



8th ASEF Public Forum
Creative Cities in Asia and Europe

CITIES

Living Labs for Culture?

#ASEFforum8

24 November 2015
Gwangju, Korea

AT THE 2015 ASIA CULTURE FORUM

PARTNERS



United Nations
Educational, Scientific and
Cultural Organization



GWANGJU

City of Media Arts
Designated UNESCO
Creative City in 2014



WITH THE SUPPORT OF





**8th ASEF Public Forum on
Creative Cities in Asia and Europe**

CITIES: LIVING LABS FOR CULTURE?

**24 November 2015
Asia Culture Center
Gwangju, Republic of Korea**

**In conjunction with the 2015 Asia Culture Forum
Alongside the opening of the Asia Culture Center**

**<http://tinyurl.com/ASEFforum8>
[#ASEFforum8](#)**

Cities of today are becoming vibrant spaces for experimentation, a process in which culture has come to occupy a central place. 'Creative cities' and 'capitals of culture' that have emerged across Asia and Europe attest to the growing importance of these dynamic new centres of arts and creativity. Cities are also emerging as epicentres for effective policymaking, as they are often able to act quickly and offer more integrated responses. As Charles Landry, the well-known authority on the use of imagination and creativity in urban change, has argued: "*Cities are laboratories to tackle difficult solutions. They have the critical mass to scale up new technologies.*"¹ In this context, the 8th ASEF Public Forum will debate upon whether cities in Asia and Europe are indeed evolving into living labs for culture.

The topic of creative cities is of particular relevance for bi-regional dialogue between Asia and Europe, and is high on the cultural agenda of the Asia-Europe Meeting (ASEM)², particularly in relation to discussions around the creative economy. At the [6th Asia-Europe Culture Ministers' Meeting](#) (ASEM CMM6), which took place in October 2014 in Rotterdam, the Netherlands, Ministers acknowledged that "*(re)developing cities is one of the pressing questions*"³ facing Asia and Europe and stressed the importance of inclusive governance and people-centred policies in "*delivering enabling conditions for creativity to flourish*".⁴ They also highlighted the need for "*effective mechanisms for the co-creation of knowledge and exchange of best practices*"⁵ on the topic of creative cities, which the 8th ASEF Public Forum hopes to facilitate. In this context, the Forum discussions will explore the intersections of urban development with the creative economy, high technology and heritage management and seek concrete areas for Asia-Europe exchange and co-operation.

In this way, the Forum will also set the stage for the topics to be discussed at the upcoming 7th ASEM Culture Ministers' Meeting (ASEM CMM7), to be hosted by the Republic of Korea at the Asia Culture Center in Gwangju in 2016. 2016 marks the 20th anniversary of the ASEM dialogue process, which now brings together 21 Asian and 30 European countries, the ASEAN Secretariat, and the European Union.

Gwangju Metropolitan City offers itself as the perfect backdrop for the 8th ASEF Public Forum, considering its role as the Hub City of Asian Culture, the home of the new Asia Culture Center and a newly-designated City of Media Arts in UNESCO's Creative Cities Network. The Hub City of Asian

¹ Landry C., (2014), *Creative Cities and Sustainability* in [Enabling Crossovers: Good Practices in the Creative Industries](#), ASEF

² ASEM brings together 53 members: Australia, Austria, Bangladesh, Belgium, Brunei Darussalam, Bulgaria, Cambodia, China, Croatia, Cyprus, the Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, India, Indonesia, Ireland, Italy, Japan, Kazakhstan, Korea, the Lao PDR, Latvia, Lithuania, Luxembourg, Malaysia, Malta, Mongolia, Myanmar, the Netherlands, New Zealand, Norway, Pakistan, the Philippines, Poland, Portugal, Romania, the Russian Federation, Singapore, Slovakia, Slovenia, Spain, Sweden, Switzerland, Thailand, the United Kingdom, and Viet Nam plus the ASEAN Secretariat and the European Union.

³ [Chair's Statement](#), 6th ASEM Culture Ministers Meeting (ASEM CMM6, 2014), p.5

⁴ *Ibid.*

⁵ [Chair's Statement](#), 6th ASEM Culture Ministers Meeting (ASEM CMM6, 2014), p.6



Culture, the single largest cultural project in the history of Korea, aims to establish a platform in Gwangju for cultural exchange among Asian countries. The Asia Culture Center, the main facility of Gwangju as the Hub City of Asian Culture, is constructed on and around the site of the former Office of Jeollanamdo Province, a historically important area in the city known for its spirit of democracy, human rights and peace.

The Forum in Gwangju will mark the launch of *Cities: Living Labs for Culture? – Case Studies from Asia and Europe*, a compilation of essays and 27 case studies. *Creative Responses to Sustainability (Korea Guide)* maps cultural initiatives across the country engaging with social and environmental issues and will also be presented at the Forum. Both publications will be available for download on ASEF's arts and culture portal, culture360.asef.org and on the ASEF website asef.org

The 8th ASEF Public Forum is part of a long-running dialogue series on cultural policy issues of common interest and mutual relevance for Asia and Europe. Past forums have taken place in Amsterdam, the Netherlands ([2014](#), [2010](#)), [Hanoi, Viet Nam](#) (2013), [Yangon, Myanmar](#) (2013), [Yogyakarta, Indonesia](#) (2012), [Melbourne, Australia](#) (2011) and [Seoul, Korea](#) (2011).

PROGRAMME

Venue: Asia Culture Center
Archive & Research Section, Theatre 3
38 Munhwajeondang-ro, Dong-gu
Gwangju

Tuesday, 24 November 2015

<p>10:30-11:45am</p>	<p>Opening Ceremony of the 2015 Asia Culture Forum and 8th ASEF Public Forum</p> <p>Opening Speech Mr MUN In, Deputy Mayor, Gwangju Metropolitan City</p> <p>Congratulatory Address H.E. LIM Hyangsoon, Chairperson, Presidential Committee for Hub City of Asian Culture</p> <p>Congratulatory Address Ambassador ZHANG Yan, Executive Director, Asia-Europe Foundation (ASEF)</p> <p>Group photo</p> <p>Keynote Speech Mr Jean-François CHOUGNET, Director, MuCEM <i>Marseille and Sustainable City Development through the MuCEM case</i></p>
<p>12:00-1:30pm</p>	<p>Lunch</p>
<p>1:30-1:45 pm</p>	<p>8th ASEF Public Forum: Setting the stage</p> <p>Presentation of the 7th ASEM Culture Ministers' Meeting (2016, Gwangju, Korea) Mr KIM Sungkyum, Deputy Director, International Cultural Affairs Division, Ministry of</p>



	Culture, Sports and Tourism, Republic of Korea
1:45-2:30 pm	<p>Panel 1: Culture and policymaking in the city: how to make culture accessible to all? <i>Over the past decade, policy makers and urban planners have turned to culture and the arts to stimulate local economies and transform cities into ecosystems for people to live, work and develop imaginatively. This begs the question: how important is the role of culture in designing city-planning and urban development strategies? In this context, the dialogue between policymakers, local authorities and practitioners is also of critical importance, in order to better address the needs of the public, of artists, and arts organisations. What are the challenges in creating an adaptive and responsive policy environment?</i></p> <p>Moderator: Anupama SEKHAR, Director, Culture Department, ASEF</p> <p>Presentation by: Ms Catherine CULLEN, Chair, Committee on Culture - United Cities and Local Governments (UCLG)</p> <p>Discussants: Ms Tita LARASATI, General Secretary, Bandung Creative City Forum (BCCF) and Representative of South East Asian Creative City Network (SEACCN) Ms Yasmine OSTENDORF, Author, <i>Creative Responses to Sustainability (Korea Guide)</i> Ms KIM Yoonkyung, Support Specialist, Google Cultural Institute</p> <p>Followed by Q&A with audience</p>
2:30-3:20 pm	<p>Panel 2: The Capital of Culture model: a catalyst for the cultural development in the city? <i>By placing creativity and culture centre stage in the context of city development, the “Capital of Culture” model has emerged. In Europe, the Capital of Culture initiative has been around, in one form or another, since 1985. From Athens to Paris, Krakow to Riga, and Vilnius to Mons, over 50 cities have been designated as European Capitals of Culture thus far. A similar movement seems to be developing in Asia, with initiatives such as the ASEAN City of Culture (launched in 2010 by the Association of Southeast Asian Nations/ASEAN) and East Asia Cities of Culture (launched in 2012 by the Japan-China-South Korea Cultural Ministerial Meeting process). What has been the impact of these initiatives? Does the “Capital of Culture” process offer a viable model; can it really bring about a change in city positioning and act as a catalyst for cultural development?</i></p> <p>Moderator: Ms HONG Kiwon, Associate Professor, Graduate School of Cultural Policy and Industry, Sookmyung Women’s University, Korea</p> <p>Panellists: Dr Karsten XUEREB, Executive Director, Valletta 2018 Foundation, Malta Mr Yusaku IMAMURA, Director, Tokyo Wonder Site, Japan</p> <p>Discussant: Ms Hanna JEDRAS, Chief Expert, Responsible for European Capital of Culture 2016 Wroclaw, Ministry of Culture and National Heritage, Poland</p> <p>Followed by Q&A with audience</p>
3:20-3:40 pm	Coffee break
3:40-4:30 pm	<p>Panel 3: What role for cultural institutions in shaping creative cities? <i>With cities today being looked at as places of pride and development, attention has been</i></p>



	<p><i>particularly shifting towards developing distinct identity markers that differentiate one place from another. The place and role of cultural institutions in shaping creative cities has become a vigorously debated topic. An emerging trend has seen cities analysing alternative ways to bring culture closer to people, relying on a network of small infrastructures and urban/natural spaces (parks etc.). At the same time, other cities have made the choice to initiate large-scale “cultural hub” projects or to build up massive cultural infrastructure. Do these two models have different impacts on creativity and access to culture? To what extent do cultural quarters or hubs allow human interaction or artistic fertilisation? Do we need massive cultural infrastructure to bring culture to the cities? What are some of the most interesting examples of interconnected “hardware” and “software” that have produced the best results in Asian and European cities?</i></p> <p>Moderator: Dr. RYU Jaehan, Chairperson of Executive Committee, Asia Culture Forum, Korea</p> <p>Panellists: Mr Joe SIDEK, Artistic Director, George Town Festival, Malaysia Mr Mark DUNHILL, Dean, School of Arts, Central Saint Martins, United Kingdom</p> <p>Discussant: Ms Fionnuala CROKE, Director, Chester Beatty Library, Ireland</p> <p>Followed by Q&A with audience</p>
4:30-5:30 pm	<p>Panel 4: Cities: leadership and creativity incubators? <i>Arts and culture leaders are the driving forces supporting the rise and development of creative cities. How can cities offer a conducive environment to identify and nurture these leaders? What skills and resources do arts and culture leaders need to be good leaders in today’s complex environment? Initiatives have emerged to answer these needs, such as the Salzburg Global Seminar or the Cultural Leadership Advanced Programme from the University of Hong Kong. What are some of the most innovative local, regional and international initiatives supporting emerging leaders in the arts? What are some of the gaps that have yet to be addressed in this cultural landscape?</i></p> <p>Moderator: Ms Susanna SEIDL-FOX, Program Director – Culture and the Arts, Salzburg Global Seminar, Austria</p> <p>Panellists: Ms Arundhati GHOSH, Director, India Foundation for the Arts Ms Fionnuala CROKE, Director, Chester Beatty Library, Ireland Mr Phloeun PRIM, Executive Director, Cambodian Living Arts</p> <p>Followed by Q&A with audience</p>
5:30-5:40 pm	<p>Summary and concluding remarks</p>



SPEAKER PROFILES



Fionnuala CROKE is an art historian and Director of the Chester Beatty Library (CBL), Dublin. She is also the Chair of the ASEMUS Executive Committee.

Since joining the CBL, she has worked on developing a new strategy for the Library, and has sought to re-position its role within the museum sector. Increasingly, the CBL is engaging with new audiences both locally and overseas through exhibitions and multicultural programmes.

Fionnuala has published on a wide range of art-related subjects and has organised and curated numerous exhibitions - most recently 'Chester Beatty's A to Z: from Amulet to Zodiac' (2015).

She received a BA with honours in the History of Art & Archaeology from University College Dublin (UCD); a research MA from UCD; and an International Executive MBA from the Smurfit Business School, Dublin. She also attended the Getty Museum Leadership Institute in Los Angeles. She is an Adjunct Professor in UCD in the School of Art History & Cultural Policy, and is a member of the Steering Committee of the International Exhibitions Organizers' group (IEO).



Over the last 30 years, **Catherine CULLEN** has created, managed or supervised cultural projects and events based on her experiences with different cultures and artistic activities. After several years in journalism, editing and publishing, she became Editor in Chief of LIBER, the first European cultural supplement. She was also an advisor to the French Presidency for the implementation of the Universal Academy of Cultures.

Catherine Cullen was Deputy Mayor for Culture for the City of Lille, France, from 2001 to 2014. In this capacity, she was responsible for the cultural policy of Lille, and for Lille 2004, European Capital of Culture. In 2008, she also became councillor in charge of Culture for the Métropole Européenne de Lille (the Lille Metropolis).

She is presently Chair of the Culture Committee of United Cities and Local Governments (UCLG). The Culture Committee is dedicated to the promotion of the role of culture in sustainable development through a global Agenda 21 for Culture. She is also an independent international consultant in culture and sustainable development, a subject she teaches at Sciences Po Lille.



Mark DUNHILL is currently Dean of the School of Art at Central Saint Martins College of Arts and Design, University of the Arts London. He studied Fine Art at Bristol Polytechnic between 1971-'74 and graduated from the Royal College of Art in 1977 with an MA in Sculpture. Working in collaboration with Tamiko O'Brien since 1998, Dunhill produces works that explore the status of sculpture and dual authorship. Dunhill and O'Brien have exhibited in Europe and Asia, undertaking residencies and site-related projects.

Prior to taking up his current post, Mark was Head of the School of Fine Art at the University of the West of England, Bristol. In 1994 he undertook a Fulbright exchange and spent a year teaching UG and PG Sculpture at Towson



State University in Baltimore. In the late '80s and '90s Mark was actively involved in projects and initiatives to promote collaborations between artists and architects; and participated in numerous conferences, seminars and workshops nationally and internationally during this period.

Between 2007-'11, Mark chaired the National Association of Fine Art Education (NAFHE) and is currently an executive board member of the European League of Institutes of the Arts (ELIA), an advisory board member of Artquest, British Waterways Canal and River Trust, and educational advisor to the Yarat Foundation and the Caspian Art Foundation. He is also on the editorial board of Afterall, the highly respected international publishing organisation.



After spending a decade in the corporate sector and one and half decades in the not-for-profit sector, **Arundhati GHOSH** is now the Executive Director of India Foundation for the Arts. Her work has spanned areas such as organisation set-up and strategy, programme development, marketing and communications, resource mobilisation, media, donor management, evaluation and programme management. She has received recognition from several quarters for her work, including the Global Fundraiser Award from Resource Alliance International in 2010 - the same year that the IFA won the 'India NGO of the Year' award in the Medium category. She is also a core team member of India's first-ever theatre management course, SMART-Strategic Management in the Art of Theatre.

Arundhati is a recipient of the prestigious Chevening Gurukul Scholarship for Leadership and Excellence at the London School of Economics, London in 2005. She sits on various Boards and Advisory Panels including those of the Beyond Sight Foundation, the Archive of Indian Music, the Seagull Foundation for the Arts and Barapani. She often speaks and writes on fundraising for the arts and on fundraising in general for leading Indian and international non-profit networks. Most recently, she has received an international fellowship under the Chevening Clore Leadership Awards in 2015.

Arundhati has an Economics degree from the Presidency College, Kolkata and a post graduation in management from the Mudra Institute of Communication Ahmedabad. She also has a Masters degree in classical dance and is a published poet in Bangla.



HONG Kiwon is Associate Professor of Culture and Arts Administration at Sookmyung Women's University, Korea. Based on her research in Aesthetics and Public Administration, she worked as a chief researcher at the Korea Culture and Tourism Institute (KCTI), a policy research body to the Korean Ministry of Culture, Sports and Tourism.

She has been involved in cultural diversity and international cultural exchange issues through legislative processes and policy evaluation. Her main research area includes the historical development of Korean cultural policy, cultural diversity policy and policy evaluation. She is also the author of the Korea profile for the World CP-Asia project.



Yusaku IMAMURA is the founding director of Tokyo Wonder Site (TWS), a creative platform and international hub of contemporary arts and culture in Tokyo. TWS nurtures emerging creators and promotes international cultural exchange and interdisciplinary experimental projects. It also organizes a wide range of cultural activities, exhibitions, concerts, workshops and artists-in-residence, focusing on creative dialogues and the process of creation. TWS acts as an “on-site laboratory” for issues ranging from cultural diversity and the environment, to visions of society after 311 through international networks.

From 2001 to 2013, Yusaku Imamura worked as a Counselor on Special Issue to the Governor of the Tokyo Metropolitan Government, advising on new cultural policies and promotional strategies for arts and culture in Tokyo. He was also responsible for the Cultural Program for Tokyo’s bid for the 2016 and 2020 Olympic Games.

He is currently on the Board of Directors of the Tokyo Designers Week and Senior Advisor to the Kamoe Art Center. He previously served on the Program Advisory Board of Haus der Kulturen der Welt and as an Advisor for United Nations University.



Hanna JEDRAS has been Chief Expert in the Ministry of Culture and National Heritage, Poland since 2002. Prior to this, she was involved in electronic media issues while working for the National Broadcasting Council, and worked on international relations and multilateral cooperation with the European Union, UNESCO and Council of Europe. She has also been co-working in the framework of the ASEM (Asia-Europe Meeting) cultural relations platform.

She is National delegate and a member of the Bureau of the Steering Committee for Culture, Cultural Heritage and Landscapes of the Council of Europe. Since 2009, she has also been involved in European Capital of Culture project, being active in the selection process on a national level. Hanna Jedras holds a MA in Human Sciences from the faculty of Iberoamerican Studies at the University of Warsaw.



KIM Sumkyum is the Deputy Director of the International Cultural Affairs Division at the Ministry of Culture, Sports and Tourism, Republic of Korea. In 2016, Korea will host the 7th ASEM Culture Ministers’ Meeting at the Asia Culture Center in Gwangju, in the framework of the Asia-Europe Meeting.



KIM Yoonkyung is Support Specialist at the Google Cultural Institute and leads cultural initiatives by collaborating with non-profit institutions in Korea. She joined the Cultural Institute as Program Manager on December 2013. Prior to this, she worked as Curatorial Assistant of Korean Art at the Asian Art Museum of San Francisco 2007-2011. She received a B.A. in Psychology and minored in Art History and Studio Art at the University of California, San Diego.



Yasmine OSTENDORF founded the Green Art Lab Alliance (GALA), a European knowledge alliance on environmental sustainability for the cultural sector, funded by the European Commission. A passionate interest in culture and sustainability brought her to work for Julie's Bicycle (UK) and as Programme Director for Cape Farewell (UK), connecting well-known artists and scientists to work with the topic of climate change.

With a grant from the Mondriaan Foundation (NL), she is currently doing research on creative responses to sustainability in Singapore and South Korea - connecting Asian artists, curators, researchers and scientists with each other. Based on her research, ASEF has commissioned a *Creative Responses to Sustainability Korea Guide* and *Singapore Guide* to address this issue. The Korea Guide will be launched at the 8th ASEF Public Forum on 24 November 2015 in Gwangju, Korea.

Yasmine researches, curates and facilitates art and culture that positively contributes to society; i.e. work that explores, questions and addresses our social and environmental responsibility.



A visionary cultural entrepreneur, **Phloeun PRIM** has spearheaded Cambodian Living Arts' (CLA) transformation from a grassroots project reviving traditional arts to the leading cultural agency in Cambodia. Previously, he led the commercial development of Artisans Angkor – a public private company selling high-end handicrafts.

Phloeun has led the organisation to extend its reach from local to international programming and evolved its role from a straightforward transmission of traditions to the stimulating of expression and innovation.

The major Season of Cambodia festival in New York April-May 2013, a USD 2.6 million project involving 125 artists, 34 presenting partners including the Metropolitan Museum of Art and the Guggenheim, symbolizes the capacity that Phloeun has brought to CLA during his tenure.

Phloeun is regularly invited to present and participate in global dialogues relating to arts and development. Having contributed at prestigious international forums from the Aspen Institute to the Salzburg Global Seminar, CLA will bring cultural leaders from all over the world to Phnom Penh in 2016 for a major international forum on Living Arts in Post-Conflict Contexts.

As someone born during the genocide, Phloeun is proud to have returned to Cambodia and become part of the movement to use the arts for healing, social transformation and economic development.



RYU Jaehan is Professor of French Language and French Literature at Chonnam National University, Gwangju, Korea. He is the Head of Gwangju Media Art Creative Citizen's Forum and Eurasia Institute in Chonnam National University and chief of 2015 Asia Culture Forum (ACF) Headquarter. He is also the Head of the Association of Asian Culture Studies.

He received his PhD in Literature and Civilization from Université Sorbonne Nouvelle (université Paris-III).



He was also a member of the Promotion Committee for the Culture City of East Asia 2014 Gwangju, and served as Chairperson of Executive Committee for 2014 Asia Culture Forum and Head of the Steering Committee of the 2014 Gwangju Media Art Festival. He worked as chief editor of the quarterly magazine <époque>.



Susanna SEIDL-FOX is the program director for culture and the arts at Salzburg Global Seminar in Austria, where she conceptualizes, develops, and manages several seminars and programs each year, including the annual Salzburg Global Forum for Young Cultural Innovators.

Susanna is particularly interested in the transformative power of the arts and has developed programs focusing on conflict transformation through culture, the arts as a catalyst for sustainable development, and the expansion of international cultural engagement. She has served at Salzburg Global in various capacities including academic program coordinator, director of program development, and director of seminars.

Before coming to Salzburg, Susanna worked as a simultaneous interpreter for the United States Department of State, interpreting primarily for the State Department's International Visitor Leadership Program. She also worked in publishing at Random House/Pantheon Books and at G.P. Putnam's Sons in New York. Susanna was a Fulbright Fellow and studied German theater and literature at the Universities of Mainz and Berlin, Germany.

Susanna holds a B.A. in German Literature and in Government from Dartmouth College, in New Hampshire, and an M.A. in Translation and Interpretation from the Monterey Institute of International Studies in California.



With over 30 years of experience in the world of culture and creativity, **Joe SIDEK** has established himself as one of Malaysia's leading advocates of the arts. An industrialist by trade and entrepreneur by nature, Joe Sidek has organised countless shows and performances for a number of organizations across Malaysia, including government-sponsored events.

His innovative expertise and business acumen, as well as his visionary passion, led to his appointment as the Festival Director of the George Town Festival in 2010, and Managing Director of Tropfest South East Asia in 2013. Joe Sidek has since been invited extensively to areas in Asia including Brisbane, Seoul and Yokohama, to speak about his role in the creation and continued growth of the George Town Festival.



Tita LARASATI was born and raised in Jakarta, Indonesia, and moved to Bandung when she started studying industrial design at Institute of Technology Bandung (ITB). She pursued her studies at the Design Academy Eindhoven and Delft University of Technology, the Netherlands, focusing on the issues of sustainability, appropriate technology, and community development, before returning to Indonesia.

In 2008, she became one of the founders of Bandung Creative City Forum



(BCCF), a hub for creative communities in Bandung, and has since been active in this voluntary-based organisation, where she currently serves as General Secretary. She also belongs to The Climate Reality Project and is the Indonesian liaison for O2 Global Network, next to having an independent publication company that focuses on graphic diaries.

In 2014, Tita was appointed as the chair of Creative Economy Committee of Bandung City, a working group consisting of both professionals and municipal personnel. She currently works as a lecturer and researcher at the industrial product design department, ITB.



Karsten XUEREB is Executive Director for the Valletta 2018 Foundation, which is responsible for Valletta's preparations as a European Capital of Culture in 2018. He was previously responsible for culture at the Permanent Representation of Malta to the EU in Brussels. He holds a Doctorate in Cultural Relations in the Mediterranean from the Universitat Rovira i Virgili in Tarragona and a Masters degree in European Cultural Policy & Management from the University of Warwick, where he studied as a Chevening Scholar. He is a fellow of the U40 Network "Cultural Diversity 2030" established by the German Commission for UNESCO, and a member of the Diplomatic Cultures Research Network.

Rapporteur: Daniel HO Sheng



Daniel HO is a Senior Associate Consultant at Future-Moves Group, Southeast Asia's first foresight-driven strategy consultancy. He is primarily involved in strategic communication and operations. Some of his works include developing and delivering customised content for close to 3000 public sector agency staff and volunteers as part of a nationwide public policy communication effort. In addition to local assignments, he has also represented Future-Moves Group at a global conference in Rwanda, Africa for which the firm was invited to discuss foresight strategies in urban planning and development.

Prior to joining Future-Moves Group, Daniel interned at the Culture Department of the Asia-Europe Foundation (ASEF), working on cross-regional cultural policy projects such as the *Asia-Europe Dialogue on Cultural Policies* and *WorldCP-International Database of Cultural Policies*. He was also involved in the publication of *Enabling Crossovers: Good Practices in the Creative Industries* which served as a preparatory text for the *6th ASEM Culture Ministers' Meeting*, and co-authored the report of the *6th ASEF Experts' Meeting and Public Forum on Creative industries in Asia and Europe*, which was also featured in *Enabling Crossovers*. An active community volunteer, he currently serves as Director (Youth Affairs) at the United Nations Association of Singapore.

Daniel graduated summa cum laude with a BA (Communication) from SUNY Buffalo, and holds an MSc (International Relations) from the S. Rajaratnam School of International Studies, Nanyang Technological University.



Social media co-ordinator: Piero ZILIO



Piero ZILIO collaborates as a communication expert with several local and national government agencies, ranging from the Chamber of Commerce to the Italian Agency for Digital Agenda.

He is one of the youngest directors at the Italian Association for Public and Institutional Communication, where he leads Web 2.0 affairs. He works as a Social Media Consultant for culture360.asef.org, the arts and culture portal of the Asia-Europe Foundation.

Besides ASEF, his international activities include coordinating local and international communication for a strategic European project in the southern Mediterranean Sea basin, and managing media and public relations for a partnership between a young Italian creative agency and a Tokyo-based advertising company.

Throughout the years, he perfected a sound methodology in media relations, and adopted a professional approach to strategic communication. He developed the communication plan for the Italian Ministry of Arts and Culture – Region Sardinia, and authored courseware on the subject at FormezPA, the Italian agency for public administrations.

Piero holds an Italian Master’s degree in Communication, studied hypermedia in Finland and specialised in Public Affairs and Public Engagement in Australia.

The Asia-Europe Foundation (ASEF) is represented by:

- Ambassador ZHANG Yan, Executive Director, ASEF
- Anupama SEKHAR, Director, Culture Department
- Rafael SECADES, Senior Deputy Director, Public Affairs Department
- Benjamin JOUANNEs, Project Executive, Culture Department
- Stefania MANGANO, Project Executive, Culture Department

Contact

If you are interested in attending this event, please register at <http://tinyurl.com/ASEFforum8registration>

For any enquiries, please contact Ms Stefania MANGANO, Project Executive, Culture Department, Asia-Europe Foundation (E: stefania.mangano@asef.org; T: +65 6874 9741)

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