



**First Senior Officials Meeting  
In preparation for 7<sup>th</sup> ASEM Culture Ministers' Meeting  
(ASEM CMM7)  
2 February 2016  
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?

<b>Title</b>	<b>Name and Title</b>	<b>Reference</b>
<b>Moderator</b>	 <p><b>Dr. Lee Manjai</b> Distinguished Fellow Advanced Institutes of Convergence Technology(AICT) Seoul National University</p>	<p>He is a computer scientist specialized in digital content technology. He founded one of the first CD-ROM publishing venture company in Korea. He did teaching and research in several universities. He was the vice president of digital content research division in ETRI from 2005 to 2009. He is currently working as distinguished fellow at Advanced Institute of Convergence Technology. He also works as the President of Korean Wikimedia User Group.</p>
<b>Workshop 1</b>	 <p><b>Dr. Lee Dongman</b> Dean of School of Culture Technology Director of Urban computing research center at KAIST</p>	<p>He has played a leading role in domestic and international research and development of internet computing and ubiquitous computing over 25 years, and led and participated in interdisciplinary collaborations across computing, architecture, sociology, and arts.</p>



Asia-Europe Meeting

<p><b>Workshop 2</b></p>	 <p><b>Dr. Han Kyungkoo</b> Professor and Dean College of Liberal Studies Seoul National University</p>	<p>He is a cultural anthropologist with fieldwork experiences in Japan and Korea. . He is a member of the Korean National Commission for UNESCO, and served as Chair of Policy of the Korean Federation for Environmental Movement and as President of the Korean Society for the Education for International Understanding. He helped Jeonju join the UNESCO Creative Cities Network in 2012.</p>
<p><b>Workshop 3</b></p>	 <p><b>Dr. Yu Saekyung</b> Professor Division of Communication and Media Ewha Womans University</p>	<p>Her main research interests are ‘Global Media Culture and Its Identity’ and ‘International flow of Visual media contents in the era of digital media’. Especially, she has done many researches about the ‘Korean Wave’ focused on its cultural identity and effects on Korean entertainment industry.</p>