ASEAN-KOREA
Partnership Project for
Innovative Culture

ASEAN-KOREA INNOVATIVE CULTURE FORUM 2024

CREATIVE AI FOR INCLUSIVE SOCIETY

HOSTED BY
Ministry of Culture, Sports and Tourism (MCST) of the Republic of Korea

ORGANISED BY
Korean Foundation for International Cultural Exchange (KOFICE)

IN COLLABORATION WITH
ASEAN Secretariat

IN PARTNERSHIP WITH
National Art Gallery of Malaysia
MyCreative Ventures
The Korea Webtoon Industry Association(KWIA)

COMMUNITY PARTNER
Asian Creative and Digital Economy Youth Summit(ACE-YS)

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ASEAN-KOREA INNOVATIVE CULTURE FORUM 2024

CREATIVE AI FOR INCLUSIVE SOCIETY

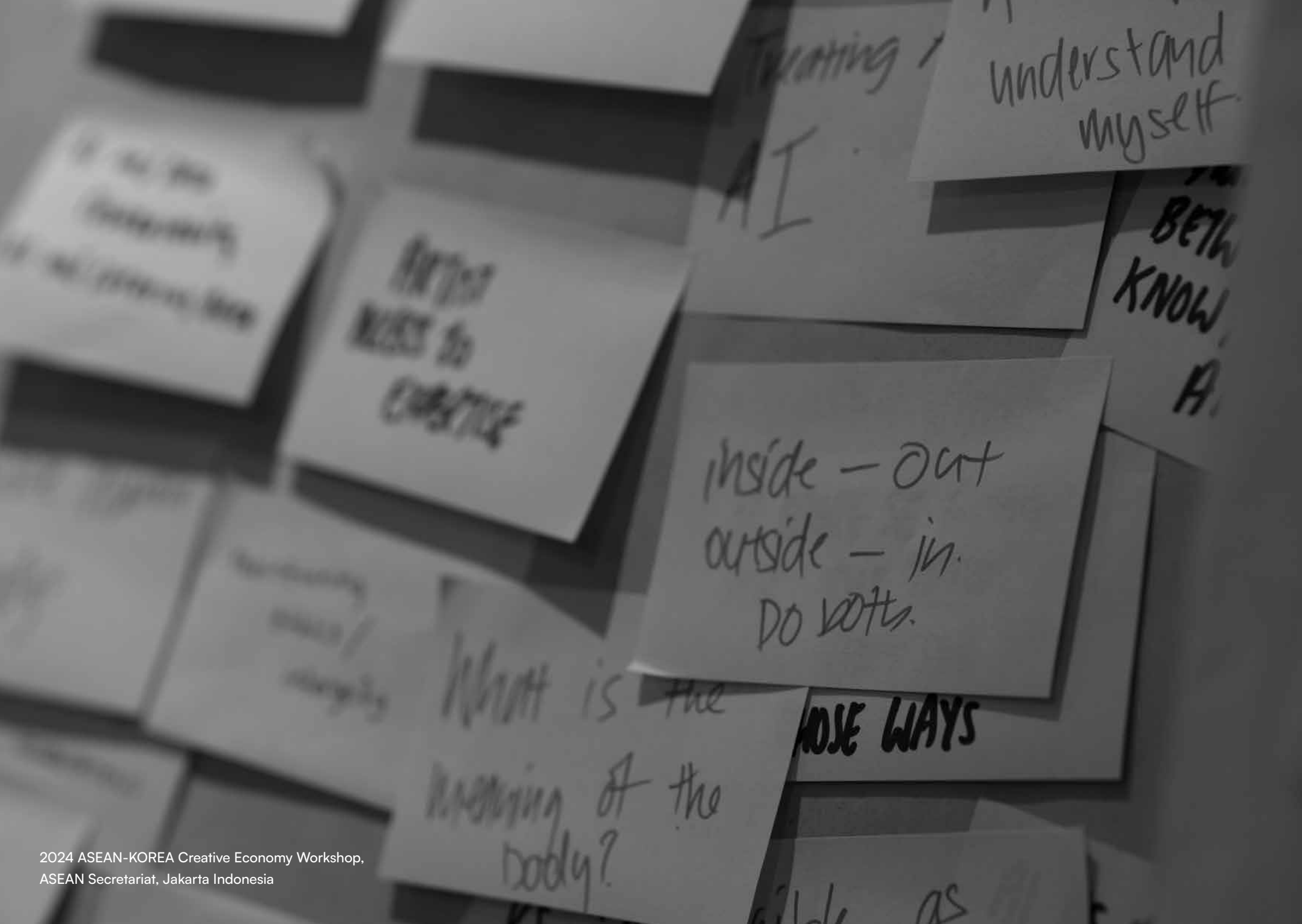
Ministry of Culture, Sports and Tourism

OCT 26 – 27 , 2024
National Art Gallery of Malaysia

KOFICE
Korean Foundation for International Cultural Exchange

2023 ASEAN-KOREA Innovative Culture Forum, Jakarta Indonesia

2024 ASEAN-KOREA Creative Economy Workshop,
ASEAN Secretariat, Jakarta Indonesia



2024 ASEAN-KOREA Creative Economy Workshop,
ASEAN Secretariat, Jakarta Indonesia

ABOUT

"Cultural and Creative Sectors contribute to innovation in many different ways, but this innovation is under-represented in official data." (The Culture Fix: Creative People, Places and Industries, Local Economic and Employment Development (LEED), OECD Publishing, Paris, 2022)

ASEAN-KOREA Innovative Culture Forum started in 2020 with the need for a platform to discuss ways to build sustainable relationships between Korea and ASEAN in the long-term perspective, as discussed at the ASEAN Culture Ministers' Meeting held at Gwangju Asia Culture Center to commemorate the 30th anniversary of the Korea-ASEAN dialogue in 2019.*

The annual event strives to promote mutual understanding and cooperation in ASEAN-KOREA cultural and creative industries. Each year, the meaning of 'innovation' is redefined based on the latest trends in the ASEAN-KOREA cultural and creative sectors. Through "innovation", the forum attempts to set a new direction for cultural exchange and mutual growth.

ASEAN-KOREA Innovative Culture Forum started in 2020 with the need for a platform to discuss ways to build sustainable relationships between Korea and ASEAN. The annual event strives to promote mutual understanding and cooperation in ASEAN-KOREA cultural and creative industries.

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In 2020, the culture itself has been the focus of the first forum with the theme of Innovating through Culture, as experts and pioneers from various fields discuss the need for continuous exchange in the cultural and creative sectors. In 2021, case studies on Art, Culture, and Technology were introduced with the theme of Prospering Together through Culture and Technology, exploring the new opportunities for growth in Korea and ASEAN.

After having two online forums during the pandemic, the 2022 ASEAN-KOREA Innovative Culture Forum took place in Lao PDR. The theme of the first offline forum was Leap Forward with Cultural Resilience, which examined innovation in terms of 'resilience', an ability to bounce back stronger through cultural solidarity.

The 2023 Forum has defined 'innovation' as Perseverance, encapsulating the determination to nurture creative vision despite encountering obstacles and adversities. This principle stands as a cornerstone in comprehending the growth and evolution of the contemporary creative industry landscape. Accordingly, the theme of 2023 forum was 'PERSEVERANCE: Creativity on the Border'.

* The Meeting of the ASEAN-KOREA Ministers Responsible for Culture and Arts (AMCA Plus ROK) was established in 2014 to promote friendship and co-prosperity in the field of culture and the arts, and has adopted and implemented two work plans, namely '2015-2018 ASEAN-ROK Work Plan on Cooperation in Culture and the Arts' and '2019-2021 ASEAN-ROK Work Plan on Cooperation in Culture and the Arts'. At the 3rd AMCA Plus ROK Meeting on 24 October 2018 in Yogyakarta, Indonesia, ROK proposed the '2019 Special AMCA Plus Republic of Korea Meeting' to commemorate the 30th anniversary of the establishment of dialogue relations between ASEAN and ROK. The proposal was agreed at the 20th ASEAN-Republic of Korea Summit held on 14 November 2018 in Singapore. The 2019 Special AMCA Plus Republic of Korea Meeting was held at the Asia Culture Center in Gwangju, Republic of Korea, on 24 October 2019. The Ministers agreed on the importance of advancing ASEAN-ROK partnership in culture as it links the synergy between culture, the arts and the creative industries.(JOINT MEDIA STATEMENT THE 2019 SPECIAL MEETING OF THE ASEAN-REPUBLIC OF KOREA MINISTERS RESPONSIBLE FOR CULTURE AND ARTS, 24 October 2019, Gwangju, Korea)

FOREWORD

This year commemorates the 35th anniversary of the establishment of dialogue between Korea and ASEAN, which began in 1989. In 2023, the Korean government launched the Korea-ASEAN Solidarity Initiative, aimed at further enhancing collaborative efforts with ASEAN member states. Korea recognizes the paramount importance of diversifying partnerships and promoting multilateral engagement as essential strategies for sustaining shared growth and prosperity.

Korea is dedicated to establishing its relationship with ASEAN as a Nexus of Cooperation. Over the past four years, the Korean Foundation for International Cultural Exchange(KOFICE) has facilitated regular forums to foster mutually beneficial partnerships with ASEAN, with a particular emphasis on the ASEAN-Korea Partnership project for Innovative Culture.

In our current era, marked by a rapid paradigm shift driven by artificial intelligence, the ASEAN-Korea Innovative Culture Forum has initiated discussions around the themes of 'Artificial Intelligence' and 'Creativity' since 2023. The forum is also expanding its network of related experts. Despite advancements in technology, it is crucial to recognize that culture and the arts have historically played a significant role in societal innovation for centuries. Promoting next-generation exchanges that facilitate cultural cooperation and future prosperity between Korea and ASEAN holds immense value that transcends mere economic considerations.

KOFICE remains dedicated to diversifying cooperation within the ASEAN-Korea culture and arts sector. Notably, this year, KOFICE collaborated with the National Art Gallery of Malaysia, which hosted the "Korean Wave Exhibition" in celebration of the 40th anniversary of the Republic of Korea-Malaysia East Policy in 2023.

I would like to extend my sincere gratitude to the ASEAN Foundation and ASEAN Secretariat for their invaluable support in organizing this event, as well as to the Director-General of the National Art Gallery of Malaysia, Amerrudin Ahmad, and Shaik Rizal Sulaiman, Chairman of the Malaysian Visual Arts Development Board.

Park Chang-Sik
President, KOFICE

INTRODUCTION

As artificial intelligence (AI) continues to catalyze innovation across diverse industries and societal domains, it simultaneously engenders a range of unforeseen social issues and concerns. This dual impact has led nations to recognize that establishing social trust in AI is a fundamental prerequisite for its effective integration into both industry and society. In April 2024, the Ministry of Culture, Sports and Tourism (MCST) of Korea published the "Generative AI and Copyright Guide" in English, following the initial release of the Korean version in December of the preceding year. This guide was developed in response to the increasingly cross-border utilization of Korean content for AI training and the production of content resembling K-content by global enthusiasts of Korean culture (Hallyu) using generative AI. The initiative aims to clarify legal ambiguities and proactively address copyright concerns, thereby fostering a more sustainable creative ecosystem.

Moreover, the Ministry of Science and ICT (MSIT) of Korea has announced the approval of the "Proposal for Presidential Decree on the Establishment and Operation of the National Artificial Intelligence Committee" during a Cabinet meeting in July 2024. As AI technologies, particularly generative AI, advance at an unprecedented pace, they are poised to exert substantial economic influence across all industrial sectors. The government has identified AI as one of three pivotal factors that are essential for enhancing the nation's technological competitiveness. The successful hosting of the "AI Seoul Summit" in May further underscores Korea's commitment to establishing itself as a global leader in this critical field.

Emerging technologies are transforming the ways in which individuals create and engage with arts and culture, marking a significant evolution in human creativity and intellect. The advent of AI and large language models (LLMs) presents an unprecedented shift in this landscape. Furthermore, the widespread adoption of smartphones and social media has seamlessly integrated visual media—such as photos and videos—into daily life, thereby redefining the contemporaneous human experience within society.

Given these developments, it is imperative that government officials recognize the necessity of a robust framework that not only addresses the legal and ethical challenges posed by AI but also promotes innovation and creativity. Generative AI tools that produce images, text, code, and other forms of media in response to user prompts have the potential to enhance cultural expression and drive economic growth. By fostering a proactive dialogue among stakeholders, the government can lead the way in navigating the complexities of this transformative technology, ensuring that its benefits are maximized while safeguarding the rights of creators and consumers alike.

Prior to the 5th ASEAN-KOREA Innovative Culture Forum, the Korea Foundation for International Cultural Exchange (KOFICE) co-organized the ASEAN-KOREA Creative Economy Workshop in collaboration with the ASEAN Foundation. This event, facilitated by the National Gallery Singapore, centered around the theme "Exploration of an ASEAN Art Technology & Economy Network" and took place at the ASEAN Secretariat in September. Throughout the two-day workshop, the ASEAN Secretariat's Digital Economy Division (DED) and Culture & Information Division (CID) delivered comprehensive presentations on the ASEAN Creative Economy and the ASEAN AI Guidelines. Participants—including artists, scientists, curators, administrators, and government officials from Thailand, Indonesia, Singapore, Lao PDR, Malaysia, and Korea—engaged in substantive discussions.

KOFICE will be committed to taking decisive steps to foster creative AI through strategic partnerships between ASEAN and Korea. We propose a series of impactful initiatives that can significantly enhance collaboration in this vital area:

Joint Research Initiatives: By establishing collaborative research projects focused on the intersection of AI and the creative industries, we can harness collective expertise to develop innovative tools that empower artists and creators across both regions.

Funding and Support for Key AI Projects: We will advocate for dedicated funding opportunities that support significant AI initiatives within the creative sector. By investing in these projects, we can stimulate innovation, drive economic growth, and position our regions as leaders in the creative AI landscape.

Public Engagement and Awareness Programs: Implementing comprehensive public engagement initiatives will raise awareness about the transformative potential of creative AI.

By pursuing these actionable steps, KOFICE aims to create a robust framework for cooperation that enriches the cultural fabric of both ASEAN and Korea, and enhances our global competitiveness in the rapidly evolving field of creative AI.

The central theme of this year's forum is "inclusivity." It is crucial to determine whether artificial intelligence is embraced as a pivotal element that heralds a new social paradigm or regarded merely as a passive tool akin to other technologies. The primary objective is to establish a framework that fosters ongoing dialogue and mutual understanding among diverse stakeholders in the ASEAN-KOREA cultural and creative sectors. In the context of an era dominated by artificial intelligence, it is essential to re-examine the foundations of our humanity. This re-evaluation will enable us to address the challenges of creativity and guide the development of creative artificial intelligence through constructive dialogue with ASEAN.

Lee Hang-Jun
Director at Global Network Division
KOFICE

CREATIVE AI FOR INCLUSIVE SOCIETY

Coming out of the first workshop of the ASEAN-KOREA Art, Technology and Economy Network, this forum focuses on transformations in cultural production in Southeast Asia brought on by the mainstream uptake of Artificial Intelligence (AI) technologies around the world. In December 2023, ASEAN released an ASEAN Guide on AI Governance and Ethics advocating for a human-centric approach to A. I develop with guiding principles such as fairness and equity. Similarly, Korea has advocated for a vision of a responsible, inclusive, and sustainable AI and, in 2023, released a checklist for the ethical use of AI. However, with a region that has historically been defined by cultural, social, political, and economic differences - what does fairness and equity look like?

The proliferation of white papers written about AI ethics and governance speaks to the urgencies of such technologies. Yet the generalist approach of these papers do not speak to A.I's exasperation of the preexisting complexities that have defined the precarity of creative work and the possibilities that such technologies offer for systematic redress. Moreover, these generalist perspectives do not speak to the specificities of cultural production in Southeast Asia and the range of differences in cultural policy and investment that define the region's diverse approaches to art and technology. This forum seeks to address this gap and articulate a Southeast Asian perspective on A.I. development in the context of emerging international discourses about cultural production in an age of A.I.

Kathleen Ditzig
Curator, National Gallery Singapore

Day 1. 26 OCT (SAT) — Grey Zone

11:00 - 12:00	Opening	Opening Ceremony
	Keynote Speech	Creative AI for Inclusive Society Jungseok Kang (KOR)
12:00 - 13:00		Luncheon (at Garden)
13:00 - 14:30	Session 1	**Frontiers of AI Cultural Production** Sharing the current status of AI research for new innovations Discussing collaboration across various levels within ASEAN countries Moderator: Ryan Ho (SGP) Speakers: Pichet Klunchun (THA), Chantivear Kuoch (KHM), Sudjud Dartanto (IDN), Faiq Airudin (BRN)
14:30 - 15:00		Break
15:00 - 16:30	Session 2	**Public Institutions in the Age of AI** New challenge and tasks in the public institution sector in the AI era Use of technology for the public and institutional efforts Moderator: Ben Hampe (MMR) Speakers: Peter Schoppert (SGP), Gerry Torres(PHL), Sey Min (KOR), Supattra Tunngern (THA)

Day 2. 27 OCT (SUN) — Grey Zone

10:30 - 12:00	Session 3	**Histories for an AI Future** Sharing the ASEAN-KOREA perspective to visualize the past and future of AI Moderator: Kathleen Ditzig (SGP) Speakers: Nguyen Hoang Giang (VNM), Sarena Abdullah (MYS), Alex Taek-Gwang Lee (KOR), Rui An Ho (SGP)
12:00 - 13:00		Luncheon (at Garden)
13:00 - 14:30	Session 4	**Artists on Machine Collaborations** Exploring diverse perspectives on collaborations and creativity through artists presenting new viewpoints on AI Moderator: Mohd Shamsuri bin Khalid (MYS) Speakers: Reggie Bape (MMR), Jinjoon Lee (KOR), Souphalak Phongsavath (LAO), Eddie Wong (MYS)
14:30 - 15:00		Break
15:00 - 16:00	Session 5	**Webtoon & Creativity: New Stories in the Age of AI** Cultural industry exchange and cooperation plan for co-growth between Korea and Malaysia: Promoting the development of the webtoon industry, along with copyright protection & management using AI. Panels: Bum-gang Seo (KOR), Zainariah Johari (MYS)
16:00 - 16:20	Closing	Closing Remarks
11:00 - 12:00	Lecture 1	**A Journey Across the Boundaries of Technology and Art** Lecture & Q&A Lecturer: Ji-hoon Cho (KOR)
13:00 – 14:00	Lecture 2	**Creating Comic Strips Using Midjourney with Style and Character Continuity** Lecture & Demonstration
WORKSHOP / Auditorium		Lecturers: Ji-hoon Cho (KOR), Namkyoung Cho (KOR)

OPENING REMARKS

Changsik Park (KOR)

Changsik Park has served as the President of the Korean Foundation for International Cultural Exchange (KOFICE). He began his professional journey as a producer in the drama production department at MBC and subsequently became the CEO of Kim Jong-hak Production, where he produced numerous acclaimed dramas that have come to symbolize South Korean entertainment. His distinguished portfolio includes over 50 titles, such as *Eyes of Dawn (1991), The Sandglass (1995) and Lee San, Wind of the Palace (2007)* and more.

Additionally, Mr. Park held the position of President of the Korea Drama Production Association from 2011 to 2018, significantly contributing to the advancement of the drama industry. As a member of the 19th National Assembly from 2012 to 2016, he played a pivotal role in the formulation of legislation and policies pertaining to cultural affairs. Following this, he served as the President of Digital Seoul Culture & Arts University from 2016 to 2018, where he focused on the integration of education with the arts and culture sectors.

CONGRATULATORY REMARKS

Yoong Yoong Lee (SGP)

Lee Yoong Yoong, in their leadership role at the ASEAN Secretariat, serves as the Director of both the Community Relations and Information Resources Management divisions within the Community Affairs Directorate. They are responsible for advancing ASEAN's visibility and outreach through strategic community relations and the management of information resources. He has implemented integrated strategies that enhance regional cooperation and foster partnerships, while also conducting advocacy, public communications, and stakeholder engagement.

He plays a pivotal role in crafting key messages that resonate with ASEAN's mission of unity and collaboration, providing high-level briefings for the Secretary-General and Deputy Secretary-General. Their tenure has been defined by their ability to manage change and contribute to policy discussions, ensuring ASEAN's commitment to multilateralism and regional integration is effectively communicated.

CONGRATULATORY REMARKS

Encik Shaik Rizal Sulaiman (MYS)

Shaik Rizal, born in 1972, graduated with a Bachelor of Science (Finance & Marketing) from Purdue University USA and subsequently an MBA (International Business) from the University of Bristol in the UK.

He has more than 25 years combined working experience and advisory leadership roles in strategic management, corporate finance and restructuring, business re-engineering, start up operations, structured financing, strategic business planning, business expansion development and project management.

His corporate and business career started with Dentsu, Young & Rubicam in 1995 with subsequent stints as Adviser to MIMOS Bhd, CEO at DRB-Hicom Information Technologies Sdn Bhd, Adviser to Syarikat Prasarana Negara Berhad, Group Managing Director of public listed Nagamas International Berhad before assuming the role of Managing Director Silverland Capital Sdn Bhd in 2013 till now. Shaik Rizal was appointed Chairman of Harta Prima, a MARA GLC subsidiary in 2020 and is currently the Chairman of the National Visual Arts Development Board & National Art Gallery Malaysia since 2023.

CLOSING REMARKS

Dr. Piti Srisangnam (THA)

Dr. Piti Srisangnam holds a Ph.D. degree in Economics and Commerce from the University of Melbourne (Australia), and an M.A. degree in International Economics and Finance from Chulalongkorn University (Thailand). He has been teaching International Economics and ASEAN Studies for bachelor and master degree students at Chulalongkorn University since 2002.

He has been Deputy Director for Academic Affairs of the Centre for European Studies from 2010 to 2012 and Deputy Director for Academic Affairs of the ASEAN Studies Center in 2012, both at Chulalongkorn University, before he became Director of the Center in 2013.

He has been selected for the 2019 Rising Star Royal Thai Government Scholarships Association Award: Rising Star. In 2021, he was granted the Dongfang Scholarships to become a visiting scholar at Peking University. In 2023, he received the Australian Alumni of the Year award from the Australian Alumni Association of Thailand and Australian Embassy, Thailand.

At present, Piti Srisangnam holds the position of the Executive Director of the ASEAN Foundation, a regional inter-governmental body established by the ASEAN leaders in December 1997 to promote greater awareness, deeper understanding, and closer engagement among the peoples of ASEAN as well as to contribute to the region's development. He is based in Jakarta, Indonesia.

KEYNOTE SPEAKER

Jungseok Kang (KOR)

Creative AI for Inclusive Society

With their broad economic and cultural diversity, ASEAN countries are entering the era of digital transformation, presenting vast opportunities to leverage AI technology. The potential of AI is maximized when it serves not only as a tool for automation but also as a catalyst for creativity and inclusivity. By enhancing access to information and resources, AI can empower marginalized communities, ensuring that no one is left behind in this digital revolution.

This focus on inclusivity will significantly contribute to the innovation ecosystem shared by ASEAN and Korea. With this technological foundation, we can create new possibilities and growth opportunities while collaboratively addressing the challenges of the digital age. By harnessing AI's capabilities to democratize access to services and opportunities, we can help foster a society where diverse voices are heard and valued.

Through collaboration, Korea and ASEAN can build an innovative ecosystem that merges AI with creativity, paving the way for sustainable development and a more equitable future. Together, we can ensure that AI not only drives economic growth but also promotes social cohesion and empowers every individual to thrive.

Jungseok Kang is an accomplished CEO and banking professional with a strong passion for AI innovation. With a background at Citibank and the National Assembly of Korea under the former Minister of Finance, he brings extensive experience to the fintech sector. As an early investor in WiPower, which was acquired by Qualcomm in 2010, Kang is now dedicated to developing AI-driven banking operating systems, envisioning a future of "Autonomous Driving" Finance.

Kang holds both a B.S. and M.S. from Seoul National University, along with an MBA from the University of Chicago Booth School of Business. Under his leadership, AIZEN has emerged as a pioneering AI-based financing platform. CreditConnect, its AI-driven banking-as-a-solution platform, simplifies financing for diverse industries and strengthens the data economy.

AIZEN is at the forefront of innovation in financial services across Vietnam and Indonesia, recognized as the only Korean fintech company deemed a trustworthy AI provider by the Monetary Authority of Singapore (MAS). Additionally, Gartner has named AIZEN one of the Cool Vendors in AI for Fintech, highlighting its commitment to transformative solutions in the financial landscape.

MODERATOR. SESSION 1

Ryan Ho (SGP)

Ryan heads up futures-thinking, innovation and experience design at the National Gallery Singapore. With over a decade of work in the space of designed-futures and transformation, he has directed, designed and delivered creative innovation for major agencies, brands and start-ups across Hong Kong, London and Singapore. His projects span across industries from retail, hospitality, travel, emergency-services, personal finance and science-fiction. Outside of this, he also teaches new creative problem-solvers across Singapore's local institutes.

MODERATOR. SESSION 2

Ben Hampe (MMR)

Ben Hampe is an arts management professional with extensive experience in galleries, museums, and international organisations. He began his career in Australia, managing public art projects and acquiring artworks for government and corporate clients. In 2009, he moved to Singapore to establish a commercial art gallery, supporting emerging and mid-career artists throughout Southeast Asia. Ben has played a key role in ASEAN cultural initiatives, directing KONNECT ASEAN for the ASEAN Foundation and curating the ASEAN 50th anniversary exhibition at the Secretariat building in Jakarta, Indonesia. He now works at Queensland Museum in Australia, managing partnerships for the World Science Festival Brisbane. Ben holds an MA in Curatorial Practice from the University of Bergen in Norway.

MODERATOR. SESSION 3

Kathleen Ditzig (SGP)

Dr. Kathleen Ditzig is a Singaporean researcher and curator. She is a curator at National Gallery Singapore, where she researches art histories of technology from a Southeast Asian perspective and works on projects pertaining to advanced technologies.

MODERATOR. SESSION 4

Mohd Shamsuri bin Khalid (MYS)

Mohd Shamsuri, graduated with a Bachelor of Engineering (Chemical Polymer) from UTM JB, subsequently a Master of Science (Industrial Safety Management) from Universiti Kebangsaan Malaysia and a PhD holder in (Management of Technology) & (Fire & Explosion) from Malaysia Japan International Institute of Technology-UTMKL. He has amassed over 24 years of extensive experience in the enforcement of occupational safety and health regulations in Malaysia. His professional trajectory began in 2000 as a Process Engineer with Dunlop Malaysia Berhad. He held various leadership positions within the Department of Occupational Safety and Health, including Assistant Director of the Investigation. In 2022, he became the Director of the Faculty of Artificial Intelligence, overseeing the development of Creative Artificial Intelligence.

Frontiers of AI Cultural Production

This panel brings together cultural producers and art community organisers to reflect upon how AI is chartering new frontiers for cultural production by scaling collaboration, changing the ways we work together and we build communities across time. Machine learning tools and processes are complicating but also innovating cultural production in often necessitating complex forms of public and private sector collaborations and by bringing together virtual and physical communities that bridge cultural practices across time.

SPEAKERS.

Pichet Klunchun (THA)
Chantivear Kuoch (KHM)
Sudjud Dartanto (IDN)
Faiq Airudin (BRN)

MODERATOR.

Ryan Ho (SGP)

Pichet Klunchun (THA)

No. 60-Cyber Subin

Pichet Klunchun bridges traditional Thai Classical Dance language with contemporary sensibility, while keeping the heart and wisdom of the convention. Pichet has earned domestic notoriety for his efforts in contemporising Khon. He has participated in intercultural performing arts programs as both dancer and choreographer in North America, Asia and Europe since 2002. In 2010, Pichet founded Pichet Klunchun Dance Company in in order to create pure art performance and to train a number of young-blood professional dancers with strong Thai classical dance backgrounds.

Chantivear Kuoch (KHM)

Embracing the Future: Digital Visual Artists in the Age of AI

Chantivear Kuoch is a digital artist whose work imagines the future of Cambodia through a unique blend of 3D modeling, concept art, and speculative design. His artwork delves into futuristic themes, using advanced digital tools to depict the intersection of technology, culture, and society. With a foundation in computer science, Chantivear leverages his technical expertise to craft immersive worlds and narratives that explore the potential trajectories of Cambodia's development, both technologically and culturally. His art often reflects on how modern advancements, including artificial intelligence, robotics, and urbanisation, might shape Cambodia in the years to come.

Sudjud Dartanto (IDN)

AI as a Language-Based Model: Navigating Culture in the Public-Private Sphere

Sudjud Dartanto completed his studies at the Faculty of Visual Arts at the Indonesian Institute of the Arts Yogyakarta and obtained a Master's degree in Cultural Studies from Sanata Dharma University, Indonesia. He teaches in the Arts Management Department of the Faculty of Art and Design at ISI Yogyakarta, serves as a guest lecturer at various universities. He is also a certified art curator and serves as a competency assessor for art curators, accredited by the National Professional Certification Agency under the Ministry of Education, Culture, Research, and Technology. He has been an external curator for the Indonesian National Gallery for seven years and participated in prestigious curatorial residency programs, including those at Selasar Sunaryo and the Institute of Modern Art in Brisbane with experience in major events like Biennales and various contemporary art craft, and media art exhibitions at both national and international levels.

Faiq Airudin (BRN)

Signal disruption: Can Brunei find a stable AI connection?

Faiq Airudin is passionate about widening participation in Brunei's creative industry. He co-founded 'Just Bruneians,' a grassroots community project that aims to empower the local creative industry. Faiq is a creative producer, advisor and mentor to Brunei-based creative NGOs, galleries and production houses. He holds a Master of Arts in Photography and Urban Cultures from Goldsmiths College, University of London. He was the lead Brunei researcher for "Mapping Creative Technology in ASEAN", a research project by Creative Friction Ltd.

Actively interested in regional youth development, Faiq is an ASEAN Youth Fellowship Fellow for 2022 and an alumnus of the TF-LKYSPP Southeast Asia Next-gen Leaders program in 2023, among other youth initiatives.

Public Institutions in the Age of AI

Public collections are valued for the role they can play in education. Machine Learning technologies have been built on collections of data that have been published online and are available for educational purposes. As the development of AI technologies accelerate and influence our data-driven societies, collections of content that are held in public trust are becoming valuable commodities and are often mobilized under the concept of fair use for data analysis. This panel will seek to lay out emerging trends in Southeast Asia and Korea and address urgent questions such as: Will AI transform how we think about public data and knowledge production? How is machine learning evolving art and design education? How will AI change the way we think about collective ownership, the transference of knowledge and the role of public institutions?

SPEAKERS.

Peter Schoppert (SGP)
Gerry Torres (PHL)
Sey Min (KOR)
Supattra Tunngern (THA)

MODERATOR.

Ben Hampe (MMR)

Peter Schoppert (SGP)

What is AI sovereignty for heritage and culture?

Peter Schoppert is a publisher and former technology entrepreneur who has made his career in Singapore. He is currently the Director of the NUS Press, the scholarly publishing arm of the National University of Singapore. He is past President of the Singapore Book Publishers Association and serves on number of creative industry groups in Singapore and internationally. He was invited to speak at the first official World Intellectual Property Organisation session on AI earlier in 2024, and has addressed groups like the World Expression Forum, Association of University Presses, and Federation of European Publishers on the same subject. He writes on generative AI at https://aicopyright.substack.com.

Gerry Torres (PHL)

AI at the De La Salle-College of Saint Benilde Manila

Ar. Gerry Torres is the Principal Architect at Gerry Torres Architectural Design, established in 2000, with projects spanning residential, academic, and museums. He is the Director and Curator of the Center for Campus Art (CCA) at De La Salle-College of Saint Benilde, which curates exhibitions aligning with the school's programs. A former Dean of the School of Design and Arts (2004-2010), Torres launched programs in Architecture, Photography, Animation, and Digital Film. He holds degrees from University of Santo Tomas Manila, Queensland University of Technology Brisbane and the University of New South Wales Sydney. Torres also served as Director of the Metropolitan Museum of Manila (2011-2012) and now leads the upcoming Benilde Fashion Museum.

Sey Min (KOR)

Data Realism to AI Surrealism

Sey Min is a visual media artist who creates digital art using data and AI, exploring new forms of realism through data visualization and AI-generated imagery. She has collaborated with SKT, Intel USA, VICE, and Google, and has been featured on TED (2011, 2012), CNN Asia, and the MOMA blog. She was a researcher at MIT Senseable City Lab. She has exhibited at the National Museum of Modern and Contemporary Art, Media City Seoul, NeurIPS, ZKM, and Google Art & Culture. Sey also served as a professor at Sogang University, directed SeoulLight festival 2019, developed Praxis.ai, and was the 10th president of Gyeonggi Content Agency.

Supattra Tunngern (THA)

The Mission of Thailand's Creative Economy Agency in the Age of AI

Supattra Tunngern is the Creative Industrial Strategy Specialist at Creative Economy Agency, or CEA, under the supervision of the Prime Minister's Office. Supattra has a Bachelor's Degree of Arts in Social Science for Development. She also holds a Master's Degree of Urban and Regional Planning from Chulalongkorn University, Thailand and a Master's Degree of Science in Planning and Development from Queen's University Belfast, UK. In accordance with her job responsibilities at CEA and her extensive background in broad knowledge of formulating policies and strategies, she aims to foster public understanding and support for creativity, stimulating consumption and investment in the creative economy.

Histories for an AI Future

Artificial Intelligence is not a recent phenomenon and has a history deeply entangled with the Cold War. Moreover, the postcolonial development of Southeast Asia is defined by an uneasy relationship to data extraction and colonialism. How do we understand the emergence of AI from non-western histories and how can these narratives influence the development of machine learning and the adoption of AI tools in the region? Are there specific genealogies and histories we need to imagine a more equitable future? Are there particularly productive histories for developing the affinities necessary for a regional approach to articulating AI ethics for the region?

SPEAKERS.

Nguyen Hoang Giang (VNM)
Sarena Abdullah (MYS)
Alex Taek-Gwang Lee (KOR)
Ho Rui An (SGP)

MODERATOR.

Kathleen Ditzig (SGP)

Nguyen Hoang Giang (VNM)

Human-Learning: Posthuman in a cybernetic loop

Nguyen Hoang Giang, currently resides and operates from Ho Chi Minh City. His artistic creations encompass multimedia, with a particular emphasis on exploring the social and cworksultural implications of emerging technologies. Giang's have gained international recognition, being featured in exhibitions, galleries, and museums worldwide, including Museo del '900 (Italy), Asian Culture Complex (South Korea), Galerie Nord/Kunstverein Tiergarten (Germany), ViaFarini (Italy), MartinGoya Business (China), Galerie Quynh (Vietnam), and Nha San Collective (Vietnam).

Sarena Abdullah (MYS)

Ethics and AI in the Visual Arts

Sarena Abdullah, Ph.D is an Associate Professor of Art History at School of the Arts, Universiti Sains Malaysia (USM). She was awarded the inaugural London, Asia Research Award (2017) and the current International Committee of College Arts Association (CAA). She is the author of Malaysian Art since the 1990s: Postmodern Situation (2018) and co-editor of Ambitious Alignments: New Histories of Southeast Asian Art 1945-1990 (2018). She had written extensively on Malaysian art on various academic journals and platforms such as in TRaNS: Trans-Regional and -National Studies of Southeast Asia, Southeast of Now, Wacana Seni and many others.

Alex Taek-Gwang Lee (KOR)

On Good Old-Fashioned Artificial Intelligence:
Cybernetics and Weak Technology

Alex Taek-Gwang Lee is a professor of cultural studies and a founding director of the Centre for Technology in Humanities at Kyung Hee University, Korea. He is also a visiting professor at the Centre for Applied Philosophy, Politics and Ethics at the University of Brighton (UK) and Graduate School at The University of Santo Tomas (Philippines). He served as an academic advisor for Gwangju Biennale in 2017 and as a program manager for the Venice Biennale of Architecture in 2021. He edited Deleuze, Guattari and the Schizoanalysis of Postmedia (2023), and his forthcoming monographs in English are Made in Nowhere: Capitalism in Asia (2024) and The Paradox of AI (2025).

Ho Rui An (SGP)

Figure and Ground, Intelligence and History

Ho Rui An is an artist and writer working in the intersections of contemporary art, cinema, performance and theory. Through lectures, essays and films, his research examines the relations between labour, technology and capital across different systems of governance in a global age. He has presented projects at the Shanghai Biennale; Bangkok Art Biennale; Gwangju Biennale; Jakarta Biennale; Kochi-Muziris Biennale; Centre Pompidou, Paris; Haus der Kulturen der Welt, Berlin; Kunsthalle Wien; Singapore Art Museum; Van Abbemuseum, Eindhoven; and Yamaguchi Center for Arts and Media.

Artists on Machine Collaborations

Discussing different perspectives on collaboration and creativity through artists who offer new perspectives on artificial intelligence. This panel brings together visual artists who have been working with AI tools or are building their own AI tools to produce artwork. It will address issues like estate and IP planning and how artistic labor is transforming because of AI tools.

SPEAKERS.

Reggie Ba-pe (MMR)
Jinjoon Lee (KOR)
Souphalak Phongsavath (LAO)
Eddie Wong (MYS)

MODERATOR.

Mohd Shamsuri bin Khalid (MYS)

Reggie Ba-pe (MMR)

The Future of Creation

Reggie is a Burmese-born Australian creative entrepreneur with over 15+ years of experience in the entertainment, advertising and creative industries, specialising in the Asia-Pacific region. He is currently the founder of Alias, a creator platform that utilises AI motion capture to easily make videos and live streams with 3D avatars. He is widely acknowledged for his multidisciplinary approach, utilising emerging technologies and digital culture to push creative boundaries.

Jinjoon Lee (KOR)

Humans and Art and Technology: The Future of Creative Collaboration

Dr. Jinjoon Lee FRSA is a celebrated new media artist, renowned for his groundbreaking research and artistic creations that leverage cutting-edge technologies to examine East-Asia utopian vision and liminoid experiences. Dr. Lee shares his wealth of knowledge as a professor at KAIST and a distinguished professor at New Contents Academy(NCA), Korea Creative Content Agency(KOCCA). As a Fellow of the historic 270-year-old Royal Society of Arts(FRSA), he delves into the study of data-driven art and design, sound art, and the intriguing concept of XR performance for future opera through the use of virtual reality(VR) and brain computer interface(BCI) artificial intelligence(AI).

Souphalak Phongsavath (LAO)

Freedom imagination

Souphalak PHONGSAVATH was born in Sayaboury Province, in the North West of Laos. Souphalak was awarded a Bachelor of Fine Art In 2011. Souphalak is a full time artist who also supports herself working in the limited Vientiane art industry; as a gallery assistant at i:cat gallery Vientiane, running art classes and workshops, illustration commissions, short-term event's assistant and art resource person initiating community projects. Recently 2023-2024 Souphalak has great time to have project* Embrace* for Artists in different mediums: painters, photographers,graphic designer, performer writers, film maker and Architects sharing field works , experience challenges and perspectives in Artists road, with Perspectives from Grassroots Mekong Cultural Hub 2024.

During 2022 and 2023 Souphalak has had the opportunity to work with Art Project Space - Pha Tad Ke Botanical Garden - Luang Prabang: employed as a researcher for the project Women in Contemporary Lao Art & Culture Since 1975—now. First ever survey about women artists in Laos. Currently Souphalak is organizing for Project Space workshops at the Art school in Savannakhet; eco-printing and charcoal production for art practice and drawing workshops.

Eddie Wong (MYS)

AI Ancestors: Machine Fictioning the Family Archives

Eddie Wong is a Malaysian computational artist whose work challenges and reimagines the narratives of historical archives. Through the use of artificial intelligence, durational media, and installations, he creates a counter-archive that examines the relationship between machine learning, the subjectivity of memories, and human agency. His diverse body of work includes writing, video art, filmmaking, and interactive installations, exhibited in CPH Kunsthal Charlottenborg, Spinnerei in Leipzig, +Rainfilm Festival in Barcelona, Waterman's Gallery in London, and ILHAM Gallery in Kuala Lumpur. Wong's contributions to the discourse of arts are evident in his writings for Arts Equator, Art Asia Pacific, and his scholarly research in SIGGRAPH and Leonardo Arts Journal. His innovative approach earned him the Lumen Prize for Moving Image in 2022. Wong is a fellow of the Salzburg Global Seminar and an alumnus of Goldsmiths University of London, where he earned his Master's in Computational Arts.

Webtoon & Creativity: New Stories in the Age of AI

PANEL.

Bumgang Seo (KOR)
Zainariah Johari (MYS)

Bumgang Seo (KOR)

Bumgang Seo is the Chairman of the Korea Webtoon Industry Association and the Director of Ainamu Co., Ltd. He also serves as the Vice Chairman of the Daejeon Webtoon Promotion Committee. As a cartoonist and columnist, he has directed the animation Dinosaur Bigfoot. His accolades include the 2022 Korea Cartoon Culture Awards, the 2022 Minister of Culture, Sports and Tourism Award, and the 2023 Korea Content Awards.

Zainariah Johari (MYS)

Zainariah Johari, Group CEO of the MyCreative Ventures Group is a seasoned professional in the creative industry with more than three decades worth of experience in various fields. As the previous Head of Arts, Culture, and Public Space impact area at Yayasan Hasanah, she was involved in the Hasanah Special Grant, Arts for all Seasons (ArtsFAS), the 'Cultural Frontliners' initiative and collaborations with the Ministry of Finance. These efforts impacted more than 5,000 art organisations, artists and buskers nationwide and generated thousands of employment opportunities.

Zainariah's diverse career also includes roles as a content entrepreneur and CEO at Asia Pacific Videolab. the biggest state of the art post production facility at that time where she led the DI (Digital integration) of APV as they made the move from analogue. She received recognition for her outstanding achievements, including an Emmy Award nomination for her involvement as part of the creative work that was nominated.

Webtoon Creator Workshop

Cultural industry exchange and cooperation plan for co-growth between Korea and Malaysia: Promoting the development of the webtoon industry, along with copyright protection & management using AI.

LECTURERS.

Ji-hoon Cho (KOR)
Namkyoung Cho (KOR)

Ji-hoon Cho (KOR)

A Journey Across the Boundaries of Technology and Art

Ji-hoon Cho is a webtoon writer who also delivers lectures on AI and explores various forms of writing. He is known as the "Elf Painter" and is the author of Webtoon Sketchup and Clip Studio Master. Ji-hoon describes himself as a creator and amateur comic book iconographer with a self-proclaimed goal of living well while pursuing his creative passions. He possesses a moderate level of skill in drawing, 3D modeling, programming, AI, and other areas related to webcomics.

Namkyoung Cho (KOR)

Creating Comic Strips Using Midjourney with Style and Character Continuity

Namkyoung Cho is the author of Midjourney Prompts Master Guide and the co-author of AI Graphics. He works as an online and offline Midjourney instructor and serves as the main operator of Midjourney Korea. He is also the operator of Stable Diffusion Korea.

Debbie Won (KOR)

Debbie Won, a seasoned presenter born in Seoul and raised in Los Angeles, has been making waves in the broadcasting world since 2011.

She has been a reliable figure as a News Anchor at Yonhap News Agency for ‘KOREA NOW’ and a Reporter at TBS eFM for ‘Skool of K-pop. Debbies portfolio also includes Weekend News Anchor at Arirang Radio for Arirang News, Newscaster at Arirang TV for ‘Global Buzz, Reporter at Arirang Radio for ‘Catch the Wave, and Host at JEI English TV for ‘Real Talk Talk.

Beyond her broadcasting roles, she has showcased her skills as an Event MC, presiding over events like the Creators Forum at the MNE Asian MUsic Awards and the ‘Nettux Night during the wetux korea Launching Fartv.

Ramzan Bin Mohd Saufi (MYS)

Ramzan M. Saufi has been a prominent news presenter for 13 years on one of Malaysia’s most renowned channels, TV3. His career in the public eye began at the age of 20 when he entered the modeling industry, featuring in various magazines. His exceptional grooming and style earned him a nomination for the “Best Groomed Bachelor” in Cleo magazine.

With over two decades of experience in the industry, Ramzan has built a diverse and impressive career. He completed his studies in Business Marketing in Perth, Australia, and initially embarked on a career in the hotel industry. He later transitioned to the aviation sector, working as an international flight attendant. Currently, he serves as a safety instructor at an organization approved by the Civil Aviation Authority of Malaysia (CAAM).

In addition to his roles in broadcasting and aviation, Ramzan is a sought-after emcee. He has hosted numerous high-profile events, including the Miss Malaysia pageant competition, annual dinners, weddings, and other significant occasions.

Extended Humanities in the Digital Age: Towards a New Liberal Arts

Kim Jae-Yin (Kyung Hee University, Korea), 2023 Keynote Speaker

1. The Challenge of Generative AI and the Redefinition of the Humanities

1.1 Generative AI challenges human uniqueness

When ChatGPT first appeared, people were concerned that it would replace the natural human ability to create. Time has shown what ChatGPT does well and where its challenges lie. When new and powerful technologies are introduced, we often become anxious, cautious, and often fail to understand them. Efforts are also being made to control AI. At such times, it's important to maintain a balanced perspective. Ignorance breeds fear, and fear breeds oppression

According to the linguist Noam Chomsky ChatGPT is a form of 'high-tech plagiarism' and this diagnosis pushed the discussion towards the issue of plagiarism. Honestly, the rise of ChatGPT could have been a chance to talk about the essence and function of writing in education, particularly with new technologies. Its emergence could have been used to explore the current state of the humanities as a subject that is centered on reading and writing, and to consider a redefinition of it if necessary.

1.2 Redefining the humanities: A unit of teaching rather than a unit of academic research.

It's time to clearly define what the humanities are. This will clarify their role in the digital age. Today, the humanities lack an identity. They oscillate between two different activities.
The main source of confusion and disorientation in the discussion of 'the humanities' is the neglect of the historical nature of the humanities. In brief, we have become accustomed to the present university system. Specialized studies become narrower in scope as one goes deeper into them, so it is appropriate to think of academic research, not only in the humanities, as a professional activity. Teaching can be distinguished from research at undergraduate level. It is possible to teach on the basis of past research even without being a researcher, for example by using a textbook.
There is an education that is essential before becoming an expert, but which has not received enough attention. It is the education of the common core competences that all future generations will need. This type of education is known as 'liberal arts education' and has been mistakenly viewed as 'watered-down specialization'. In summary, today it is inappropriate and potentially damaging to think in terms of a separation between 'liberal arts' and 'specialist' education. Indeed, during the industrial era, the liberal vs. specialist divide had its merits. However, in today's world, there are not enough job prospects for recent graduates.

I propose replacing the dichotomy 'liberal vs. specialist' with a distinction between 'common core competences' and 'specialist skills'. The teaching of specialist skills should be the responsibility of focused training programs where the separation between research and teaching is meaningless. Until postgraduate programs, the focus of education should be on 'common core competences' and the humanities should be redefined as the teaching of 'common core competences'. Essentially, the humanities should be recognized as an educational unit, not an 'academic research' unit.

This doesn't disregard the specialisms of disciplines including language, literature, history, and philosophy that are frequently found in the humanities. Studying and doing research in these disciplines can be challenging, even if you're in the same department in the same university, and it is difficult to move between them. This is a truth with which scholars in any university will agree. each discipline is responsible for its own academic research and professional training.
In this sense, it is crucial to see the humanities as a unit of training in common core competences rather than a unit of academic research.

2. Extended literacy and common core competences

Language is often called a 'tool' because it is a necessary means of knowing something. For example, you need to learn English in order to use anything written in English and to express yourself in English. This is the hallmark of a language as a tool.
The traditional humanities have lost sight of language change, and for a time they have been powerless and empty. Language, extended language, must be reclaimed by the humanities.
What do we mean by common core competences? They are the language skills for which the humanities have traditionally been responsible, namely literacy. Literacy is the ability to understand and engage with life, people, society and nature. In the past, natural language was at the heart of such activities. The more one learned natural language, the more, deeper and broader one could know. So, literacy was a key common skill.
The problem is that times have changed, and that natural language is no longer the only language we have. All knowledge and technology used to be contained within natural language, but today's language has extended beyond natural language to include mathematical, scientific, technological, artistic, digital and more. It requires extended literacy - the ability to read and write data and to work with extended language. The loss of the core of the humanities, language, may be at the root of the impotence and emptiness that the humanities have been experiencing for some time.
The humanities must reclaim language. But it must be an extended language. An extended language, an extended literacy, the extended humanities. Once again, the humanities are the unit responsible for education, especially the common core competences. I have developed what I call 'A New Liberal Arts' in the tradition of the 'artes liberales', a former Western educational unit. The 'artes liberales' consisted of trivium (rhetoric, grammar and logic) and quadrivium (arithmetic, geometry, astronomy and music), so it was pretty close to an extended literacy.
It seems appropriate to focus on teaching these common core competences up to the early years of university, given the different learning capacities that develop at different ages.

3. Expectation 1: A basis for education and retraining

The extended humanities, or A New Liberal Arts, should go beyond the dichotomy of 'liberal arts vs. majors' to provide common core competences. It is an extended language education which is essential for life in today's world. It's necessary for two main reasons.
First, people need to retrain when they change careers, and the common core competences they need should be mastered at an early age. It's similar to the way that the skills you learn to play a musical instrument as a child are easy to pick up again as you get older. By learning common core competences, we can expect to be able to retrain as we age.
Throughout history, there have always been 'transitions' between the disappearance of occupations and the emergence of new ones, not necessarily as a result of AI. What allows us to survive and thrive in transitions are common core competences. Let's take some examples. Recently, AI-generated works on Naver Webtoon were boycotted by writers and poorly rated by readers in Korea. There are also reports of game illustrators in Taiwan being fired. It's clear that generative AI is a threat to middle-level workers. You're bound to be replaced by AI and lose your job if your images are on the same level as Getty Images or Pixabay.
Creators tend to cower when a new, unfamiliar creative tool appears. This was the case when photography first appeared. As we know, the painters who had made their living from portraits were in despair of losing their source of income. They faded into the background of history. But there were others who found a different way of working. They went outdoors with another new technology, tube paints. They invented a new direction in art. This was the beginning of modern art. Looking at the past from a future perspective, the advent of photography led to deeper reflection on the nature of art.
If artists were frustrated by photographic technology and stuck with old techniques, no new art would have emerged. On the other hand, painters who switched to the new technology of tube paints were able to make a fresh start. For the unprepared, this kind of retraining is difficult. In

times of change, one must have the strength to cope with. This is the first expected outcome of the common core competences.

4. Expectation 2: A springboard for convergence work

Second, convergence activities in which experts work together will be made possible by having common core competences. Convergence efforts have failed because experts don't understand each other's language. In Korea, for example, the languages of the humanities and the sciences were separated prematurely.
The bad news about convergence is that there are no consistent success stories. This suggests that we don't yet know how to make convergence work. It's not uncommon for a product to be recognized as a convergence product retrospectively. It is well known, for example, that Steve Jobs' masterpiece, the iPhone, was a product of convergence. There is some social consensus about results. However, the question of how to make convergence work remains unanswered. Is there even a way to do it at all?
Summoning a genius individual runs the risk of making convergence an exceptional event rather than a general work. The key is to create the 'environment' and 'conditions' for convergence to occur and to encourage people to experiment there. I think we have a clue as to how to do this from Charles Darwin's discovery of evolution. The bottom line is that Darwin was successful because he had the ability to read, write and communicate, or extended Literacy, which is the foundation of convergence. Understanding and communication is the basis of collaboration. In short, extended literacy is a prerequisite for communication.
What can we learn from Darwin about how to make convergence happen? At its core, convergence is about collaboration. The word convergence itself means to come together, to become one.
What I notice about Darwin above all is his ability to communicate. Darwin was able to speak not only his specialty, geology, but also anatomy, ornithology, botany, zoology, paleontology, and the language of the field. This gave him the advice he needed to solve his problems. Of course, the barriers to communication between disciplines were not as high as they are today. Today it is much more difficult to communicate across disciplines. The point is that the basis for communication is important. Now, with extended literacy, you don't need to be a genius to do it.
It's clear that without extended literacy you can't get advice from other disciplines. This is due to communication problems. Since the acquisition of this ability is more or less a matter of chance for exceptional individuals, we thought that we would have to wait for the geniuses. But we must approach it as a system, not an individual, and we must build the system's capacity. We have to lay the foundations of communication so that the system can work. This is the second expected outcome of the common core competences.

5. Closing remarks

We can discuss the humanities in the digital age from a new horizon by understanding the humanities as an educational category rather than an academic research category, and as activities that cultivate common core competences beyond the liberal arts vs. majors dichotomy.
Other side effect of this approach is that it can help to bring the humanities out of their long-standing situation of 'crisis'. The crisis in the humanities is linked to the fact that the next generation of scholars is no longer entering graduate school in the humanities. However, the extended humanities are expected to generate a large demand for teaching staff and to play a key role in shaping the curriculum.
Moreover, if these two expectations are fulfilled, we can expect to see an improvement in the perception of the humanities by civil society, as well as increased support for research. Beyond this narrow perspective, the extended humanities education can also provide humanity with an educational model that meets the needs of the new era.

Ounla Phaoudom (Lao Youth Festival) Lao PDR, 2023 Speaker

Anysay Keola (Filmmaker, Lao New Wave Cinema Production) Lao PDR, 2022 Speaker

Abdul Shakir (Multimedia Artist, Filamen) Malaysia, 2022 Speaker

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Ministry of Culture Sports and Tourism (MCST) in Korea
is the government agency responsible in South Korea that promotes the development of the cultural and tourism industries, supports sports programs, and preserves cultural heritage. MCST plays a crucial role in enhancing the country's cultural identity and attractiveness to visitors.

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ASEAN Foundation
Is a non-profit organization established to promote ASEAN awareness and develop the potential of ASEAN citizens through initiatives in arts and culture, community building, education, and media. It aims to foster a sense of ASEAN identity and strengthen regional cooperation.

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National Art Gallery of Malaysia
is the country's premier art museum, showcasing a comprehensive collection of Malaysian and Southeast Asian art. It serves as a platform for promoting and preserving the region's artistic heritage, offering exhibitions, educational programs, and research facilities to foster appreciation for art and culture.

MyCreative Ventures
is established to advance Malaysia's creative industry through strategic and innovative investments. Incorporated in 2012, MyCreative is a fully-owned subsidiary of the Ministry of Finance (Incorporated) under the purview of the Ministry of Communications. The MyCreative Ventures Group continues to support the creative industry through the introduction of its units, RIUH, CENDANA and BASKL.

The Korea Webtoon Industry Association (KWIA)
is established on October 28th, 2015, for expanding the cultural value of Korean webtoons and fostering the growth of the webtoon industry. KWIA is operated with the purpose to protect the rights and interests of webtoon creators, works, companies, and organizations and promote their sustainable growth. By maximizing the infinitive value of webtoons and encouraging their use, KWIA contributes to the development of the industry and the national economy.

COMMUNITY PARTNER

Asian Creative and Digital Economy Youth Summit (ACE-YS)
is a hub for youth collective action to map and connect Asian players in navigating the global opportunities in creative and digital economy.

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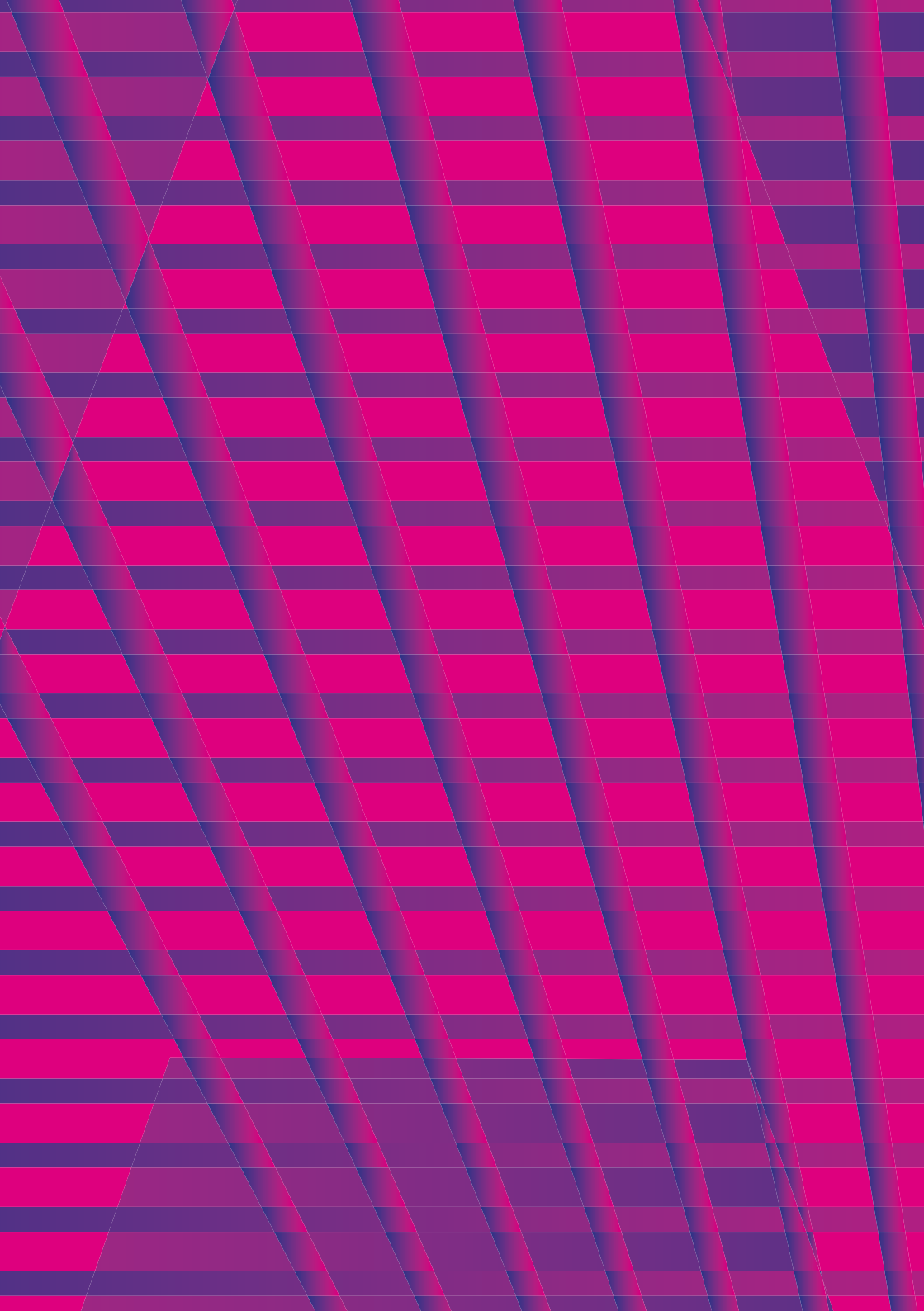
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