Chair's Statement of the 7th ASEM CULTURE MINISTERS' MEETING

Gwangju, the Republic of Korea

22-24 June 2016

The 7th Asia-Europe Culture Ministers'Meeting was held in Gwangju, the Republic of Korea, on 22-24 June 2016, hosted by the Ministry of Culture, Sports and Tourism of the Republic of Korea. The theme of the meeting was "Culture and Creative Economy."

The meeting was attended by delegations from 44 ASEM Members, and representatives from ASEAN Secretariat(Association of South East Asian Nations), EU(European Union), and the Asia-Europe Foundation (ASEF). (The list of participants appears in Annex 1).

The ASEM Culture Ministers' Meeting came as a follow up to :

- The 10th ASEM Summit in Milano, Italy, on October 2014, stressed the need for cooperative partnership among the ASEM partners, under the theme of "Responsible Partnership for Growth and Security."

- The 6th ASEM Culture Ministers'Meeting on "Creative Industries"in Rotterdam, the Netherlands, in October 2014, held in-depth discussions on the topics of Creative Skills, Creative Entrepreneurs and Creative Cities, introducing various solutions to foster creative industries.

- The 8th ASEF Public Forum was held under the theme, "Cities : Living Labs for Culture?, in Gwangju, the Republic of Korea, in November 2015, providing the platform to seek the role of arts and culture in shaping sustainable and balanced cities.

- The 2nd UNESCO Creative Cities Beijing Summit was held in June 2016 whence heated debate unfolded with a theme, "UNESCO Creative Cities Network : a Lever for Sustainable Urban Development". Likewise, aforementioned meetings uniformly reaffirmed key discussion agenda for the 7th ASEM Culture Ministers Meeting as the common interests that had been experienced by the countries in Asia and Europe.

In particular, celebrating the 20th Anniversary of Asia-Europe Meeting(ASEM) carries even greater significance in the 7th ASEM Culture Ministers Meeting. For the past two decades, ASEM has played a pivotal role by holding forums for dialogue and cooperation between Asia and Europe. In addition, the ASEM leaders will gather at the 11th ASEM Summit in Mongolia to discuss in earnest the visions and plans for the future of ASEM.

Meanwhile, the ASEM Culture Ministers emphasized the voluntary support and commitment for the development of cultural cooperation between Asia and Europe and underlined the importance of promoting soft connectivity and the role of culture for forging a closer relationship between the peoples of Asia and Europe. The Ministers affirmed the belief that raising awareness and increasing interest in the creative economy would not only establish channels for dialogue and cooperation but also would be the catalyst for the growth of creative industries. In this sense, the Culture Ministers unanimously agreed on the culture and the creative industries as the fundamental means on which the creative economy may develop. Further, it was confirmed that many countries of Asia and Europe are pursuing creation of additional values and sustainable economic growth through fostering creative industries.

ASEM Culture Ministers spared no effort in unearthing policies in cultural and creative economy sectors. In particular, the Ministers focused on strengthening the institutional capacity required for the formation of cooperation between Asia and Europe. ASEM Culture Ministers encouraged all member countries to prepare concrete action plans and strengthen the international cooperation following the discussions in the three workshops;

1. Future of the Advanced Technology and the Creative Industries

Workshop 1 was chaired by Philippines and Netherlands. Co-sponsors Germany, Hungary, Ireland, Netherlands, Poland, Republic of Korea and United Kingdom delivered their presentations during the workshop.

The ASEM Culture Ministers noted that we are living in the highly connected society beyond the physical limits, due to new technologies such as the internet and the SNS (Social Network Service). The Ministers all agreed that in order to clearly understand the effects of technology upon society, there

is a need for cultural understanding of the society with different experiences and history that the technology users belong to, which is the core foundation of technological research and development. In particular, the development of smart phones was mentioned as a leading example for changing the existing viewpoint of technological development, which is efficiency, and opening a new horizon of perception among the users, through integration of design and technology which is a part of creative industry.

The ASEM Culture Ministers agreed that the creative industries may generate added value through application of new technologies. They also acknowledged that this trend must not remain confined to the cultural contents sector, instead endeavor to convey various cultural narratives. The Ministers mentioned that in order to shift the paradigm and establish creative economy, formulation and strengthening of policies to promote and develop the creative industries should be encouraged. Moreover, Ministers also reaffirmed the importance of cooperation among various levels of the government, industries, academia and researchers, as to gain perspectives that go beyond their own domains.

The Workshop 1 concluded the following:
Related to advanced technology, Asia concentrates to develop platforms and devices, while many European countries tend to approach technology from the viewpoint of economy. With the acceleration of internet penetration, it is becoming more important to nurture an environment of collaboration and cooperation. We must address the digital divide, since young generations have shown a much stronger desire for information acquisition than older generations. The sustainable development of creative industry requires flexible government policies and responses to challenges.

2. Traditional Cultural Heritage and the Creative Economy

Workshop 2 was co-chaired by Bangladesh and Poland. Co-sponsors Belgium, China, Greece, Indonesia, Italy, Japan, Netherlands, Poland, Singapore, Thailand and EU delivered their presentations during the workshop.

Very few would deny the fact that the conservation and protection of the traditional cultural heritage,

which forms the fundamental foundation of human identity, is an obligation that all mankind be responsible for. However, various problems have surfaced such as increasing risk of damage to the traditional cultural heritage due to rapid social changes, cost and locus of responsibility issues in conservation process and position gap between conservation and the development.

The ASEM Culture Ministers agreed on the importance of traditional cultural heritage and discussed in-depth of its role and significance in the creative economy.

The traditional cultural heritage should be maintained in its integrity and still is in need of different regulations, preservation, maintenance or restorations, but no longer be regarded as a set of isolated antiques and rather be reborn as a partner for creative industries. In this sense, 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.

The Ministers also acknowledged the possible limitations which may arise from utilizing the traditional cultural heritage, such as environmental destruction, commercialization, distortion and deformation. In this regard, the Ministers highlighted the need for strategies and initiative that may overcome such issues in developing the creative economy. Likewise, the Ministers shared cases of preserving traditional cultural heritage and its related economic development and also acknowledged the necessary cooperation based on the successful cases.

The Workshop 2 concluded the following:

The participants of Workshop 2 discussed a number of important issues related to challenges for safeguarding cultural heritage and the use of cultural heritage for the creative economy. It was repeatedly emphasized that the producers of cultural goods and practices must be involved with the commercial market in order to develop, while agents of the commercial market must make special consideration of the unique status of cultural commodities. Also, numerous delegates discussed innovative ways to use cultural heritage to engage with communities, activate public sites, and nurture an environment that is conducive to creativity. One of the main challenges that was

proposed is the difference between developed countries, which tend to view creative economy in terms of technological development for the future, and developing countries, which tend to view creative economy in terms of protecting and utilizing the heritage of the past.

3. International Cooperation for Vitalizing Creative Industries

Workshop 3 was co-chaired by Greece and Thailand. Co-sponsors Austria, Finland, Hungary, Laos, Lithuania, Mongolia, Netherlands, Poland, Republic of Korea and Rumania delivered their presentations during the workshop.

ASEM Culture Ministers agreed that the creative industries bring about not only direct economic benefits but also create new added value through integration of related industries and also affect the augmentation of the national brand. As such, each country is working to develop the creative industries at an increasing scale.

ASEM Culture Ministers recognized that creative industries differ in characteristics and development policies by each country, based on its social and cultural resources. They also acknowledged that the development in the digital media such as the internet promote globalization of the creative industries with consequences for deterritorialization and deregulation of cultural contents. However, this development may compromise cultural differences among countries or debase the quality of cultural content. Hence, the Culture Ministers agreed the necessity of cooperation between countries to head toward the desirable direction in the global media age.

The Workshop 3 concluded the following:
Every country has different resources, properties, environment, and experience in creative industries, and every country is urged to actively dedicate efforts to promote the industries. Types of international cooperation in the creative industries are as follows: public & private sector; city & local level; and profit & non-profit level. Practices related to the public & private sector, include the EU support for creative industries' network and the UN's 2030 Agenda. At the city & local level, UNESCO made the Creative Cities Network, and bilateral cooperation is taking place in and between various Asian and

European countries. At the profit & non-profit level, young leaders in numerous countries are actively promoting diverse training and education programs. Although each country is different, there are several shared factors that are necessary for the common development of creative industries, such as networking, training, policy support, and financial support.

ASEF, founded in 1997, is the only institution under the umbrella of ASEM and it facilitates bi-regional cooperation in arts and culture by promoting exchange, dialogue and collaboration among ASEM partners. In particular, ASEF spares no effort in translating key recommendations of ASEM Culture Ministers'Meetings into concrete activities involving civil society and the ASEM Culture Ministers are not hesitant in giving recognition to the role of ASEF. ASEF is leading the way in interconnecting Asia and Europe through 3 channels, a specialized arts and cultural portal 'culture360.asef.org'a specialized website on museums in Asia and Europe,'asemus.museum', and the ASEF Policy Dialogue Series.

At the 7th ASEM CMM special session, the 'Culture Creation and Convergence Belt' was introduced as an example of the key driver for creative economy and cultural enrichment. The'Culture Creation and Convergence Belt' will create a self-sustaining creative ecosystem based on the virtuous cycle of contents planning, production, consumption and industrialization. Futhermore, it will be the outpost for the advancement of creative economy promoting various convergent activities within the creative industries. The 'Culture Creation and Convergence Belt', consisting of 'cel (Creative Economy Leader, Cultural Enrichment Leader) Academy', 'cel Venture Complex', 'cel Partners' and 'cel Platform', is expected to encourage active exchanges among relevant platforms of ASEM Partners, contributing towards formation of global creative economy network, as well as speedy establishment of Asia-Europe Creative Cities Network.

The ASEM Culture Ministers underlined the importance of'Youth Employment,'a common interest of ASEM Partners and the most significant alternative for the development of creative economy. The Meeting acknowledged the importance of ASEM Partners' interest and cooperation for economic development by means of the creative industries. Moreover, to commemorate the 20th anniversary of ASEM and to establish a creative and innovative foundation for the youths, establishment of 'ASEM Creative Industries Youth Leadership Network'initiative

was proposed. The Ministers expressed their anticipation that the initiative will enable mutual exchanges of youths in Asia and Europe, who are interested in integrating creative industries and cultural arts, through performance presentations and interactive communications within online platforms, residences, workshops and others.

The Ministers welcomed the pilot program of the initiative with four to five countries participating in the Republic of Korea before the official launch. They also noted that through the initiative, leadership and role of the youth may be defined, whose role will be concrete resource of creative industries and our future and that will contribute in the development of future creative industries by establishing cooperation and understanding of cultural diversity among ASEM member states. The Republic of Korea delivered its commitment to do its utmost as to achieve fruitful outcomes and sought ASEM Partners'active support in its endeavor.

ASEM Culture Ministers expressed appreciation to Korea for organizing the 7th Asia Culture Ministers'Meeting which enabled the Ministers to carry out various discussions on the topic of 'Culture and Creative Economy'. The Ministers welcomed the XXX's offer to host the 8th ASEM Culture Ministers' Meeting and looked forward to the meeting again in 2018.

ASEM Culture Ministers hope that the conclusions of this meeting will be taken into account at the 11th ASEM Summit in July 2016 in Ulaanbaatar, Mongolia.

Gwangju

24th June 2016