education and research of Asian culture take place. It is a global cultural center that promotes Asian culture to the world, while encouraging the mutual exchange of arts and culture.

The architectural style is symbolical, which has converted ground into park, utilizing light and forest that are the symbol of Gwangju Metropolitan City. Moreover, you can enjoy various culture & art events performed at the ACC Theater, ACC Research and Archive, ACC Creation, ACC Culture Exchange, ACC Children, and Asia Plaza.

Surrounding area of Asia Culture Center is filled with the attraction of culture & art. The city is filled with the pleasure of Gwangju Street of Art with the strong savour of Namdo art, Chungjang-ro where 7080 Chungjang Recollection Festival is held, Daein Art Night Market which is the culture & art festival, and shopping, gourmet restaurant, and night culture.

**Address** 38, Munhwajeondang-ro, Dong-gu, Gwangju Metropolitan City, Republic of Korea

**Website** [www.acc.go.kr/en](http://www.acc.go.kr/en)

## 3. Registration

Registration is required in order to participate in the 7th Asia Europe Culture Ministers Meeting. We kindly request you to complete your registration by **Friday, May 13, 2016**.

For your convenience, it is strongly recommended that you register via the website. Please visit the official website ([www.asem2016cmm.org](http://www.asem2016cmm.org)). However, if you prefer to register offline, please send your completed registration form (Attachment 1) via e-mail. ([registration@asem2016cmm.org](mailto:registration@asem2016cmm.org))

After the completion of your registration, a confirmation e-mail with all registration details will be sent to you. If you do not receive the confirmation e-mail within two days of your submission, please contact the Secretariat. Please refer to page 13 for detailed contact information.

### 3.1 VISA

Delegates requiring a visa to enter the Republic of Korea are strongly advised to register as early as possible to start the visa process in advance. Visa applications can be found at the following link: [http://www.mofa.go.kr/ENG/visa/application/index.jsp?menu=m\\_40\\_10](http://www.mofa.go.kr/ENG/visa/application/index.jsp?menu=m_40_10)

#### Country requiring VISA

China (Only diplomatic passport holders are not required to apply visa to enter the Republic of Korea)

#### Countries requiring VISA

Laos, Mongolia, Myanmar, Vietnam, India, Indonesia, Kazakhstan, Cambodia, Philippines, Pakistan, Bangladesh

(Diplomatic and official passport holders are not required to apply visa to enter the Republic of Korea)

Further assistance, when needed, can be requested by sending an e-mail to secretariat ([asem.cmm7@gmail.com](mailto:asem.cmm7@gmail.com)) who is a contact person for ASEM CMM7.

## 4. Accommodation

For the Minister (Head of Delegate) and one delegate, accommodation for two nights are sponsored by the government of Republic of Korea at ASEM CMM7 designated hotels. Complimentary accommodation can only be provided to the participants who reserve through the Secretariat. For reservation, please send your completed reservation form (Attachment 2) via e-mail. Please refer to the following information regarding designated hotels.

<b>Name of Hotel</b>	<b>Holiday Inn Gwangju</b>
<b>Address</b>	55 Sangmunuri-ro, Seo-gu, Gwangju Metropolitan City
<b>Telephone Number</b>	+82-62-610-7000
<b>Distance to Venue</b>	25min. by car
<b>Facilities</b>	Fitness, Indoor pool, Business Center, Sauna
<b>Website</b>	<a href="https://www.holidayinnkwangju.com:4447/eng/html/main.asp">https://www.holidayinnkwangju.com:4447/eng/html/main.asp</a> (Please refer to the hotel website for more information.)

<b>Name of Hotel</b>	<b>Ramada Plaza Gwangju</b>
<b>Address</b>	1238-3 Chipyeong-dong, Seo-gu, Gwangju Metropolitan City
<b>Telephone Number</b>	+82-62-717-7000
<b>Distance to Venue</b>	25min. by car

**Facilities** Fitness, SPA, Business Center, Executive Floor Lounge  
**Website** <http://www.ramadagwangju.com/ramada/ENG/index.asp>  
(Please refer to the hotel website for more information.)

**Name of Hotel** **Benikea Hotel Art Hall**  
**Address** 2, Sicheong-ro 20beon-gil, Seo-gu, Gwangju Metropolitan City  
**Telephone Number** +82-62-600-9999  
**Distance to Venue** 25min. by car  
**Website** <http://www.benikea.com/hotel/infoHotel.jsp?h=1085>  
(Please refer to the hotel website for more information.)

All delegates who made a reservation through the Secretariat are provided with special rates and shuttle bus service between the hotels and venue. Please note that the Hotel Reservation Deadline is Friday, June 10, 2016 and after the date, room availability shall not be guaranteed.

No.	Hotel Name	Room Type	Room rate / Night / Room			Breakfast Tax & SVC
			Single Occupancy (1 person)	Double Occupancy (2 persons)		
				Double Bed	Twin Bed	
1	Holiday-Inn Gwangju ★★★★★	Superior	KRW 254,100	KRW 278,300	KRW 278,300	Included
2	Ramada Plaza Gwangju ★★★★★	Superior	KRW 260,150	KRW 282,150	KRW 282,150	
3	Benikea Hotel Art Hall ★★★	Standard	KRW 120,000	KRW 150,000	KRW 150,000	

All room rates will be charged in Korean Won.

## 5. Cultural Tour

The government of the Republic of Korea will provide cultural tour programs where you can explore diverse and unique cultures of Gwangju Metropolitan City. Detailed itinerary will be also available at the official website ([www.asem2016cmm.org](http://www.asem2016cmm.org)).

- ※ NOTICE: The programs can be changed due to weather conditions or special circumstances. Tour programs require a minimum of participants and if the number is not reached, the programs may be cancelled or substituted by another program with in-advance notice to delegates.




### 5.1 Cultural Tour Programs

**[Wednesday, June 22, 2016] [for Ministers & HoD]**

**Option 1. ACC Tour & Exhibitions (15:00-17:00, 120 min.)**

A group tour will be arranged to look around facilities and exhibitions at the Asia Culture Center. Please refer to <http://actcenter.kr> for more about the exhibitions below.

#### [Exhibition Programs]





	<p>[Light Barrier 3rd Edition] DRAWING IN THE AIR, Creating unique time and space [Tektonics &lt;The Vault – Image, perception, the alchemy of light&gt;]</p>
	<p>[Plastic Myths] Plastic Myths starts with the question of how Asia was invented. For over two centuries following the Industrial Revolution and the rise of Capitalism, Asia existed as the non-Western "other". Very few similarities are shared among Asian countries in terms of identity, despite geopolitical proximity; each 'smaller Asia' has a unique blend of religion and folk belief, ethnicity and societal idiosyncrasy.</p>
	<p>[Imagining New Eurasia Project] For centuries, Asia and Europe were thought to be separate and distinct. The exact line of physical demarcation between Asia and Europe is still disputed and remains inconclusive.</p>



**[Friday, June 24, 2016] [for HoD & Delegates]**


**Option 2. Gwangju Arts Tour (14:00-18:00, 4 hours.)**

: Gwangju National Museum - Damyang (Making Korean Traditional Sweets & Cookies)  
- Juknokwon – DAEIN Market of Culture & Arts

	<p><b>[Gwangju National Museum]</b> The Gwangju National Museum was established at Maegok-dong of Jeollanam-do on Dec. 6, 1978 after Korea's liberation from Japan in 1945. Since its opening, it has contributed <b>constantly</b> to the development of unique and regional culture.</p>
	<p><b>[Damyang (Making Korean Traditional Cookies)]</b> How to make Korean Traditional Cookies.</p>
	<p><b>[Juknokwon]</b> Juknokwon in Damyang is a bamboo forest cultivated by the town of Damyang. Seonginsan Mountain behind Damyang Hyanggyo (Confucian school) was transformed into Juknokwon Bamboo Garden featuring a beautiful artificial waterfall, pavilion, walking paths and an eco-exhibition center, a popular destination for visitors</p>
	<p><b>[DAEIN Market of Culture &amp; Arts]</b> The Daein Market opened as a public market in May, 1959. <b>During Gwangju's modern-era growth, it became</b> a representative traditional marketplace of Gwangju. A number of forward-thinking Gwangju artists, including Park Seong-hyeonj, Park Moonjong and Yoon Nam-woong, have begun setting up their studios in the marketplace since 2007, and following the great success of the Realty Office Project of the 2008 Gwangju Biennale, the Ministry of Sport, Culture and Tourism and Gwangju Metropolitan City began supporting the Asian Arts and Culture Revitalization Base Program in 2009 <b>to inaugurate</b> the Daein Art Market project.</p>


**Option 3. Gwangju History Tour (14:00-18:00, 4 hours.)**

: Yangrim-dong History and Culture Village

	<p><b>[Yangrim-dong History and Culture Village]</b> It was the place of a backyard of Namdo modern culture where Hanok, which has been changed from 19th century to 20th century, is in harmony with western style modern structures. Yangrim-dong History and Culture Village is nothing but warm where the modern and contemporary time flow together between alley and road, man and man, history and culture.</p>
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**Option 4. Gwangju Experience Tour (14:00-18:00, 4 hours.)**

: Choonsul Tea Farm - Gwangju Traditional Culture Hall

	<p><b>[Choonsul Tea Farm]</b> The green tea field cultivated by Uijae (Baek-Ryun Huh's nick name, Korean Artist), it is a 165,000m<sup>2</sup> green tea field behind Uijae Art Museum. Raised within the vitality of Mt. MuDeung, Chunseol tea is beloved by many tea lovers, with its deep-scented taste and fragrance.</p>
	<p><b>[Gwangju Traditional Culture Hall]</b> It is a cultural space filled with pleasure where the beauty and taste of our old tradition meets at the skirt of Mudeungsan Mt. It is being utilized for traditional culture experiences such as craft, tea ceremony, Pansori, foods, Samul Nori, and for the public <b>to enjoy</b> traditional culture and for <b>educational places</b> to foster inheritors. It also satisfies the desire of visitors for the traditional culture, and offers various programs to experience culture and art.</p>

## 6. Protocol

### 6.1 Airport Protocol for Minister

Upon your arrival at Incheon/Gimpo International Airport, the 7th ASEM CMM secretariat will greet Your Excellency at the front of a loading bridge with the name of Your Excellency (Minister) & Country Name on a signboard. We will assist Your Excellency's arrival procedures and provide with ground transportation from the airport to the hotel at Gwangju Metropolitan City.



## 7. Transportation

Gwangju Metropolitan City is well connected by plane, high-speed train (KTX) and express bus, with Seoul, Incheon, Busan and all other major cities easily accessible within a day's trip. The capital city, Seoul, is 290.9km away, and can be reached in one hour by plane, two hours by KTX, and three and a half hours by express bus.

### 7.1 Accessibility from Incheon Intl. Airport to Gwangju Metropolitan City

#### Route 1. Domestic Airline

- Incheon Intl. Airport → Gimpo Intl. Airport → Gwangju Airport
- 5 Flights operate each day between the Gimpo Airport and the Gwangju Airport (First Departure 08:30 / Last Departure 17:35)
- Travel time is 50 min.



#### Route 2. Airport limousine Bus

- Incheon Intl. Airport → Usquare, Gwangju Metropolitan City
- First Departure 06:00 / Last Departure 21:20 (Interval 30~60min)
- Travel time is 4 hours.

#### Route 3. Train (KTX)

- Incheon Intl. Airport → Gwangju Songjeong Station
- 09:38 / 15:50, operating twice a day
- Travel time is 3 hours.
- Incheon Intl. Airport → Yongsan Station → Gwangju Songjeong Station
- 24 trains each day (First Departure 05:20 / Last Departure 23:10)
- Travel time is 3 hours.

## 7.2 Airport Welcome Desk

Welcome Desk to guide delegates for transfers will be located on the 1st floor (Arrival Floor) of Incheon Intl. Airport after immigration and baggage collection. The Desk will have the signboards of ASEM CMM7, Government of the Republic of Korea (  ) and ASEM (  ).

### Services

- Shuttle Bus Information (Schedule & Platform)
- Public Transportation Information Guide
- Airport Information Guide (Restaurant, Exchange and Roaming)

## 7.3 Shuttle Bus Service

In order to ensure the participants' convenient and comfortable mobility around Gwanju Metropolitan City, a complimentary shuttle bus between venue, airports and designated hotels will be available during the meetings. Details will be updated on the official website ([www.asem2016cmm.org](http://www.asem2016cmm.org)).

### Arrival / Departure

**Route 1** Incheon Intl. Airport/ Gimpo Intl. Airport ↔ Designated Hotels

**Travelling time** Approximately 378.53km, 4hours 30minutes

**Schedule** Details will be announced in next version of practical information.

**Route 2** Gwangju Airport/ Gwangju Songjeong KTX Station ↔ Designated Hotels

**Travelling time** Approximately 5.22km, 15 minutes / 7.93km, 20minutes

**Schedule** Details will be announced in next version of practical information.

### Venue ↔ Hotels

**Route** Venue (Asia Culture Center) ↔ Designated Hotels

**Travelling time** Approximately 7.83km, 30minutes

**Schedule** Details will be announced in next version of practical information.

## 8. Facilities at Venue

Bilateral Meeting Rooms, Business Center (Internet Access, Laptops, Printer), Delegates Lounge, Prayer Room and First Aid Room will be arranged.

※ In order to secure the Bilateral Meeting Rooms, please fill out registration form (Attachment 1) "Bilateral Meeting Room Needs" under the item [2] Program Participation.

## 9. Social Program

### 9.1 'Scent of Ink' Performance

**Date** Wednesday, June 22, 2016  
**Time** 18:00-19:00  
**Hosted by** Ministry of Culture, Sports and Tourism, Republic of Korea  
**Performance by** National Theater of Korea & National Dance Company of Korea

### 9.2 Cocktail Reception & Official Dinner

**Date** Wednesday, June 22, 2016  
**Time** 19:10-21:30  
**Hosted by** Ministry of Culture, Sports and Tourism, Republic of Korea

### 9.3 Luncheon

**Date** Thursday, June 23, 2016  
**Time** 12:30-14:00  
**Hosted by** Asia Culture Center

### 9.4 Farewell Dinner

**Date** Thursday, June 23, 2016  
**Time** 19:30-21:30  
**Hosted by** Gwangju Metropolitan City, Republic of Korea

### 9.5 Lunch

**Date** Friday, June 24, 2016  
**Time** 12:30-14:00 (Informal Lunch will be sponsored by the Korean Government.)

※ In order to participate Social Programs, please fill out registration form (Attachment 1) "Social Programs" under the item [2] Program Participation.

## 10. General Information



### Weather

Like the rest of Korea, Gwangju experiences four distinct seasons. Summer can be hot and humid and Spring or Autumn can be warm and sunny. Spring lasts from March to June. In June, the average temperature of Gwangju is about 22.4°C. Gwangju which is located in Southern region is a quite warmer in the country. To find the current weather of Korea, please visit: <http://web.kma.go.kr/eng/index.jsp> on the web.



### Time Difference

Standard Time in Korea is 9 hours ahead of Greenwich Mean Time (GMT+9).



### Business Hours

Government office hours are usually from 09:00 to 18:00 on weekdays and closed on weekends. Banks are open from 09:00 to 16:00 on weekdays and closed on Saturdays and Sundays. Most shops are open from 10:00 to 22:00 through the entire week.



### Electricity

The standard voltage in Korea is 220 volts at 60 Hz. The outlet has two round holes and is the same type used in France, Germany, Austria, Greece, Turkey, and many other countries. Always check the power supply before using your equipment.



### Foreign Exchange and Banking

The monetary unit is the Won (KRW, denoted by ₩). Korean monetary units are 10, 50, 100, and 500 coins, and 1,000, 5,000, 10,000 and 50,000 notes. The exchange rate is approximately KRW 1,160/USD 1 (as of May, 2016). All major credit cards such as American Express, Visa and Master Card are accepted for payment of hotel bills and most purchases.



### Banking & ATM

There are plenty of places in Korea to change currencies, including airports, banks, authorized currency exchanges and major hotels. ATM machines are ubiquitous, although not all offer services for foreign cards. Cards with the Plus and Cirrus logos are the easiest to use ATM and most widely accepted in Korea. Banks are open from 9:00 a.m. to 4:00 p.m., Mondays to Fridays.



### Tipping

Tipping is not a traditional Korean custom. A 10% service charge is added to your bill at all hotels and so tipping is not expected. It is not necessary to tip a taxi driver unless he assists you with luggage or provides an extra service.

- Hotel: Hotel bills usually include service fees.
- Restaurant: You are not obligated to tip, but most frequently 10% is added to the bill.
- Taxi: Taxi drivers don't expect tips.



### Roaming Service

CDMA cellular systems are widely used in Korea. SK Telecom, KT and LG U+ are providing a SIM card roaming service to allow you to use your GSM subscription in Korea. At the International Airport, you can rent a special CDMA cellular phone which accepts your SIM card. Please check the links below for more details.

- KT roaming service: <http://roaming.kt.com/renewal/eng/main.asp?channel>
- SK Telecom roaming service: <http://www.sktelecom.com/en/main/index.do>
- LG U+ roaming service: <http://www.uplus.co.kr/com/main/pemain/PeMain.hpi>



### Useful Phone Numbers & Emergency

- Local calls

For local calls within the same area or city, just dial the telephone number. For another area or city, please dial the 'area code' before the telephone number. (E.g. for calls from Seoul to Gwangju, please dial the area code for Gwangju (062) before the telephone number. However, the area code should be dialed when using a mobile phone.)

- International Calls

For international calls, first dial the international access code (001, 002 or 008), the country code, area code and the recipient's number.

- Emergency : Police 112  
Fire and Ambulance 119  
Medical Emergency 1339



### BBB (Before Babel Brigade): Volunteer Interpretation Service

Whenever and wherever you encounter communication problems with Koreans, just call 1588-5644 and press a number for your preferred language. Your call will be quickly connected to a BBB volunteer's mobile phone through an automated switchboard, and you will soon receive interpretation service.

- BBB volunteer services are available in 19 languages.  
: English, Chinese, Japanese, French, Spanish, Italian, Russian, German, Portuguese, Arabic, Polish, Turkish, Swedish, Thai, Vietnamese, Indonesian, Mongolian, Hindi and Malaysian.
- For more information, visit BBB Korea webpage (<http://www.bbbkorea.org>).



### VAT

A Value-Added Tax (VAT) is levied on most goods and services at a standard rate of 10% and is included in the retail price. At hotels, 10% VAT and 10% service charges are applied to rooms, meals and other services and are included in the bill.



### Useful Websites

- Korea National Tourism Organization: <http://english.visitkorea.or.kr/>
- Gateway to Korea: <http://www.korea.net/>
- Cultural Heritage Administration: <http://english.cha.go.kr/english/>
- Korea Immigration Service: <http://www.immigration.go.kr/indeximmeng.html>
- GWANGJU U-TOURPIA(Tourist Service): [utour.gwangju.go.kr/index.do?S=S02](http://utour.gwangju.go.kr/index.do?S=S02)

## 11. Contact Information

### Overall Management

**Ms. Han Bo-hwa** (Deputy Director, Ministry of Culture, Sports and Tourism)

Tel. +82-44-203-2568 / E-mail [higemie@korea.kr](mailto:higemie@korea.kr)

### Agenda

**Ms. Han Bo-hwa** (Deputy Director, Ministry of Culture, Sports and Tourism)

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**Ms. Kim Sunwoo** (Assistant Director, Ministry of Culture, Sports and Tourism)

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### Organizational Matters

#### ASEM CMM7 Secretariat

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#### Registration Coordinator

Tel. +82-2-6000-8140 / E-mail [registration@asem2016cmm.org](mailto:registration@asem2016cmm.org)

## **7th ASEM Culture Ministers Meeting (ASEM CMM7) Gwangju, Republic of Korea**

### **Agenda & Concept Paper**

The 2014 ASEM Culture Ministers Meeting featured discussions among member states on the topic of the importance of the creative industries and methods to nurture the sector. In line with calls for further discussions on the cultural and creative industries, the meeting designated its theme as “Culture and Creative Economy” as an extended topic from the previous event.

The creative industries share the same vein as the development of Information and Communications Technology (ICT). Thanks to the development of ICT, information processing speed was able to achieve exponential growth and relevant industries came to lead economic growth across the world. The role of the Internet at the core of ICT transitioned from simply delivering information to delivering contents including music and video clips, which brought innovation to cultural communication. This resulted in open access to contents via the Internet from anywhere in the world, thereby providing artists or entrepreneurs with convenient channels for creative and production activities. Vitalizing these new and promising creative industries requires a method of access entirely different from those of existing industries.

Today, we have the means to appreciate or experience culture in its original form up to a certain extent without visiting its actual location. This may benefit the general consumer, but the distribution of the contents may be refused by the individual or entity that holds the right for the original content of traditional culture, if the content is distributed in a way that does not give fair reward. Therefore a virtuous cycle must be created with regards to contents that, in turn, establish an ecosystem that satisfies both creators and consumers. This is a shared issue that requires collaborative efforts bringing together developed and developing countries with economic disparities.

Digital content created by individual creators can reach the entire world instantly via social networking sites at little expense. For example, Korea has introduced K-pop throughout the world using this method. This is an effective instrument in promoting each country’s national brand, and can be adopted by any country. In order to share the various cultures of humankind, however, the aforementioned distribution method must be shared among all of humankind through international cooperation, as opposed to solely being used to promote one’s own country. This is both the desired direction and an objective shared by ASEM member countries. Against this backdrop, the ASEM Senior Officials’ Meeting in 2016 will feature the topics outlined below.



- Future of Information and Communications Technology (ICT) and the Creative Industries
- Traditional Cultural Heritage and the Creative Economy
- International Cooperation for Vitalizing the Creative Industries

### **Workshop 1.**

## **Future of Information and Communications Technology (ICT) and the Creative Industries**

New technology such as the Internet and social media has allowed humankind to live in a society more closely connected than ever, surpassing spatial and physical boundaries. Access to enormous amounts of data, on the other hand, has created unexpected challenges and a new way of interpreting global issues, which led to the birth of a new science, known as big data. However, the members of such a highly connected society tend to think and act based on the experiences and history of the society to which they belong, making it difficult to categorize them with one denominator, unlike the technology they use in their daily lives. In other words, gaining an accurate understanding of the effects of technology upon society requires a cultural understanding of the society of the technology users, which must then comprise the core foundation of technological research and development.

iPhone is frequently cited as a technological feat that illustrates the aforementioned integration of culture and technology. It presented a new perspective, overthrowing the prevalent belief of the industrial and information eras, which emphasized the maximization of efficiency. Up to this point, the first and foremost value in technological development was to reach the desired outcome at the lowest cost and at the fastest pace. In this process, personal tastes or local and cultural differences have become neglected due to the central focus on technology. In other cases, technology has sometimes advanced too quickly and led to users needing to spend much more time and effort to become familiarized with new technology. Meanwhile, iPhone adopted a new strategy based on a completely different premise and suggested the potential for a future in which an entirely new market may operate. It presented new prospects in realizing the passion to create new products and services that users may become attached to and find easy to use, through the combination of cutting-edge technology and the field of design as an aspect of the creative industries.

The creative industries are also undergoing growth to generate additional value through the application of new technology such as the Internet and smartphones. This trend must not remain confined to the cultural contents sector, and instead endeavor to realize human imagination and creativity by conveying various cultural narratives through technologies related to performing arts, exhibitions, films, sound, and television drama production, as well as to multiply the value created. Attempts at new combinations to this end would indeed constitute a paradigm shift and establish the creative economy as a place of creating added value and jobs. However, achieving this goal will require cooperation between the government, industries, academia and research institutes. As opposed to remaining confined in each sector's boundaries and stubborn convictions, all actors involved must dedicate serious efforts to respect other fields and change perceptions to extending their range of sight and surpassing limitations. Only by doing so can the creative industries usher in a new era.

Discussion may cover the following topics:

1. What kind of policy should the government devise to connect (integrate) the existing creative industries (entertainment, performing arts, media and others) and new technology, ICT in particular?  
2) What kind of industries could be created from the integration of the creative industries and technology?
2. What kind of policy could prevent the gap in the creative industries from widening due to the digital divide caused by the Internet and Information Technology (IT)?
3. What kind of effort could establish a virtuous circle as an alternative to the primary consumption and disposal of cultural content, and instead recycle contents into secondary forms or spread contents through different channels?

## **Workshop 2.**

### **Traditional Cultural Heritage and the Creative Economy**

Very few would deny the need to safeguard cultural heritage, but there is no consensus as to how and to what extent. We find divergent views on the safeguarding of tangible heritage (natural or cultural); however, when it comes to safeguarding intangible heritage, we find fierce controversy.

Insistence on preserving intangible heritage in the original form runs the risk of freezing or fossilization as the heritage becomes alienated from the reality of life. An even greater threat is posed by the rapid social changes destroying the integrity of the lives of individuals, groups, or communities who are carriers of intangible heritage. If the next generation of the individuals, groups, or the communities does not find their cultural tradition significant and valuable enough, their cultural heritage may find it extremely difficult to be passed down, and the individuals, groups or communities may even lose their own identities and continuity in the process. Under such circumstances, how and by whom can we expect intangible heritage to be safeguarded? Is it even a feasible or desirable idea to protect specific individuals, groups, and communities, to protect human beings in other words, for the safeguarding of cultural heritage? Meanwhile, the decision as to who is responsible for the costs of conservation efforts is a difficult one, especially when we take into account the potential opportunity cost.

Cultural heritage is cherished not only by the community and people of each nation but also by all mankind. At the same time, it is an obstacle that hinders development to many; in some cases, it can even be regarded as a curse that casts heavy burdens and iron shackles upon those who want “development.”

It is against this backdrop that creative economy has emerged as an interesting solution that encompasses cultural industry as well as new trends in tourism industry which emphasize culture and experiences. While continuing the efforts for the World Heritage and Intangible Heritage, UNESCO has also begun to actively promote the UNESCO Creative Cities Network.

It is a highly attractive idea to utilize traditional cultural heritage in developing creative industries to promote and realize urban sustainable development. In this scenario, traditional cultural heritage is no longer a burdensome asset that requires protection through financial support and various regulations. Instead, it becomes a “resource” that promises a bright and prosperous future through sustainable development while generating income and attracting creative talent.

Naturally, there are serious concerns and arguments, as well as real limitations. Alongside controversies regarding the threats posed by the practices of tourism industry, such as the potential damage to landscape and nature due to increases in the number of visitors and efforts to improve amenities and accessibility, there are a number of other issues: commercialization and secularization; distortion, exaggeration, and deformation for the purpose of generating attractiveness and amusement; processes of choice, omission and decontextualization; and increasing alienation from real life. Moreover, certain cultural heritage might find it difficult to be used as “resource” for tourism or creative industries, while other cultural heritage may be extremely vulnerable to distortion. Cultural industry may find itself under increasing pressure to respond to the demands of the consumers as well as the expectations of rising income, which may contradict the original idea of developing while safeguarding cultural heritage.

Discussion may cover the following topics:

1. Which forms of traditional cultural heritage can be effectively safeguarded and utilized through creative economy? Which cases may be presented as best practices?

1) Which forms of traditional cultural heritage are difficult or inappropriate to be safeguarded and utilized through creative economy?

2) In the process of utilizing traditional cultural heritage as a resource for creative economy, are there risks and problems that occur or tensions and conflicts that may emerge in groups and communities in relation to the safeguarding?

2. What are the foremost tasks required to ensure the sustainability of individuals, groups, and communities when traditional cultural heritage is utilized as a resource by cultural economy to generate income and help the efforts for a sustainable development?

1) In which fields can international cooperation make significant contributions with regards to the safeguarding of traditional cultural heritage and sustainable growth through creative industry?

3. Are there any cases that may be evaluated positively in which traditional cultural heritage has become more diverse, livelier, richer and profounder in meaning or expanded through creative industry?

### Workshop 3.

## International Cooperation for Vitalizing Creative Industries

A creative industry holds different meanings depending on each country, but it is generally defined as an industry that produces intangible goods or services based on cultural value and creative resources. As evident in the key sectors of art, culture and contents, the creative industries not only generate economic profits directly through goods and services, but also create additional value from related industries. Major cultural products can be used to promote a country's national brand, thereby influencing the image and reputation of the country. For example, media content from Korea, including K-pop, television drama, and films, initially drove the "Korean Wave" of pop culture, known as *Hallyu*, and subsequently created new value in other industries such as tourism, beauty, and medicine, which contributed to improving the world's awareness towards Korea. These characteristics of the creative industries have led every country to dedicate their efforts towards promoting the industries, which have increased in scale worldwide.

Since the creative industries are based on the social and cultural resources of the country, each country has different characteristics and pursues varied development policies in terms of the creative industries. However, the advancement of the creative industries hinges on various resources such as skilled talent, technology, and financial capital. Thanks to the development in digital media technology such as the Internet, cultural content is now produced and consumed in a new space where creative resources can be integrated, when it was once produced and consumed within the physical boundary of a country, and this trend has accelerated the process of deterritorialization. Deterritorialization may lead to deregulation and thereby foster globalization across the creative industries; on the other hand, however, excessive commercialization entails the potential risk of compromising cultural differences among countries or debasing the quality of cultural content. For this reason, international cooperation is necessary in order for the creative industries to head toward a desirable direction in the global media age.

To this end, a number of issues can be discussed across various levels. By reviewing topics such as "Cooperation plans to build infrastructure to produce cultural products," "Educational plans to train skilled talent and encourage technological innovation," and "Considering a question in business and policy aspects to foster the creative industries in a desirable way".

Discussion may cover the following topics:

1. How can the necessary international cooperation network be established and operated for the development of the creative industries?
  - Measures to promote international exchanges and partnership in creative resources such as creative ideas, human capital, and technology.
  - Measures to improve the quality of cultural products globally
2. What are the practical difficulties in terms of international cooperation for the development of the creative industries?
3. How can each country share and spread its experiences in terms of policy and outcome with regards to developing the creative industries?