



2022 ASEAN-KOREA INNOVATIVE CULTURE FORUM



ASEAN-KOREA:
Leap Forward with Cultural Resilience

OCT 26, WED 14:00

Don Chan Palace Hotel & Convention
Vientiane, Lao PDR

www.picclub.kr



Ministry of Culture, Sports
and Tourism



ASEAN-KOREA Partnership Project for Innovative Culture (PIC)

Under the International Cultural Exchange Promotion Act, KOFICE is responsible for promoting international cultural exchanges designated by the Republic of Korea's Ministry of Culture, Sports, and Tourism (MCST).

With the vision of **"A Cultural Network Hub Connecting Korea and the World"**, KOFICE aims to increase mutual understanding across cultural boundaries and develop Korea's cultural diversity and creativity.

KOFICE offers diverse cultural exchange, global networking, research, and residency programs for experts in related fields.

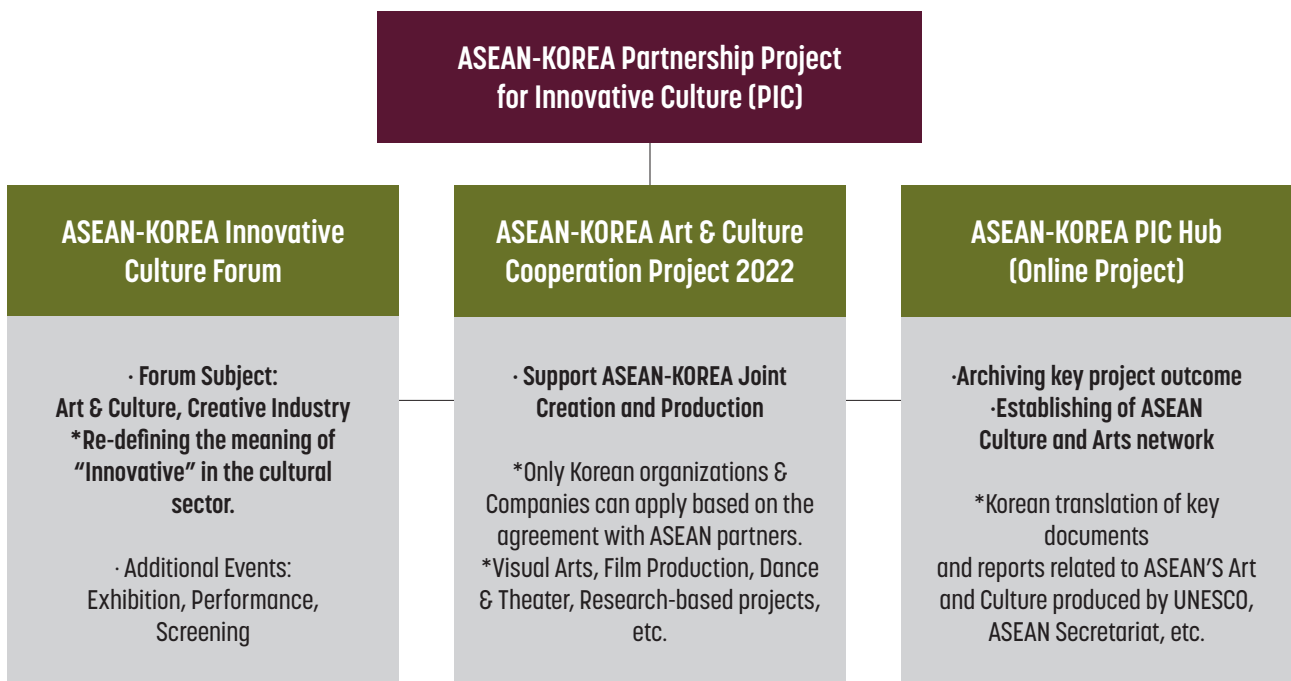
In the wake of the 2019 ASEAN-ROK Commemorative Summit,

'ASEAN-KOREA Partnership Project for Innovative Culture' promotes cultural exchange and various collaboration projects for the co-prosperity and cooperation of culture and arts between Korea and ASEAN.

As a communication channel for Korea and ASEAN to unite, it will hold annual forums, build online platforms, and support the collaboration project of ASEAN-KOREA artists to lay the foundation for continuous cultural exchange and dialogue.

- (Project Title) ASEAN-KOREA Partnership Project for Innovative Culture (PIC)
- (Term) February 2022 ~ January 2023 (Total of 12 months)
- (Host) Ministry of Culture, Sports and Tourism
- (Organizer) Korean Foundation for International Cultural Exchange (KOFICE)

< Project Structure Map >



ABOUT FORUM

2022 ASEAN-KOREA Innovative Culture Forum

ກອງປະຊຸມແລກປ່ຽນ ນບົດ ຮຽນ ອາຊຽັ ນ-ສ.ເກົາ ຫຼື ກູ່ ວກຍ໌ ການປ່ຽນແປງທາງດ້ານ ນ ວັດ ທະນະທາ

- Share the current issues and status of the field through institutions' and organizations' activities in various genres of art and culture in Korea and ASEAN; establish solidarity and sustainable relationship through the forum.
- Share the various cases of combining culture, art, and technology into the industry and invite experts from related technologies and industries to share knowledge and information.
- Re-define the meaning of "innovation" to a great extent through the annual forum: find a new perspective on the culture and arts of ASEAN countries and Korea.
- Finding a new mode of 'Forum' as an imaginary collective beyond the national level to promote "the idea of cooperation" as a major instrument for achieving sustainable development in culture and art between ASEAN and Korea.

ASEAN-Korea Innovative Culture Forum started in 2020 with the need for an annual event to look at the relationship between Korea and ASEAN in the long-term perspective, as discussed at the ASEAN Culture Ministers' Meeting held at the Gwangju Asia Culture Center to commemorate **the 30th anniversary of the Korea-ASEAN dialogue in 2019**.¹

KOFICE has been hosting the forum to promote mutual understanding and cooperation between ASEAN and Korea for the past three years through culture and arts. This year, the forum will focus on the **"ASEAN-KOREA: Leap Forward with Cultural Resilience,"** examining how we each find, or have found, ways to build cultural networks for collaboration and inspiration.

2022 ASEAN-KOREA Innovative Culture Forum in Laos²

Theme	ASEAN-KOREA: Leap Forward with Cultural Resilience
Date & Time	2022 Oct 26th (WED) 14:00
Venue	Vientiane, Lao People's Democratic Republic
Sessions	1. Resilience: Through the Cultural Solidarity 2. New Opportunities: Through the Convergence of Culture & Industry
Host	MCST: Ministry of Culture, Sports and Tourism Organizer
Organizer	KOFICE: Korea Foundation for International Cultural Exchange

¹ The Meeting of the ASEAN-ROK 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-Republic of Korea Work Plan on Cooperation in Culture and the Arts' and '2019-2021 ASEAN-Republic of Korea 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 establishing dialogue relations between ASEAN and ROK. The proposal was agreed upon at the 20th ASEAN-Republic of Korea Summit held on 14 November 2018 in Singapore. The 2019 Special AMCA Plus ROK Meeting was held at the Asia Culture Center in Gwangju, Republic of Korea, on 24 October 2019. (<https://en.unesco.org/creativity/files/joint-media-statement-amca-plus-rok>)

² Initially, the ASEAN-KOREA Innovative Culture Forum was held under the auspices of the Ministry of Foreign Affairs in 2019 as a special event for the summit, and from 2020, it began to be organized by the Ministry of Culture, Sports and Tourism. KOFICE, along with the Ministry of Culture, Sports and Tourism, has hosted the event for the past two years. The third PIC Forum will be held in Laos on October 26, 2022.

Since the ASEAN-KOREA Culture Ministers' Meeting was scheduled to be held on Oct. 27 in Laos, the chair country at the beginning of the year. In this context, KOFICE had decided to hold the forum in Laos. However, due to various practical issues, the meeting was decided to be held online.

Leap Forward with Cultural Resilience

ກ້າວໄປພ້ອມກັນ ການປັບ ໂຕຂອງຂະແໜງວັດ ທະນະທາ

Keynote Speech: ASEAN-KOREA: Leap Forward with Cultural Resilience

Country	Organization	Name
South Korea	Asia Culture Center	Sang Il HAN (Artistic Director & Conductor)

Session 1 Resilience: Through the Cultural Solidarity

Country	Organization	Name
Brunei	Creative Space Art Gallery & Studio	Osveanne Osman (Curator)
Singapore	Asian Film Archive	Viknesh Kobinathan (Programmer)
Thailand	Prayoon for Art Foundation	Walya Amatathammachad (Founder & Director)
Vietnam	Heritage Space & Vietnam Art Archive	Anh Tuan Nguyen (Director)

Session 2 New Opportunities: Through the Convergence of Culture & Industry

Country	Organization	Name
Lao PDR	Lao New Wave Cinema Production	Anysay Keola (Film Director & Managing Director)
Malaysia	Filamen	Abdul Shakir (Co-Founder & Multimedia Artist)
Philippines	BITAGCOL	Jo Ann Bitagcol (Model/Photographer/Artist/Designer)
South Korea	iotaLabs.,co.ltd.	Jun Young CHANG (Director, Media Artist)

ASEAN-KOREA: Leap Forward With Cultural Resilience

TIMETABLE

Opening and Welcome Remarks		
14:00 - 14:10	Opening	Opening Video & Forum Overview
[Keynote] ASEAN-KOREA: Leap Forward with Cultural Resilience		
14:10 - 14:25	Keynote Speech	Sang Il HAN Artistic Director/Conductor, 'Asia Traditional Orchestra' of Asia Culture Center , South Korea
Session 1 : Resilience: Through The Cultural Solidarity		
14:25 - 15:25	Session 1	Osveanne Osman Curator, Creative Space Art Gallery & Studio, Brunei
		Viknesh Kobinathan Programmer, Asian Film Archive, Singapore
		Wayla Amatathammachad Founder/Director, Prayoon for Art Foundation, Thailand
		Anh Tuan Nguyen Director, Heritage Space & Vietnam Art Archive, Vietnam
		Q & A
15:25 - 15:40	BREAK	
Session 2 : New Opportunities: Through The Convergence Of Culture & Industry		
15:40 - 16:50	Session 2	Anysay Keola Film Director/Managing Director, Lao New Wave Cinema Production, Lao PDR
		Abdul Shakir Co-Founder/Multimedia Artist, Filamen, Malaysia
		Jo Ann Bitagcol Model/Photographer/Artist/Designer, BITAGCOL, Philippines
		Jun Young CHANG Director & Media Artist, iotaLabs, South Korea
		Q & A
16:50 - 17:00	Overall	End Session

MC



Debbie Won

(Present) English News Anchor, Yonhap News Agency
 (Past) English News Anchor/Editor, YTN World
 (Past) Radio News Anchor/TV Newscaster, Arirang TV

KEYNOTE SPEECH

“ASEAN-KOREA : Leap Forward with Cultural Resilience”



Sang Il HAN

Artistic Director/Conductor,
 ‘Asian Traditional Orchestra’ of Asia Culture Center, South Korea

Biography

During his career as a Piri (Korean pipe/flute) player, Han became a conductor of instrumental parts for the National Changgeuk Company of Korea from 1987 to 1994. Since then, from 1995 to 1998, he served as a head and a permanent conductor of the National Orchestra of Korea from 1995 to 1998 and also an artistic director of the Seongnam City Gugak Orchestra from 2005 to 2011. Since 2019, he has worked as an artistic director and permanent conductor of the Gwangju Municipal Gugak Orchestra.

Based on his experience as an artistic director and a conductor such as Hallyu Arts Festival, Silk Road IRAN-KOREA Cultural Festival in 2017, and Gyeongju International Music Festival in 2018, he has led the Asian traditional music community by suggesting various directions for traditional music.

The Asia Traditional Orchestra

The Asia Traditional Orchestra is the outcome of ASEAN countries’ acceptance of Korea’s proposal to create an “Asia that is united through music” by forming an orchestra exclusively of traditional Asian instruments. The Asia Traditional Orchestra was unique in that sense and it is the world’s third traditional orchestra of international nature. The Orchestra was established on the occasion of the ASEAN-Republic of Korea Commemorative Summit held in Jeju Island in May 2009. The member countries in the orchestra are Korea and the following Southeast Asian ASEAN member nations: Brunei, Cambodia, Laos, Indonesia, Malaysia, Myanmar, the Philippines, Singapore, Thailand and Vietnam.

Now, the Asia Traditional Orchestra is run independently from the ACC and it is a key element of the ACC. Functioning as a hub facility, the ACC serves as a cultural research center for exchange and creations, education, and research projects through systematic collaboration. Similarly, founding objectives of the Asia Traditional Orchestra were also to promote friendship and understanding through cultural exchanges while promoting Asian music around the world. Therefore, a cross-cultural composition such as the Asia Traditional Orchestra is an excellent example for how the ACC’s vision is accomplished

Organization

The Asia Culture Center (ACC) is an international arts and cultural exchange organization that produces new, future-oriented results through the convergence of Asia’s past and present arts and culture with innovative ideas and beliefs. Having the context of artistically sublimating the significance of the May 18th Democratic Movement’s human rights and peace as its point of departure, the ACC, which opened in November 2015, is a Ministry of Culture, Sports and Tourism–affiliated institution established for the advancement of mutual understanding and cooperative growth with different Asian countries through exchange, education, research, and other efforts with regard to Asian culture.

SPEAKERS' PROFILE

SESSION 1

“Resilience: Through The Cultural Solidarity”

No.	SPEAKERS
Speaker 1	Bridging The Bruneian Identity: Nurturing Cultural Eco-systems Through Creative Space Osveanne Osman Curator, Creative Space Art Gallery & Studio Brunei
Speaker 2	Film Programming In The Time Of COVID Viknesh Kobinathan Programmer, Asian Film Archive Singapore
Speaker 3	Towards A Sustainable Art Ecosystem Wayla Amatathammachad Founder/Director, Prayoon for Art Foundation Thailand
Speaker 4	Peripheral Art Project: Blur And Orthodoxy In Contemporary Vietnamese Art Anh Tuan Nguyen Director, Heritage Space & Vietnam Art Archive Vietnam

Bridging the Bruneian Identity: Nurturing Cultural Eco-Systems Through Creative Space



Osveanne Osman

Curator, Creative Space Art Gallery & Studio
Brunei

Presentation Description

Can artistic and cultural practice be sustained with just a fraction of its history intact? Given how little is known of Brunei pre-13th century and the lack of agency of Bruneian historians and anthropologists have led 'outsiders' to write their accounts. These foreign records now serve as accepted knowledge that informs locals and the rest of the world of Brunei. What are the results and the repercussions to the resilience of Brunei's art and culture when they are presented and accepted from an etic perspective?

The topic of this presentation will examine how the gaps presented in Brunei's history, and its neglect have led to a partial loss of identity. This presentation examines genealogical records, scholarly articles, first-hand interviews, and Brunei artists' accounts to construct a narrative of a national agency to further its cultural identity and artistic practices.

Biography

Osveanne Osman has been working as Curator at Creative Space Art Gallery & Studio since 2016 and Agency Manager at CTRL+ as of 2021. She has actively contributed to Brunei's Creative Industries with a particular focus on the fine arts. In the capacity of a curator, her endeavors and accomplishments are noted through the production of exhibitions and programs focused on Bruneian art and culture with the aim of introduction to a worldwide audience. Stakeholder and project management are key functions she holds as Agency Manager to explore opportunities to integrate applied arts and culture into other industry sectors. Both roles aid in furthering her mission of creating platforms and dialogue of and for the attention of Brunei's Creative Industries.

Organization

Creative Space Art Gallery & Studio

Creative Space Art Gallery & Studio is a Brunei-based art gallery established in 2011. It was first established as a private studio to hold the gallery's private collection and a workspace for artists. The gallery's official operations began in April 2016, hosting its first-ever exhibition hosting local artwork open to the public. The gallery exists to foster and contribute to the flourishing ecosystem of the Brunei Creative Industries. The gallery places on the enrichment, conservation, and recording of the local art culture we have by providing a physical and online platform for both established and young emerging artists to showcase and develop their talents. Creative Space Art Gallery & Studio aims to contribute, facilitate and promote sustainable practices in our local art community.

Emerge Project: Empowering locals one step at a time

Emerge is an initiative program by Creative Space Gallery & Studio, it began in April 2016 and is about enriching and recording the local art culture we have by enhancing the Creative Industries landscape. The project provides physical and online platforms for FREE to Brunei's young and emerging artists to showcase their art and further develop their talents. The project aims to foster creativity to transform their art into a sustainable career and, more importantly, to aspire to make their artwork relevant and competitive internationally.

SPEAKERS' PROFILE

Film Programming In The Time of COVID



Viknesh Kobinathan

Programmer, Asian Film Archive
Singapore

Presentation Description

At the start of the COVID pandemic in early 2020, Singapore, like many places in the world, went into lockdown. Life as we knew it changed, and for our industry, live arts and cultural events completely halted. The Asian Film Archive had to cease its film screenings and outreach activities for an indefinite period. While this was initially a confusing period, the organization adopted new strategies and approaches to programming—with digital commissioning projects, online screenings, talks, symposiums, and much more. This presentation will delve into the journey AFA embarked on throughout the challenging period and will share the fresh perspectives and tools that we continue to adopt as we emerge from the pandemic.

Biography

Viknesh Kobinathan is a programmer at the Asian Film Archive (AFA), where he curates film screenings and discursive events that examine issues affecting Asian societies, explores the art of Asian cinema, and furthers the preservation mission of the AFA. He oversees the execution of the commissioning project, Monographs, a series that features written and video essays about Asian cinema responding to the challenges and uncertainty of a future plagued by a global pandemic and climate change. Viknesh holds an MA in Film Studies from the National Film and Television School in England and was previously the program manager at an independent cinema venue, The Projector.

Organization

The Asian Film Archive (AFA) was founded in January 2005 as a non-profit organization to save, explore and share the art of Asian cinema. From preservation and restoration, to exhibition and education, the AFA aspires to be a hub for the Asian film community, contributing to culture, scholarship and industry. The organization holds Singapore's first collection of films (AFA Cathay-Keris Malay Classics) inscribed into the UNESCO Memory of the World Asia-Pacific Register, a listing of significant documentary heritage that are a legacy for the world's community.

AFA is an affiliate of the International Federation of Film Archives (FIAF), an institutional member of the Southeast Asia-Pacific Audiovisual Archive Association (SEAPAVAA) and the Association of Moving Image Archivists (AMIA).

Towards A Sustainable Art Ecosystem



Wayla Amatathammachad

Founder/Director, Prayoon for Art Foundation
Thailand

Presentation Description

The existential crisis as an art manager in Thailand or, more broadly, in the Southeast Asian context harassed me gradually, and I have been questioning myself in many different aspects as a cultural worker. Why is there a massive investment in public art projects somewhere on earth but almost none in some parts of the world in this contemporary time? What economic mechanism runs behind the facade of a miraculous art project that rarely happens in Thailand? What changed this phenomenon of an Art practitioner's social status

or career? Interestingly, I discovered many of my friends share the same struggles in their career development as art practitioners throughout SEA regions.

From the countless questions regarding how we sustain a career in the art industry to the quest to understand the relationships and connectivities among stakeholders in ecosystems outside the walls of art spaces that nurture their artistic activities. Moreover, how can we overcome the scarcity of contemporary art that has haunted this region for more than decades (at least counting from years of my professional experience in art)?

In 2017, my friends and I initiated a small experiment network called 'Prayoon for Art'. We all have different backgrounds, but most of us are enthusiastic about exploring new possibilities for nurturing the concept and practice of contemporary art.

From the white cubes to the Black Boxes, We hoped to sow seeds for art in the region through radical ideas about such spaces. Through this, a forest of art with its characteristics will grow in the long run. Over the past five years, we have focused on connecting cultural diversity and touristic attractions to enthusiastic civic networks before expanding our nurturing ecosystem to other regions. Now the network has been expanding its operation to the current flagship platform, STAR TIER aims to cultivate ecosystems in a border town Dansai in the Loei province of Thailand.

Prayoon for Art Foundation in a small border town named Dansai in Loei province of Thailand, The 1st cluster of the Sustainable Transnational Art Reformation Through Intercultural Empirical Rapport (STAR TIER) platform implemented in 2020. The platform aims to cultivate creative ecosystems for the province by connecting active citizen networks, cultural diversity, and natural tourist attractions before expanding the incubated ecosystem to other regions within five years.

This initiative aims to stimulate sustainable collaboration among artist networks, cultural groups, education sectors, business sectors, and civil societies, both local and international, focusing on four aspects; Capacity building in education, Empower local natural resources and cultures by using contemporary art, Create value net for community development, and Facilitate creative and knowledge exchange among collaborators.

Biography

In 2010 Wayla Amatathammachad decided to leave his full-time career in marketing and advertising and began his new career path in art & cultural management. He started to work as a print coordinator and projectionist for the World Film Festival of Bangkok and in 2012 as the assistant manager of Pichet Klunchun Dance Company (2012-2016). Wayla expanded his work position to be the head of cultural management and business development at Thong Lor Art Space (2016-2019). Moreover, now he is the current director of the International Low Fat Art Fes, which focus on multilevel collaboration between art communities and CSOs to expand the utilization of contemporary arts in social sectors. He is also an independent contemporary art management researcher. His current project is developing the open art network called 'Prayoon for Art' that includes enthusiastic art volunteers from all backgrounds to create alliance networks to stimulate the transnational sustainable creative ecosystem.

Organization

Prayoon for Art Foundation is a volunteer-based art management organization in Bangkok, Thailand. It was founded by an independent contemporary performing art management researcher, Wayla Amatathammachad, in October 2017 and has expanded into an open network by a gathering of art lovers both who work as professional art practitioners and individuals from different career backgrounds. Prayoon for Art's vision is to operate as a bridge between Art and society to strike through the limited social structure conditions and beliefs in Thailand that prevent sustainable development of the country's Art and creativity.

Prayoon for Art has become the main organizer for Low Fat Art Fes (LFAF) in 2019. Since then, the Festival has expanded its scope of 'cooperation' beyond art societies by bringing in the collaboration between artists and social sectors through creative activities that target local communities to become a part of it. These include the process of curating artwork, organizing exhibitions, and building on the common themes shared by all parties. LFAF in 2019 was held in the community site of Princess Mother Memorial Park and Anongkaram temple community, Khlong San District, Bangkok, a well-known historic locality enriched with diverse cultural communities along the riverside of the Chao Phraya River. The Festival exhibited more than 21 artworks created by 60 artists from over ten countries. The festival art presentation far exceeded expectations, creating a new environment inspiring the business sector and impacted countless creativity movements in this area.

In late 2020, Prayoon for Art launched the flagship project, 'STAR TIER' (Sustainable Transnational Art Reformation Through Intercultural Empirical Rapport), a cooperative incubation platform to foster social collaboration between artists and creative developers at the regional level. By acting as a mediator, Prayoon for Art will use STAR TIER to initiate exchange at an international level, then implement art activities (both long-term and short-term) for sustainable cultural development in Thailand as an experiment ground. The network will begin the first cluster of projects in Loei province, where the fourth edition of LFAF will take place.

SPEAKERS' PROFILE

Peripheral Art Project: Blur And Orthodoxy In Contemporary Vietnamese Art



Anh Tuan Nguyen

Founder/Project Manager, Heritage Space & Vietnam Art Archive
Vietnam

Presentation Description

The presentation will feature the outstanding and important peripheral art projects and practices in Vietnam in recent years, thereby highlighting a systematic and intentional situation throughout the history of contemporary art in the country. After Doi Moi 1990s, along with the political-economic transformation of the state, the international exchange activities began to be reconnected and developed. The visual arts were one of the earliest branches of culture that exchanged and rapidly gained commercial and fame. It began to branch out between the state and independent sectors, since the state began to ease the censorship, allow operation of private galleries, and allow unlimited exchanges within the culture and arts.

As a paradox, in the decline and aging of the mainstream art system associated with the state, the private art sector such as individuals, alternative art spaces, organizations and collectives that do not hold material or economic power, are the most active, initiating and encouraging profound and multi-dimensional international exchange.

The "marginal" characteristic of independent art in Vietnam exposing the creativity of the artistic practices in the entire process of implementation, objects, structure, space, participants, geographical context, climate and materials, local and international - showing vitality and strong undercurrents in a context of resource constraints and heavy, complex political censorship.

How is an inner and outer Vietnam represented through art? How the parallelism of mainstream and periphery voices helps shape different perspectives on "Vietnam" today is the purpose of this presentation.

Biography

Nguyen Anh Tuan is an independent researcher, art curator and manager based in Hanoi, Vietnam. He graduated from the Hanoi Fine Arts University (now is Vietnam Fine Art University), in major of Theory & History of Arts. Tuan has worked as art researcher at the Hanoi Institute of Art from 2002 - 2015, and as program manager of Muong AIR, the artist-in-residency program of Muong Studio from 2012 - 2016, and has taken on the responsibility as country director appointed by the Indochina Arts Partnership (2016 - 2019). Since March 2016, he was appointed to be Artistic director of Heritage Space - an independent art organization in Hanoi, Vietnam.

As the artistic director of Heritage Space since 2016, Tuan strives to maintain the annual Month of Arts Practice (MAP) program as an art concept laboratory and international exchange platform. MAP is run annually for three months fall-winter, creating a variety of ways to experiment, collaborate across disciplines, exchange knowledge and practices, engage communities, nurture creativity and artist communities. even during a pandemic. From 2021, MAP will also conduct artist-in-residency exchange with AIRs in Japan, opening the chain of Asian art exchange connections in the following years.

Nguyen Anh Tuan is a founding member of Vietnam Creative Hubs Initiatives – a network of Vietnamese creative hubs and Designed by Vietnam – a platform for new designs in Vietnam. He is also a member of Mekong Cultural Hubs - a network of cultural spaces in the Mekong sub-region and Taiwan.

Organization

Heritage Space is an independent art organization for contemporary art and exchange, presenting cycles of exhibitions, art projects and monthly live events. It also has the legal status of being a social enterprise. Founded in 2014, it houses an office and library space, a program of exhibitions and series of talks, screenings, performances and workshops derived from each cycle's thematic framework. Developed through the vision and foundation that support creativity, intellectual exchange and art appreciation, Heritage Space aims to function as a HUB - a multidisciplinary portal of many research and development fields, and to participate directly in the cultural construction of the creative industry in Vietnam.

SPEAKERS' PROFILE

Heritage Space's most outstanding activity is the annual International Art Exchange project, titled Month of Art Practice (MAP). Initiated and operated from 2015 to now, the project has sustained through five seasons, with the participation of almost fifty acclaimed international artists from Europe, America and Asia. Numerous young local artists have benefited from working, learning and growing while taking part in MAP. MAP is also a project focusing on engaging young people with contemporary arts in Vietnam.

In 2020, Heritage Space initiated a new long-term project called "Vietnam Art Archive" (ViAA) - a non-profit and long-term initiative with the desire to create an archive of contemporary art practices in Vietnam since the 1990s. ViAA is operated as an online infrastructural platform in the form of a website, in order to not only provide information, instructions and references in a systematic way, but also a long-term orientation towards education and social development through contemporary arts.

SPEAKERS' PROFILE

SESSION 2

“New Opportunities: Through the Convergence of Culture & Industry”

No.	SPEAKERS
Speaker 1	LAO CINEMA PAST, PRESENT, AND SURVIVING THE FUTURE Anysay Keola Film Director/Managing Director, Lao New Wave Cinema Production Lao PDR
Speaker 2	Building Digital Art & New Media Art Community in South East Asia Abdul Shakir Co-Founder/Multimedia Artist, Filamen Malaysia
Speaker 3	A Visual and Tactile Thesis on Fashion, Photography and Philippine Culture Jo Ann Bitagcol Model/Photographer/Artist/Designer, BITAGCOL Philippines
Speaker 4	Toward The Expansion of Higher-Value-Added Activities: Through The Systemic Approaches To Implementing Appropriate Technology In Digital Media Art Jun Young CHANG Director & Media Artist, iotaLabs.,co.ltd. South Korea

LAO CINEMA: PAST, PRESENT, AND SURVIVING THE FUTURE



Anysay Keola

Film Director/Managing Director, Lao New Wave Cinema Production
Lao PDR

Presentation Description

The Lao cinema industry is still in its fetal stage. For almost three decades, since 1975, Laos went through a dark era of theater businesses and cinema culture due to its rough history of civil war, the revolution of the Lao People's Democratic Republic, shortage of funds and economic difficulties after the collapse of the Soviet Union.

A light of hope for a new era began in the early 90s after the Lao PDR opened its border for new economic reform. Then in the early 2000s, digital cinema revolutionized filmmaking around the world; low-budget filmmaking helped Lao filmmakers kick-start their ambitious projects. The establishment of the Luang Prabang international film festival helps create a window for Lao cinema to showcase its talents.

'Sabaidee Luang Prabang (2008)' directed by Sakchai Deenan and Anousone Sirisackda, the co-production between Thailand and Laos, re-created a long-lost dream of Lao story being told on the big screen. The film inspired a new generation of Lao filmmakers and ignited hope for a new era of Lao cinema. The millennium generation of Lao filmmakers began to change the face of Lao cinema; the Lao new wave made some noise on the world cinema stage and is trying to revive cinema culture in Laos. 'At the horizon (2012)' a film by Anysay Keola, was shown on HBO Asia; several Lao comedy films have been released commercially in Thailand theaters. And recently, 'The long walk (2021)', a film by Mattie Do, a female filmmaker, made a historical landmark for Lao cinema, to be distributed on Netflix.

However, Lao filmmakers could not yet sustain the momentum of success.

A lack of experience and expertise or professionalism in all filmmaking sections, from writing, pre-production, and production to post-production. A lack of funding opportunities. A lack of film schools. Limited access to a professional camera, lighting, and support equipment. Language barriers to filmmaking knowledge, strict censorship control. And most importantly, a small economy scale and tiny market size. These are challenges that Lao filmmakers have to overcome.

So far, only a handful of passionate filmmakers can survive by producing and selling movies in Laos through various ways of compromising with sponsorship for small grants and lower working conditions and payment, mainly for the love of the Art of cinema and hope for a brighter future in the commercial world.

To move forward, collaboration with foreign production might be the only way to jump-start the Lao cinema. We need to learn from the more experienced and pass on technical knowledge to the local crew. And we need to develop Lao cinema to be mature enough to seek and expand the audiences outside its border. And then maybe one day, we can really see the Lao cinema 'industry' finally being born.

Biography

Anysay Keola received a scholarship from Australian Government to complete Bachelor of Multimedia System in Melbourne, Australia in 2003.

In 2009, he received a scholarship granted by TICA (Thailand International Cooperation Agency) to further his studies in Master of Arts in Film, Chulalongkorn University, Bangkok, Thailand.

Anysay first feature film "At the Horizon (2012)" official selection in 2013, 17th Puchon International Fantastic Film Festival, Korea. It was the first Lao film to be shown on HBO Asia channel.

He Co- founded Lao New Wave Cinema Productions Company, in 2012, aiming to change the face of the Lao cinema industry. In 2016, Anysay had written and directed the first LGBTQ movie in Laos, titled "Noy-Above it all (2016)".

In 2019, co-written and directed a commercial success romantic-comedy feature film "Expiration Date (2019)"

In early 2019, a film project written by Anysay was selected to enter Open Doors Hub program in the Locarno Film Festival, Switzerland.

In 2020, write and direct Lao short film, part of a successful anthology film 'Mekong 2030' supported by Luang Prabang film festival, OXFAM and MRC.

Organization/Company

Established in 2011, Lao New Wave Cinema Productions (LNWC) is co-founded by a collective of young filmmakers and artists in Lao PDR. LNWC's first aim is to change the face of the Lao movie community and support young people who are passionate in filmmaking to make films. With 7 feature films produced in less than 10 years of existence, Lao New Wave Cinema turned from pioneers to become a reference

SPEAKERS' PROFILE

in the local film industry. The co-founders share the common passion to produce quality images and stories. The team also offer their technical expertise and inside knowledge of Laos to help clients; be it documentaries, commercials, TV series, corporate videos, music videos or fiction.

Building Digital Art & New Media Art Community in South East Asia



Abdul Shakir

Co-Founder/Multimedia Artist, Filamen
Malaysia

Presentation Description

South East Asia is rich with tradition and culture, but most of the time it was viewed as traditional art. What if we bring it into a different medium and give a new life to it? In this sharing we can see a glimpse on how we can use arts and technology as a tool to not only connect people but also bring people from different geography and demography together. Making arts more accessible and enjoyable by mass audiences. Connecting people across different countries and breaking the language & culture barrier.

Biography

Abdul Shakir (also known as 'Grasshopper') is a multidisciplinary multimedia digital artist and one of the co-founders of Filamen, which focuses on projection mapping, light installation and interactive installation projects. Shakir has worked in post-production and production agencies, and has done various projects related to design and art: graphic design, motion graphics, projection mapping and interactive installation. His projects have gone beyond Malaysia and reached an international level, displaying his works in China, Hong Kong, Spain, and the USA. Some of the notable platforms in which he has shown his work are LAMPU Festival, Urbanscapes Art Festival, Rainforest in the City, and George Town Festival.

Organization/Company

Filamen is an Audio Visuals collective where it serves as a platform for all range of people who are into audio visuals to interact with each other and also help expose themselves to a public audience.

We also serve as a place for clients to find someone in the audio visuals industry to help with their projects. We would like to share some resources and expand the industry by itself.

A Visual and Tactile Thesis on Fashion, Photography and Philippine Culture



Jo Ann Bitagcol

Model/Photographer/Artist/Designer, BITAGCOL
Philippines

Presentation Description

A Visual and Tactile Thesis on Fashion, Photography and Philippine Culture How it began. BITAGCOL is a culmination of a personal journey in fashion and art. It is informed by purpose, good intentions, and sense of connectedness. It began with Jo Ann Bitagcol's extensive

body of work as a fashion model and muse. This would later lead to a career in photography which saw a uniquely raw and straightforward point of view borne out of Bitagcol's lens. Later, and with formal training in dress making, Bitagcol sought out a new canvas for her imagery. It was one that would circle back to her roots in fashion: garments. The idea was to celebrate and capture intricate and sometimes sentimental facets of Philippine life through photographs. These very same images were then applied onto garments that essentially bore the attributes of timeless, wearable and distinctly Philippine-made pieces of art.

In the past years since its founding, Bitagcol has presented an evolving thesis on local visual arts, culture and fashion. The brand's canvas has expanded to include scarves, tops, aprons, and skirts. These articles of clothing mirror a modern style sensibility, equal parts global and uniquely Filipino. Subjects have likewise spanned a wide spectrum of themes—from the vintage national dress and accessories, time honored embroidery, landscapes, Philippine pearls and precision cut candy wrappers. Every image digitally transferred onto the BITAGCOL's pieces echo intimate details of local life in the past, present and future.

Capturing Philippine art and culture.

The art and culture landscape in the Philippines continues to thrive with the increased appreciation for contemporary art. Beyond the traditional mediums of expression, a collaborative spirit between creators—painters, sculptors, photographers, and fashion designers—have paved the path for a more intimate connection and personal interaction between art and observer.

In the case of BITAGCOL, the artist tells the story of Philippine culture and its fashion evolution, inviting the observer to become one with the artwork. Her imagery also captures details that allude to nostalgic moments in the past— that continue to resonate in the present and live on in the future.

Biography

Jo Ann Bitagcol's journey as a visual artist saw a seamless shifting from muse to lens woman and later, a designer under her namesake brand, BITAGCOL. Following a stellar career as a fashion model, she found her place behind the lens. Bitagcol's images are distinguished by a raw and fresh point of view—devoid of the unnecessary layers or frills. Her storytelling through photography is strikingly simple yet full of depth and insight.

Bitagcol later applied her signature imagery onto garments, which birthed the BITAGCOL brand. Its premier collection in May 2019 saw a transfer of her digital prints onto silk satin scarves. Bitagcol shares: "I wanted to sell my photographs, but on a different medium. So, I thought I would translate them into wearable art pieces that are functional." This would later pave the way for an exploration into other garments including her now-iconic shirts, robes, skirts, and aprons.

From the debut collection of vintage photographs for Baul to nostalgic floral prints of Alaala, Bitagcol's narratives succinctly capture intimate moments, emotions, and memories. Her pieces transport the viewer, wearer or observer into another place, time and state of mind. Each

collection from the brand is an invitation from the artist to enter a universe of introspection, reminiscence, and aspiration. It is a solemn ode to Philippine culture—then, now and tomorrow.

Organization/Company

BITAGCOL is established in 2021.

Founded on purpose, miracle, and connection.

It is about honoring the self, roots, ancestors and family.

Creating with good intentions and doing it with love and this is what BITAGCOL stands for.

SPEAKERS' PROFILE

Toward the expansion of Higher-value-added activities :
Through the Systemic Approaches to implementing
Appropriate Technology in Digital Media Art with focus on ChangChun Project



Jun Young CHANG
Director, iotaLabs.,co.ltd.
South Korea

Presentation Description

Media art is a field that requires active collaboration with various technologies and related experts for its composition and practice. For example, the method and use of media art through new technologies, such as experiential design for immersive media, are expanding in Korea and worldwide. Interactive media technology is used in a single media work as an artwork, as in the case of the Changchun project or large-scale public media events. Therefore, a system that can coordinate between "technology and humans" is urgently needed for media art to be represented as a work of art. Suppose we secure appropriate technology experts based on human resources and establish an exchange system that can match them in the right place. In that case, we can jointly carry out a large axis of high-value-added activities more effectively and economically. It is necessary to build a new mode of the media art platform that combines education and tools, such as training experts for appropriate technologies and media art content.

Random Forest uses computer-controlled drone flying control technologies, including Live Video Processing, Facial Expression-Emotion Estimation using machine learning, and Message Queue Telemetry Transport (MQTT). These technologies are already universal technologies that can be used throughout the industry such as emotion-based face recognition technologies and live-stream video analysis technologies. As a result, expanding appropriate technologies in the industry to a high-value-added economy requires experts who understand artistic expression and appropriate technology. Furthermore, a system that can match the two areas with various channels is needed.

The following are the step-by-step reviews in which appropriate technology is introduced into media art. The introduction of appropriate technologies for media art production is reviewed in the ideation stage(the creative process of generating), and the applicability of each technology is reviewed in terms of technical and cost. Integration with content production tools, technical integration for interactive elements processing, and comprehensive integration is achieved.

This presentation will explain how appropriate technology was used and where experts are required, focusing on Random Forest presented at the Post Human Ensemble (2021) at Asia Culture Center in Gwangju, South Korea.

Biography

Chang Jun Young (b.1966), director of iotaLabs., co.ltd., takes charge of planning artworks and directing engineering. He is a specialist in art and culture technology. He usually collaborates with specialists to make content on social issues using any kind of technologies of Interactive Media Art such as IoT, AI, and Realtime Audio Visual Engines.

ChangChun Project, the artist team composed of Chang Jun Young and JiYoon Chun, was formed for Regressed Time, a fusion content that combines artificial intelligence, drones, and AR technology in Equilibrium in 2020. Since then, they have showcased a real-time interactive AI-drone flight project with Random Forest (2021) in Posthuman Ensemble, Superposition (2022) in Boundary Conditions.

2022 ASEAN-KOREA INNOVATIVE CULTURE FORUM

Celebratory Performance

Oct 26, 18:00-19:30

Vientiane Center, Lao PDR



U-HEE Company, South Korea

U-HEE Company is composed of six young and promising artists in Korea who are committed to making you feel happy through their music. U-HEE's forte is in reinterpreting Korean traditional music to better suit modern ears and introduce "Yeonhee" to the world with inherited the soul of Korean arts.

U-HEE is renowned for outstanding modernized Korean traditional performing arts, "Yeonhee," by using their creative perspectives.



OLA BLACK EYES, Lao PDR

A popular Laotian Pop/Rock Band

2019 Korea-ASEAN Summit Commemorative Song (Asian Laos representative artist participation)

2010-2012, 4 single albums topped LAO FM and Laotian music charts

2016 ASEAN SUMMIT Performance

Concerts in Japan, Thailand, Vietnam, and many other Asia countries



DX-SEVEN, Lao PDR

K-POP Cover Dance Team

2021 Changwon K-POP World Festival Best Performance Award Winning Team

2021 'K-POP World Festival Laos' Winning Team

Judge of 'Thai Pepsi Cover Dance Contest'



D-GIRL, Lao PDR

K-POP Cover Dance Team

D-ALL DANCE CREW

2022 'K-POP World Festival Laos' Winning Team

2022 ASEAN-KOREA INNOVATIVE CULTURE FORUM

Exhibition ENSEMBLE

October 25/26, 2022
Vientiane Center, Lao PDR

Opening Hours
October 25th Tuesday 14:00-20:00
October 26th Wednesday 10:00-18:00

VIENTIANE CENTER, LAOS
XJ79+249, Khouvieng Road, Vientiane

Ensemble, which is held at the Vientiane Center from October 25 to 26, 2022, is the part of side events for 2022 ASEANKOREA Innovative Culture Forum and was enabled by cooperation of the Korea Foundation for International Cultural Exchange (KOFICE) and the Asia Culture Center Foundation (ACCF). Under the COVID-19 pandemic, which started in 2020, many people are still suffering from various mutations in the virus, but they are slowly heading towards the end of corona endemic. In this situation, like the theme of 2022 ASEAN-KOREA Innovative Culture Forum hosted by the Ministry of Culture, Sports and Tourism (MCST), Leap Forward with Cultural Resilience, the exhibition of Ensemble soothes the hearts of people who would have been difficult with art, and try to visually reveal and feel the positive minds of humans.

Thus, the exhibition considers what the virtues of 'Posthuman' should have in the post-corona era caused by the counterattack of nature, and participates in the efforts of those who are concerned about 'new subjectivity' in which humans can escape from human-centered thinking and harmonize with non-human objects. When people heard the word 'posthuman', they could think of the combination of human and machine, but researchers who examine 'posthuman' did not just think of machine existence, but expanded the scope to 'non-human', which is not human beings such as weeds, animals, fungi, cells, viruses, discarded items in the city, etc., and began to pay attention to the relationship between human and non-human. This research effort provides a clue to the question of what virtues humanity can have as a posthuman during the Anthropocene period, which is the main character of the world and is leading climate change and environmental pollution.

The artworks introduced in this exhibition include commission works for the exhibition of Posthuman Ensemble in 2021, which Asia Culture Center Foundation tries to make tour focusing on recent environmental issues, ChangChun Project's Random Forest, Eun Woo CHO's AI, Brain Wave & Ideal City, Lugas Syllabus's Step of Life 'In to the World' and Step of Life 'The Ocean coming', and there is the Laotian media artist, Souliya Phoumivong's Flow. Random Forest focuses on the efforts of visitors to change their blunt or sad hearts to a happy mind in the process of reading artificial intelligence on the faces of various visitors who randomly visit the exhibition hall. And AI, Brain Wave & Ideal City induces positive alpha waves from visitors who use and experience EEG measurements. The two works provide a chance for visitors to experience their works to take care of themselves with a leisure of life for a while. Also, Step of Life 'In to the World' and Step of Life 'The Ocean coming' show the various nonhuman beings in nature that can be found around us, and show us that we can survive by coexisting with them, and that we can become a family with them. Flow shows what human beings are losing in the flow of matter, and suggests that the way out of materialism caused by human-centered thinking is the way for human beings to survive.

This exhibition reveals that there are various non-human beings on the earth other than humans, and suggests solidarity and coexistence with them. The destructive acts that constantly think only of humans undermine nature and sacrifice even humans, so Ensemble hopes to make a leap of posthumans who touch human emotions with warm hearts by objectifying human emotions including beings that are not human beings.

Curated by RUE Young Ah (Senior Curator, Cultural Contents Marketing Team of Asia Culture Center Foundation)

ARTISTS' PROFILE

Lugas SYLLABUS

Lugas Syllabus (b. 1987, Indonesia) is a contemporary artist who lives and works in Yogyakarta, Indonesia. He is widely known for his paintings and sculptures that address the ironies and contradictions in modern and contemporary society. Woven into his pieces are narratives and iconography from pop culture, media and technology; coupled with memories and folklore. The artist completed his undergraduate degree in painting at the Institut Seni Indonesia (ISI) in Yogyakarta. His Selected Solo exhibitions include Yes We Still Have Time, Beijing Art Week, Linda Gallery, China (2021) We Dance Together, Chanhori contemporary, Singapore (2019); Wild Legend, Chan Hori Contemporary, ArtJakarta, (2018). He has participated in artist-in-residency programmes in Passau, Germany, Brisbane, Australia, Korea, Singapore and other country. Awards he has garnered include the Artmajeur Art Award (Silver) in 2009; 20 Best Comic Strip Goethe Institute Jakarta and the Second Heritage Winner for Portraits of Indonesia at the National Museum of Indonesia.

Souliya Phoumivong

Souliya Phoumivong (b. 1983, Laos) is a media artist based in Laos and Professor of Media Studies at the National Institute of Fine Art in Vientiane. In 2012, Phoumivong established The Clay House Studio which focuses on video and stop-motion works and is the first of its kind in Laos. The studio is responsible for an array of projects, including the production of the first clay animation TV show in Laos which has reached its 4th season. He has been awarded artist residencies from The Japan Foundation and Center for Contemporary Art Singapore. His work has been included in exhibitions such as Missing Links, The Jim Thompson Art Centre, Bangkok, Thailand (2015) and Cross+Scape, ASEAN-Korea Contemporary Media Art Exhibition, Kumho Museum of Art, Seoul, South Korea (2011) and APT9, QAGOMA, Brisbane (2018-19).

ChangChun Project (CHANG Jun Young & CHUN JiYoon)

ChangChun Project, which is the artist team composed with Chang Jun Young and JiYoon Chun, was formed for Regressed Time, a fusion contents that combines artificial intelligence, drones and AR technology in Equilibrium in 2020. Since then, they showcase realtime interactive AI-drone flight project with Randon Forest (2021) in Posthuman Ensemble, Superposition (2022) in Boundary Conditions. Chang Jun Young (b.1967, Republic of Korea), director of iotaLabs., co.ltd., takes charge of planning artworks and directing engineering. He is a specialist of art and culture technology. He usually collaborates with specialists to make contents of social issues using any kind of technologies of Interactive Media Art such as IoT, AI, Realtime Audio Visual Engines. Media artist, JiYoon Chun (b.1972, Republic of Korea) takes charge of planning artworks and directing films for ChangChun Project. It seeks to explore creative and differentiated visual methodologies, and studies convergent visual language in the areas of art, design and technology. From 1995 to the present, she has shown her works in a number of solo and group exhibitions.

Eun Woo CHO

Eun Woo CHO (b. 1981, Republic of Korea) worked for Roroborizon as a Chief Design Officer & Bord Member and now work for VECT as the Head of Art & Exhibition team. She was majored in visual arts in OCAD university in Toronto, Canada.

After she graduated her Master of Fine Arts at SVA at New York. Furthermore, she completed her doctorate course of Arts & Philosophy (MPhil/PhD.) under the main research entitled, "User & Programmer." After studying abroad for about 18 years, upon arrival in Korea, she started to represents her artworks related to Arts & Scientific field. Cho focused on her research on human brainwaves linked with her installation work (IoT/Robotic).

Cho participated in numerous art exhibitions and international shows such as Reina Sofia National Museum Spain, Madrid, Les-Rencontres Internationales Paris, Beaux-arts de Paris, and the Korean Cultural Center New York and Los Angeles. More recently, she displayed her works at the 21st Korean Science Fair, Seoul Museum of Art, Platform L, and got involved in Seoul Foundation for Arts and Culture's Dream Plan Project, and also invited by Indonesia National Museum for the science integrated artwork with combination of AI and robot. Currently, she won various government grants and sponsorship such as ACC National Asian Culture Center, Korea Arts Council Art & Tech 2nd types of funds, Seokyoung Lee's New Media Art Center, AIF-(AI & Media) Joong-Ahang High-tech Master Program Festival, and Gwangjin Cultural Foundation.

2022 ASEAN-KOREA Cooperation Project

2022 ASEAN-KOREA Cooperation Project for Innovative Culture

The Co-Production Grants program, which supports collaboration between Korean and ASEAN cultural and artistic organizations, was first launched in 2021. Although there are various support programs related to international co-production from the Korea Arts Council and other foundations, the ASEAN-Korea Cooperation Project for Innovative Culture- conducted by KOFICE, is the only program that intensively supports ASEAN-Korea collaboration.

ASEAN-Korea Cooperation Project 2022 is an aid project designed to promote cultural and artistic exchanges between Korea and ASEAN and to create a cooperative system between the countries. The purpose is to form a cultural and artistic network between the countries and open a market for development by establishing a three-stage support system for 'Research and Creation' and 'Concept to Realization', and 'Audience and Market Development'. We are trying to help systematically with various steps necessary for the project to be completed. Only Korean organizations can apply for the grant based on the agreement with ASEAN Partners. KOFICE encourages Korean organizations to build a sustainable relationship with their ASEAN partners; in addition, it carries out not only inside Korea but also in ASEAN countries to conduct various processes, from the research to the showcases necessary for co-production.

Project Category

(Research and Creation) Organizations and projects interested in collaboration and cultural exchange with ASEAN countries to support forming a cooperative system between newly discovered countries.

(Concept to Realization) Identify and support by building the pool of participating organizations; reviewing their production plans and artistic vision, the potential of domestic and foreign projects with overseas expansion, and revitalizing the ASEAN-Korea exchange foundation.

(Audience and Market Development) The continuity and impact of projects are expanded by the international exchange of selected projects and follow-up support.

2022 Grantee

ASEAN Partner	Korean Partner	Genre
Vietnam National Youth Theater	SangsangMaru	Musical (Plays for Kids and Teens)
Singapore Art Museum	Art Sonje Center	Visual Arts
Indonesia, Thailand, Vietnam	Barim	Visual Arts (Research Based Project)
Thailand, Malaysia, Philippines	Ahn Eun Me Company	Contemporary Dance
Agung Dancing Center (Indonesia)	Nottle Theater Company	Experimental Theater & Contemporary Dance
Fanglao Dance Company (Lao PDR)	Company SIGA	Contemporary Dance
Philippines	Wild Flower Film Awards	VR Cinema

ASEAN-KOREA PIC Hub (www.pichub.kr)

An online project that builds a network between cultural and artistic officials & cultural workers in Korea and ASEAN by archiving relevant information and documents for the long-term perspective rather than a temporary online site to promote annual events.

1. To provide information, trends, and research materials related to ASEAN's culture and arts to Koreans to increase their understanding of ASEAN.
2. To facilitate diverse cooperation between Korean and ASEAN cultural and artistic organizations.
3. To archive materials related to KOFICE's annual forums and coproduction projects, and continue to align and expand networks with ASEAN's art & cultural sector.

KOFICE held a workshop & public presentation at the end of September 2022 based on a network focused on the performing arts. Educators, activists, and producers from Singapore SG, PPS(Phare Pongee Selpak) Cambodia, Mekong Culture Hub, and BIPAM Thailand, as well as the artistic director from PAMS (Performing Arts Market in Seoul) & SPAF (Seoul performing arts Festival), participated. A public presentation was held based on the results of the two-day workshop and discussions, and online meetings; research will be held until the January of 2023, and related materials will be released online then.



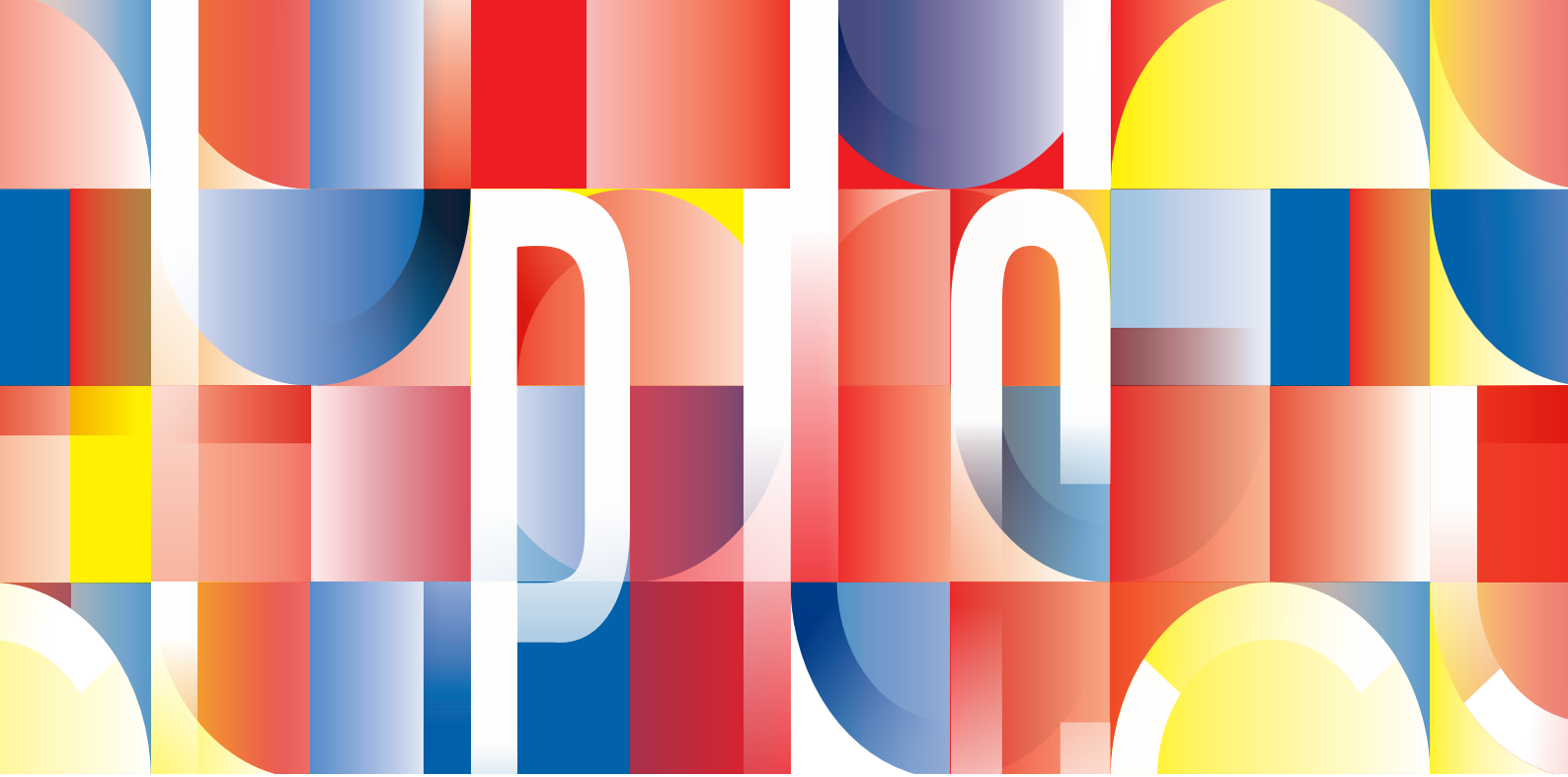
ASEAN-KOREA
Partnership Project for
Innovative Culture
한-아세안 문화혁신 프로젝트

Design by Hayan PARK
Deputy director / Director of PaTI design Lab

PaTI. Paju Typography Institute

PaTI is a creative design school. With creativity as our goal, our designers have independently built a new design space in the publication city of Paju in 2013. It is based on the idea that "great teaching must be a creative design in itself." Various masters, with the graphic designer Nalgae Ahn Sang-soo at the helm, gathered to pursue a unique and imaginative teaching method combined with collaboration from organizations within and outside of Korea. www.pati.kr

MEMO



ASEAN-KOREA
Partnership Project for
Innovative Culture
한-아세안 문화혁신 프로젝트