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ASIAN CULTURAL MINISTERS MEETING

Patrick HO



DATE : NOVEMBER 10, 2005 (MORNING)

VENUE : CONFERENCE CENTRE, HONG KONG DISNEYLAND HOTEL

MODERATOR : Lolly CHIU, Deputy Secretary for Home Affairs,
Hong Kong Special Administrative Region

OPENING ADDRESS BY : Donald TSANG, The Chief Executive,
Hong Kong Special Administrative Region

SPEAKERS : Masaki OKADA, Director General for Public Cultural Affairs,
Ministry of Foreign Affairs, Japan

BAE Jhong Shin, Vice Minister, Ministry of Culture and Tourism, Korea

MOHAMMAD Bin Daud, Deputy Secretary General, Ministry of Culture,
Arts and Heritage, Malaysia

Ambeth R. OCAMPO, Chairman of the National Commission for Culture and
the Arts, the Philippines

LEE Boon Yang, Minister for Information, Communications and
the Arts, Singapore

Phornsake KARNCHANACHARI, Deputy Minister for Culture, Thailand

Patrick HO, Secretary for Home Affairs,
Hong Kong Special Administrative Region



Diversity Can Also Be an Enormous Asset

Despite vastly different backgrounds and upbringing, there are some fundamental values we all hold dear and they will bring us together. If we can embrace our different cultures with an open heart and open mind, we stand to benefit greatly from that experience.

Opening Address by: DONALD TSANG
The Chief Executive, Hong Kong Special Administrative Region

MR DONALD TSANG:

Honourable ministers, distinguished guests, ladies and gentlemen. I would like to first of all extend the warmest welcome to our visiting ministers, their distinguished colleagues and cultural sector leaders from across the region. I would also like to welcome the large contingent of cultural sector leaders from within our country, representing our provinces and municipalities.

It is a great pleasure to see all of you here in Hong Kong and thank you for coming to this important forum.

This year's theme, 'Brand Asia' certainly strikes a familiar chord here in Hong Kong. Four and a half years ago we launched our own Brand Hong Kong programme and since then we have been promoting Hong Kong on a global stage as Asia's world city. To get the ball rolling today I would like to offer a few insights into why we launched the programme and what we have learned since then. I hope that our experience in Hong Kong can provide some insights into the benefits of branding and also the responsibility that goes with it. I believe the process we went through and the lessons learnt can be applied to the whole Asia generally.

Keep Hong Kong on the international radar screen

First, some background. In the run up to the handover of Hong Kong in 1997, we began to ponder how to keep Hong Kong on the international radar screen to its best, in our new role as a special administrative region of China. To do that we looked at how we might be able to brand Hong Kong and projected its distinct identity within Asia. Unfortunately, the Asian financial crisis put that on the backburner for a few years, but it was still an idea we kept simmering away.

In the year 2000 our commission on strategic development published a report that looked at Hong Kong's long-term development. It concluded that, among other things, we needed to do more to promote our unique advantages on a global stage. So we engaged international consultants to help us with that process. This included international research, local research, and a team of branding specialist and designers who devised the flying dragon emblem that we now use on all our promotional materials. We also tested a number of brand lines, the result being "Asia's world city" as the best fit for how we were viewed by, and we ourselves wanted to be viewed by the world.

The research also helped us focus on the core value that underpinned our positioning. These are progressive, free, stable, opportunity and high quality. Like the brand line, the core values are both our key strengths in the eyes of the overseas market as well as guiding principles of our development that are held dear by the local community. Taken together, the brand line and the core values also serve another very valuable purpose. They have become benchmarks of conduct and performance.

When we launched Brand Hong Kong in May 2001, our brand line, Asia's world city, was not very widely used within the community. Since then, however, it has become a part of the local lexicon and is often referred to in the media. More often than not the media references are critical, highlighting areas where some of the community feel we may not have lived up to the high standards we have set for ourselves.

I see this as a positive development. That is because we know we now have a constant source of public feedback on a wide range of issues that Hong Kong people like and link to our branding position. These cover myriad topics including our arts and culture, environmental protection, urban renewal, political reform, financial services, tourism and business environment. So our brand is an umbrella brand that covers every aspect of a socioeconomic development that makes Hong Kong tick.

Constantly reinforce and enhance your key brand strengths

The feedback is related to the point I made earlier about the responsibility of branding. There has to be a constant assessment and reassessment of performance and adjustment which is necessary for the branding to work in the long run. All good brands take time to develop. Of course, it helps if you have a good product to start with and we do believe Hong Kong is a great product. But we also understand that you can never rest on your laurels, that you must constantly rein-

Collective efforts to develop stronger government-to-government links across the region and throughout our country mean that there is tremendous potential to showcase creative talents within Asia and on a wider global stage.



force and even enhance, if possible, your key brand strengths to preserve brand integrity, to maintain brand loyalty and to generate new business for and recognition of your brand.

Today's meeting and the forum itself is an integral part of reinforcing our brand within Asia, the heart and soul of our existence. Your presence here is part of our collective efforts to develop stronger government-to-government links across the region and throughout our country in the areas of the arts, culture, where there is an enormous depth of creative talent in our respective economies, which means that there is tremendous potential to showcase these talents within Asia and on a wider global stage. We in Hong Kong are most eager to explore such opportunities and will welcome your thoughts on how to do this.

Asia is an incredibly diverse place, home to dozens of different ethnic groups and a multitude of languages and dialects; and yet, diversity can also be an enormous asset and unifying factor. Certainly that is experienced in Hong Kong, where more than 500,000 expatriates from all around the world live and work. Even though we are in an overwhelming Chinese society, the large international presence here has enriched our culture and become an integral part of it. One thing we have learnt is that despite vastly different backgrounds and upbringing, there are some fundamental values we all hold dear and will bring us together: respect for the individual, tolerance of people of different races and with different beliefs, equality and inclusion in society. If we can embrace different cultures with an open heart and open mind, we stand to benefit greatly from that experience. Not only that, the creative forces that could be unleashed may well spell the beginning of our very own Brand Asia.

Distinguished guests, I would like to once again thank you for coming to Hong Kong and sharing your experience and views with us. I hope you have a most enjoyable stay and look forward to welcoming you back in Hong Kong before too long. Thank you very much.



Absorbing New Stimuli from Outside

Though culture must be protected in certain aspects and circumstances, we shall not forget that culture increases its creativity and vitality by exchanges.

Masaki OKADA

Director General for Public Cultural Affairs, Ministry of Foreign Affairs, Japan

MS LOLLY CHIU:

Ladies and gentlemen, our first speaker Mr Masaki Okada, Director General for Public and Cultural Affairs, Ministry of Foreign Affairs, Japan.

MR MASAKI OKADA:

Thank you. Honourable Chairperson, Excellencies, distinguished delegates, ladies and gentlemen, first of all, I would like to thank the Government of Hong Kong Special Administrative Region for inviting Japan to the Asia Cultural Co-operation Forum in 2005, as well as express my deepest respect and appreciation.

As you know, first in America in the 20th century, aided by technological development. Here in Asia, pop culture has been flowering and flourishing since the end of the 20th century. As you are well aware, the preconditions for this vibrant pop culture in Asia are first of all the remarkable growth of free market economies in the Asian countries and their growing middle class.

In addition, it is indispensable for the flourishing of pop culture that democratisation advances and that people enjoy a higher level of human rights, in particular freedom of expression. Furthermore, cross-border communications facilitated by technological advancements promote exchanges and development of pop culture in Asia. These are preconditions for the flourishing of pop culture and content industries in our countries.

Expand international operations

Under these circumstances, it is no surprise that in Asia, where until recently foreign culture was virtually synonymous with imported culture from Europe and North America, people came to favour the cultures of neighbouring Asian countries with similar sensibilities. These might be signs of a growing trend towards the emergence of a common Asian culture or maybe a common Asian brand.

Take the example of Japanese food culture in recent years. Naturally, restaurants specialised in the cuisines of neighbouring countries China and Korea are everywhere in Japan, and others such as Thai, Vietnamese, Indonesian or the Philippines restaurants have been springing up in Japan in recent years. In effect, Asian cultures are becoming increasingly accessible to Japanese people. There is the so-called Han-Ryu, that is a Korean TV drama boom in Japan. At the recent Tokyo International Film Festival, many Asian films were introduced under the category of "Winds of Asia" and earned wide popularity.

I am sure that various countries are making a wide range of efforts to foster their respective cultural and content industries and expand their international operations. Japan, for instance, under the leadership of the Ministry of Economy, Trade and Industry, compiled the *"Recommendations for International Operations of Japanese Content Industry"* in March last year. The recommendations proposed the diversification of approaches for the international operations of the Japanese content industry, the building of partnerships with local counterparts and the reform of attitudes and activities concerning the Japanese content industry. In addition, the Intellectual Property Policy Headquarters established inside the Cabinet Secretariat compiled and published the "content business development policy" in April last year, in which three goals and ten concrete policies are identified with the fundamental aim to position content business as a pillar of our national strategy.

In light of the advancement of economic partnerships amongst Asian countries, the impediments in cultural markets will surely be removed in the near future, and as a result, a significant expansion of the pop culture market will take place. The governments of the participating countries of this forum must further promote such trends.

Coinciding with the timing of the Tokyo International Film Festival in Japan last October, invited ministers responsible for the content industry and experts from Asia held the Asian Content Industry Seminar.

At the seminar, participants discussed the challenges facing the content industry of various countries and their countermeasures. They issued a joint statement on key areas of co-operation, such as promotion of international collaboration, promotion of development and exchange of human resources, expansion of the contents market, and enhancement of trade and investment environment. While promoting co-operation towards market expansion, I believe the government must establish conditions that would enable individual creators, who lie at the foundation of cultural development, to fully utilise their creativity and exert their capabilities.

In light of the advancement of economic partnerships amongst Asian countries, the impediments in cultural markets will surely be removed in the near future.

Promote the diverse cultures of the world

Of course, the freedom of expression is the basis of creative activities. However, what I would like to stress here the most is the protection of intellectual property rights. The protection of intellectual property rights is one of the most serious issues facing our efforts to develop Asia's cultural industry. Unfortunately, pirated copies are widespread in the Asian region and not only is this greatly impeding healthy cultural exchanges by the private sector but is also greatly diminishing the creators' motivation and drive to create.

I believe we have to keep in mind that if each country establishes an effective framework for the protection of intellectual property rights in their respective countries, this would not only promote cultural exchanges with other countries but would also greatly facilitate developing cultural industries in their respective countries.

Another topic is diversity of culture. The General Conference of UNESCO adopted last month the "*Convention on the Protection and Promotion of the Diversity of Cultural Expressions*". Japan voted for the adoption of the convention, which aims to preserve and protect invaluable national and ethnic cultures as well as maintain and promote the diverse cultures of the world amid advancing globalisation.

Though culture must be protected in certain aspects and circumstances, we shall not forget that culture increases its creativity and vitality by absorbing new stimuli from outside.

Cultures become more rich and abundant through exchanges with foreign elements. A look back at the history of Asia reveals that the culture of, for example, China's Tang dynasty, which enjoyed unprecedented heights of prosperity, was extremely international and various foreigners contributed, including the Japanese. I think, to the prosperity of the great Tang culture through their respective cultural traditions.

Looking forward to new ideas

The following can be said about any field of human activity: excess protection of any activity would in the end inhibit its healthy development. The same is true for culture. I believe it is essential that we fully protect the rights of creators and, at the same time, create conditions to generate a friendly competition among creators.

Pop culture exchanges have increased rapidly with advancements in technologies, appropriating people-to-people exchanges, that is to say, transport and communication technologies. In particular, the proliferation of internet technology since the

mid-1990s along with the advancements of digital technology have been speeding the pace of globalisation in this sector.

When thinking about the future, it would not be an overstatement to say that the use of information technology will determine the course of development of the pop culture market. In this sense, I urge that you give consideration to inviting to this Asia Cultural Co-operation Forum India, a leading country in IT technology in the interest of further developing this forum.

Unlike many traditional cultures, the business aspect plays a large role in the creation of pop culture and Japan is not in a position to say that we fully understand the ways and means of developing pop culture.



I would like to show just one example because I have heard that in the United States, recently a survey entitled "Which names of Japanese people do you know?" was conducted. The top three were Hirohito (Emperor Showa) - that is Japanese - but the second

name is Jackie Chan but Jackie Chan is not Japanese. I understand that many Americans believe that Jackie Chan is Japanese. The third name is Godzilla. Godzilla is not a human being, just a monster. Those are three names remembered by the Americans as Japanese. We hope to follow the examples of Hong Kong and cultivate pop culture heroes who will be renowned worldwide.

At this forum I sincerely hope that vigorous discussion will take place that will bring forth a wealth of new ideas and innovation.



Co-prosperity of Asian Countries in the 21st Century

To achieve substantial growth, countries effort in culture co-operation and exchange is vital.

BAE Jhong Shin

Vice Minister, Ministry of Culture and Tourism, Korea

MS LOLLY CHIU:

May I now invite Mr Bae Jhong Shin, Vice Minister of Ministry of Culture and Tourism.

MR BAE JHONG SHIN:

I am pleased to stand in front of the Ministers of Culture, Vice Ministers and distinguished delegates to address my speech. I would like to spend my time today on the subject of Asian co-operative measures for the development of the creative industry.

The futurists are stating that the world has shifted from a manufacturing industry, which was the basis for the development of industry to a knowledge-based service industry and we have now advanced into a cultural industry and the contents-based industry with the support of creativity.

Korea now is seeing the music industrial structure shift from a recorded music-centric structure to a more sound-centric structure. As the economic value of the cultural industry grows, we are recognising the cultural industry as the growth engine for the next generation and are actively nurturing it.

We have seen Asian films win awards worldwide and this is living proof that Asian contents are being widely accepted. Also, Asia has a long history behind the culture and I believe this is the very essence that makes up the Asian power.

To achieve substantial growth, we must co-operate and exchange cultural along with the industry all co-operating with one another. We must realise that the advancement of a cultural industry is vital for the prosperity of Asia in the future. In this respect, I would like to take this opportunity to briefly mention the cultural

development and the ways we promote the Korean cultural industry and the proposed ways for Asian countries to culturally co-operate with one another.

From control to promotion

Under the name of "popular culture", policies were focused on control rather than promotion, and few realized how important cultural industry was to Korea. The paradigm took a turn towards promotion in the early 1990s. The general plan established by the Government of the People included the "Cultural industrial Promotion 5-year Plan", "Cultural Industry Promotion Basic Act" and the "Content Korea Vision, 21st Century".

With the "Cultural Industry Promotion Basic Act" which was established in February 1999, it gave a legitimate reason to promote cultural industry. In 2001, cultural technology was included in the 6T and the Korea Culture and Content Agency was established to support the cultural industry in 2003. The cultural content industry was selected as one of the growth engines for the next generation.

Korea's cultural industry has been showing two-digit growth since 1999 and Korea exported \$410 million worth of cultural content in 1998, but in 2003, that number exploded to \$640 million. The so-called "Han wave" started at the end of the 1990s. That phenomenon has spread not only to China but also to Japan and to Southeast Asia and the Korean online game contents and international/mobile contents became one of the most competitive in the world.

The common cultural heritage among Asian countries will bring us closer and bond us together. The Korean Film Council held Asia Film Industry Network (AFIN) in 2002 to facilitate the networking of films during PIFF. I hope to see more events like that take place to build co-operative network not only limited to films but to the cultural industry as a whole.

Thinking Asia as EU

Second, all of the Asian countries will need to realise the importance of intellectual property. Cultural industry is all about IP but due to the advancement of digital networks and Internet technology, transmission of illegal production is at a serious rate.

To solve this problem, the Korean government is revising intellectual property related laws, introducing digital rights management and developing ways to protect content. Especially in September 2005, the Copyright Overseas Protection Committee was introduced to resolve this problem. With this in the background,

Asia has a long history and ingenuous culture, and I believe this is the very essence that makes up the Asian power.



mutual effort should be made among all Asian countries to protect the intellectual property of each country.

Thirdly, I believe consultation among Asian countries is needed in the future to break down the cultural barrier among different Asian countries such as signing FTA and Tariff Agreement; through this, we can improve the system for the cultural industry and to maximise it to link the councils to draw synergy effect.

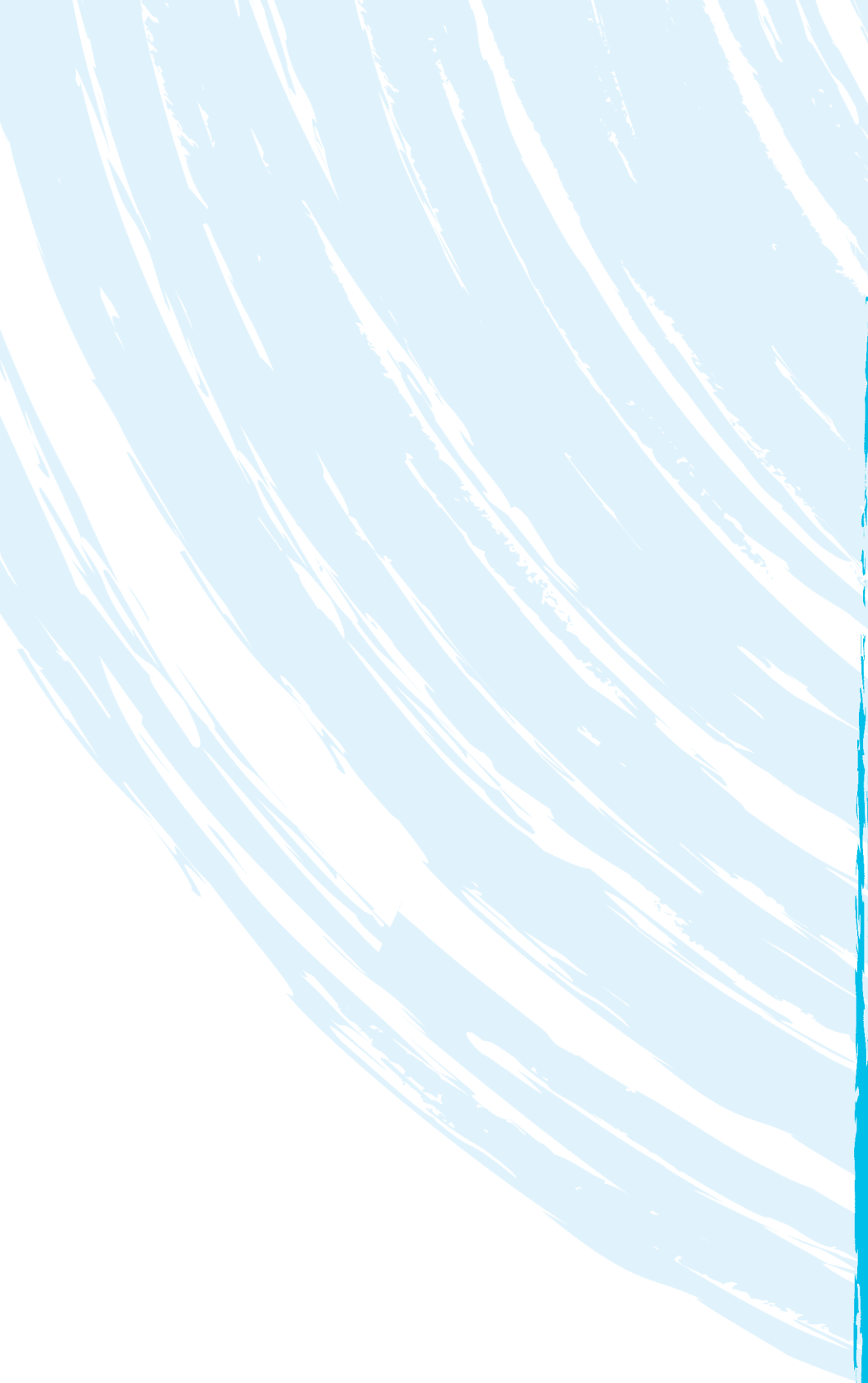
I firmly believe that the research on the investment Asian cultural industry is needed for co-prosperity and the survival of Asian countries in the 21st century.

This is the third year of the Asia Cultural Co-operation Forum and I realise once again the importance of Asian cultural industries co-operating with one another. The EU's effort in trying to integrate economically and to understand the diverse European cultures gives us a lot to think about.

The Asian region has every right to feel proud of the valuable and the priceless heritage it possesses.

If we make mutual effort with the help of advanced technology and capital, I believe Asia can play a leading role in advancing the global cultural industry up to the next level. To lead this era of culture, I believe continuous effort to co-operate and exchange in culture is vital and I hope we will have much more opportunities like this in the near future to come together and share ideas.

I would like to give me special appreciation to the Hong Kong Government for hosting such a special and meaningful event. Thank you.





Belief in the Potentiality of Creative Industries

In Malaysia, the contribution of the creative industry to the national economy is still low when compared to other industries like the tourism industry and other services. But we believe that creativity is necessary to contribute to the growth of the Malaysian economic sector in the future.

MOHAMMED Bin Daud

Deputy Secretary General, Ministry of Culture, Arts and Heritage, Malaysia

MS LOLLY CHIU:

May I now invite Mr Mohammed Bin Daud, Deputy Secretary General, Ministry of Culture, Arts and Heritage, Malaysia.

MR MOHAMMED Bin Daud:

Good morning, distinguished delegates, ladies and gentlemen.

Let me first express my appreciation to the Hong Kong Government for the warm hospitality extended to me and my delegation and for the excellent organisation of this meeting.

My presentation is on the creative industry in Malaysia. This industry, the creative industry is based on the ideas, creativity, skill and individual potential talents in producing the product and services. Hence, it plays the role and the link to the entrepreneur's activity with culture contents and economic values.

Potential areas

The creative industry comprises of activity from the upstream side of performing arts, visual art and fine art as well literary works; to the downstream activities such as advertising, art and design and printing. In Malaysia, the creative industry comprises the following components: performing arts, visual and fine arts, films, heritage activities, art, literary works and craft.

On the global stage, the creative industries contribution to the world GDP was estimated at 7 %. This is based on the World Bank report in 2003. It is expected to grow at the rate of 10 % annually, it is very potential. But in Malaysia, the contribution of the creative industry to the national economy is still low compared to

other industries like the tourism industry and other services. But we believe that creativity is necessary and has a very potential area to contribute to the growth of the Malaysian economic sector in the future.

The crafts generated about \$704 million based on the year 2004 and followed by film activities, \$190 million; visual arts, about \$26 million; music, \$34 million; and theatre, \$3.1 million. Total contribution to the economy of Malaysia is about \$958 million. We hope that in the future, we could contribute further to other sectors.

The creative industry is also providing employment opportunities. Generally it contributes more than 4 % of total employment to the selected developed countries such as USA, UK, France and Italy, but in Malaysia, it has yet reached 1 % of the total employment, but it is very potential to exploit, especially to have the developing rural area involved in the creative industry.

For example, the crafts create 23,763 employment in that industry; followed by film, about 37,000 people; and visual arts, 1,320 people; music, 2,075; and theatre, 1,500; and total employment in this industry is about 65,658 according to the data in 2004. We believe that the creative industry in Malaysia will create more opportunities for the people to get involved and to be active in this business.

Embarking strategies

In developing the creative industry, the Government of Malaysia has come up with several strategies to create a sphere of the creative industry through the five main areas.

The first one, provision of infrastructure facilities, that is the role of the Government of Malaysia planning to develop this industry.

The infrastructure facilities are an important component in development of the creative industry. In Malaysia most of the facilities are mostly concentrated in the city of Kuala Lumpur. We have a few theatre facilities like Istana Budaya, KLCC's Philharmonic Hall, KL Convention Center, et cetera; but in the small cities, I mean in the other areas, the facilities in the creative industry are very minimal. So the Government of Malaysia under the Ninth Malaysia plan for the next five years, priority will be given to developing facilities in other cities and small towns.

The second one is minimising the bureaucracy that is happening in Malaysia, and I believe in other countries too, and to develop the creative industry, the Ministry of Culture, Art and Heritage, particularly, to encourage the development of the cre-

We also encourage private sectors to participate in education and training related to creative industry, and not to leave them entirely to the government effort in developing this capacity of building creative industry.



ative industry where the Government has minimised bureaucracy and rights in staging concerts and ensuring the entry performers into Malaysia. This is to create a good atmosphere for the performance.

And to support the local producers for more creation of their product in the TV and radio station and we will negotiate with the respective ministry, Ministry of Information Malaysia to give a slot to the local producers to show their productivities. It will help them to develop this industry.

On top of that also, the Government, Ministry of Culture, Art and Heritage, to reduce the tax and to ensure the copyrights of their producers and piracy.

Next point is the capacity building in supporting or developing this culture-based creative industries. The ministry is also to extend our role and to help the NGOs in developing the capacity within - to get more people involved in this industry and in view of this, we have National Art Academy and National Craft Institute in Malaysia and we are training people and increasing the number of the people to be trained.

As well, our ministry is also upgrading the facilities of these institutions. As well, we also encourage private sectors to participate in education and training related to creative industry and we give all the incentive to the private sectors to get involved, not to leave it entirely to the government effort in developing this capacity of building creative industry.

Introducing tax incentives

The next one on the provision of tax incentives is another effort made by the Government of Malaysia, particularly for the Ministry of Culture, Art and Heritage. The Government has introduced various tax incentives for development of creative industry such as shown in income tax exemption, reduction of entertainment duties, exemption of import duties and sales tax, awarding of pioneer status, reinstatement of tax relief for donors to the national art galleries, exemption of import duty on raw materials for weaving, batik, ceramic industries.

Next, following that strategy also, the reduction of taxes charged on the small and medium creative industries and individual artists. Also sales tax exemption for craft products and income tax relief to the companies that make contributions to the development of the creative industry, and tax relief also for companies involved in production and sponsorship of documentary and animation films. We are encouraging private sectors to get involved, not only to develop creative industry to the film, but also to our aim to have united Malaysians through the documentary film.

The Ministry of Culture, Art and Heritage is also providing a loan, soft loan to the film producers to encourage them to increase their productivity and to make sure our films reach to the international standards. And for your information, for the last two years, the film festival in Japan, at least a few films in Malaysia won the awards.

The last one is the strategies of developing culture-based creative industries is product promotion and marketing. This is to increase the promotion and marketing efforts in the creative industry through the advertising campaign at the domestic and international level. All the campaigns through the collaboration with the Ministry of Tourism and other agencies, need their support. We work together with the others in promoting the creative industry in Malaysia.

Organising international events


On top of that, so we are organising prestigious events such as Kuala Lumpur as an international culture centre. We believe that Hong Kong is making its effort to promote Hong Kong as the hub of culture in Asia. So we hope that we could do work together in developing Asia as a culture hub. Maybe Kuala Lumpur can play some role to promote Hong Kong as a culture hub in Asia.

Kuala Lumpur Musical Festival is one international event participated by international participants. And Malaysian Dance Festival is also another activity in promoting creative industry. Next year, in July, we are introducing a Malaysian Culture, Arts and Heritage Festival and that will be the annual event in Malaysia as one of the activities in the developing and supporting the creative industry in Malaysia.

Another activity is organising Malaysian arts and culture events abroad. We from time to time work together with the Ministry of Tourism, we do a performance on art and culture overseas. We hope that through the co-operation and culture among Asian countries, we could send our troop to Hong Kong and to others to perform and show our creative industry. Besides, public relations is also the main key in promoting our creative industry.

That is all, Madam Chairperson, my presentation on the creative industry in Malaysia.





Culture Is not on the List of Priorities

We have an active and flourishing creative industry but it is not as well known because it has not yet been officially categorised as a sector of the Philippine economy by our colleagues in the Ministries of Finance, Trade and Industry.

Ambeth R. OCAMPO

Chairman of the National Commission for Culture and the Arts, the Philippines

MS LOLLY CHIU:

May I now invite Mr Ocampo, Chairman of the National Commission or Culture and Arts in the Philippines.

MR AMBETH OCAMPO:

Before I begin my brief presentation, we would like to thank Hong Kong Special Administrative Government for the gracious and warm hospitality extended to our delegation. Having visited Hong Kong every year since childhood for holiday, the experience of Hong Kong hospitality here is very welcome and very, very overwhelming.

Just contemplating a journey of a thousand miles is enough to make one weary and retreat from the challenge. Consequently, we take comfort in the Chinese saying, "the journey of a thousand miles begins with the first step". When the Philippine delegation packed our bags and flew to Hong Kong the other day we took that first step, our participation based on the premise that we have a lot to learn from the experience of our colleagues in the area of branding of cultural or creative industries.

Misconception: a drain on the economy

Like many other countries, we too have an active and flourishing creative industry but it is not as well known because it has not yet been officially categorised as a sector of the Philippine economy by our colleagues in the Ministries of Finance, Trade and Industry.

It is a common misconception that culture or creative industries are a drain on the economy, that they are but a source of expenditure rather than revenue, and thus,

culture is often placed at the very end of government priorities. Sometimes, when we are in low spirits, we feel that culture is not even on the list of priorities. Worse, there are some misguided people who challenge a focus on culture by asking if culture can bring food to the table. If culture can translate into much needed dollars and cents or points in GDP. It does not take much imagination to accept that the poet or novelist weaving a tapestry of words is doing something creative but when his work becomes a book, it is entered under the category "publishing". If actors and directors collaborate on a film or tele-novella it is cultural; a composer creates a tune, this again is cultural; but when these become an end product for cinema, television, radio, CD or DVD generating revenue, they suddenly become categorised into the "entertainment industry". When people visit an old church or a historic site, a heritage site, these are also considered cultural industries, but when they translate into revenue, it goes into the category of tourism.

Finally, when a folk artist makes a vase, a weaver makes a mat or a piece of cloth, these are creative industries in themselves, but when they become commodities for trade, they are categorised as handicrafts.

Perhaps this is why our creative industry seems invisible to our colleagues in trade and finance. Somewhere along the line, there is a break in the chain. This is something that needed to be accepted, understood and addressed.

Ready to take up the challenge

To address this and related issues, we convened the first Philippine Creative Industry Forum last September in Manila, gathering almost 300 participants from the government, private, artistic and business sectors. An inter-agency task force resulted from this forum and is now working to draw up a plan of action for the creative industry. First item on the agenda is undertaking a creative industry mapping project and thus, when we came into the hall and saw the printed study of creativity index, it gave us both a guide and goal.

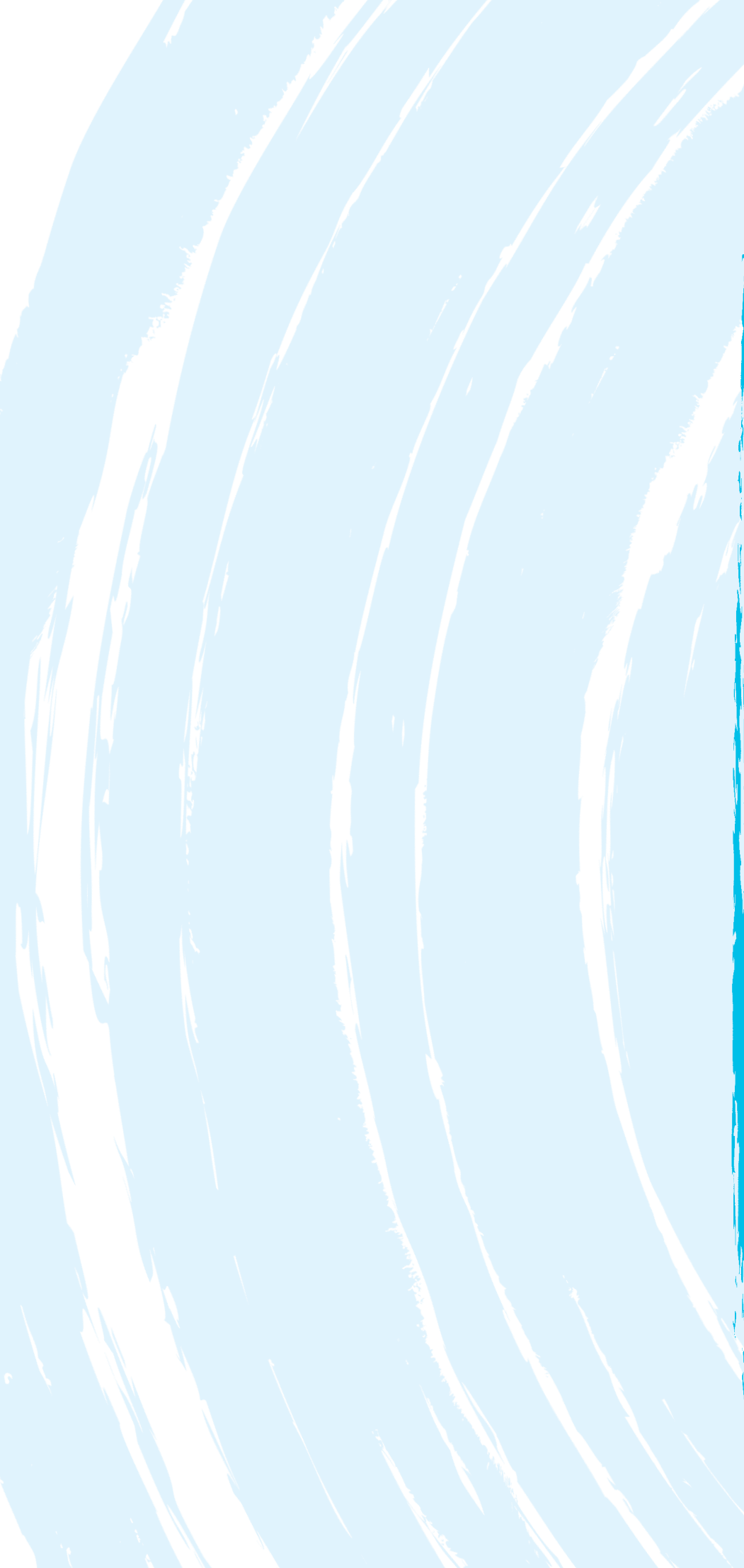
The National Commission for Culture and the Arts is currently undertaking a nationwide review of its cultural resources as a means to set the standards of our nation's cultural achievements from which all cultural endeavours shall be measured. This data will help us take stock of what we have, our strengths and weaknesses, to clarify our areas of opportunity.

Identifying people in industry in the creative sector will hopefully create a structure for networking and exchange among the stakeholders and beneficiaries, to prepare and undertake an advocacy plan. Our ultimate goal is to craft a national cre-

There are some misguided people who challenge a focus on culture by asking if culture can be translated into more needed dollars.



ative industry plan that will consider the following key issues affecting contemporary Philippine society: contextualisation of creativity in the creative industry vis-a-vis Philippine indigenous culture and heritage, globalisation, modernisation and the social-cultural environment. Another issue would be the viability and sustainability of various sub-sectors; commercialisation versus creative, development and promotion of cultural content and capital; nurturing independent art movements and their potentials as creative industry sub-sectors; development of creative industry networks on national and international levels; substantive government support through policy reforms and formulation and their effective implementation; infrastructure and technology support; creative industry programmes and incentives; and resource development, whether human, physical or financial; and last but not least, intellectual property rights that underpins all aspects of the creative industry. In conclusion, the Philippines is ready to take up the challenge of developing cultural industries, not only as a tool for economic development but more importantly, as a means of strengthening its cultural individuality. In this regard, the Philippine Government is committed to support culture and arts in harnessing the strength of cultural institutions for the appreciation of indigenous culture and in promoting cultural diversity. Inasmuch as we would have wished to have stayed to participate in this engaging forum and Philippine delegation will be here to participate and bring the results home. Thank you.





Protecting the Life Blood of the Creative Industries

Copyrights, design, trademarks and even patents in the area of information technology and other emerging areas should be protected well. Without a robust information intellectual property framework many creative enterprises will face difficulties in introducing the innovations to the market.

LEE Boon Yang

Minister for Information, Communications and the Arts, Singapore

MS LOLLY CHIU:

May I invite Dr Lee Boon Yang, Minister for Information, Communications and the Arts in Singapore.

DR LEE BOON YANG:

Good morning Dr Patrick Ho, Secretary for Home Affairs, Hong Kong Special Administrative Region, distinguished ministers and delegates. In my presentation today, I shall share some of Singapore's recent developments in unleashing and protecting Asian creativity as well as making some suggestions to foster greater Asian collaborations in this respect.

I would like to begin with the protection of intellectual property which I believe is the life blood of the cultural and creative industries. Culture and creative enterprises are based on creative works that have to be protected by copyrights, design, trademarks and even patents in the area of information technology and other emerging areas. Without a robust information intellectual property framework many creative enterprises will face difficulties in introducing the innovations to the market and exploiting the full commercial values of such innovations. In promoting the cultural and creative industries, one of the fundamentals is to develop an environment that the courts respect and reward creative efforts in bringing exciting and innovative ideas to market.

Success in intellectual property laws

That is why we in Singapore have been putting much effort into strengthening our intellectual property laws and educating all stakeholders. The Intellectual Property Office of Singapore, IPOS, is the leading government agency that formulates and administers intellectual property laws, promotes intellectual property awareness

and provides the infrastructure to foster a creative Singapore, where ideas and intellectual efforts are valued, developed and commercially exploited. Singapore's IP regime has been enhanced to provide better protections and incentives to businesses and IP owners in view of rapidly changing technological and business environments. Besides updating our laws and enforcement mechanisms, we have also put efforts in the area of public awareness. The HIP Alliance, HIP stands for Honour IP, HIP, is a collaborative effort between government and industry that encourages consumers to respect creativity and creative effort by personally saying no to piracy.

Our efforts have been noted. In 2004, Singapore was rated as the most IP-protective country in Asia for the third consecutive year by the Political & Economic Risk Consultancy. In the World Competitiveness Yearbook of 2004 published by the Institute of Management Development, Singapore was ranked 7th in the annual international patent and copyright protection survey which was a substantial improvement from 14th position in 2003. Singapore is also a member of various international conventions and agreements such as the Paris and Berne Conventions, Nice Agreement, Patent Co-operation Treaty and the Agreement on Trade-Related Aspects of Intellectual Property Rights, TRIPS. The World Intellectual Property Organisation, WIPO, has also recently set up an office in Singapore.

Singapore's strong intellectual property framework provides a safe haven for creators, producers and IP owners. I informed this forum last year that George Lucas, creator of the Star Wars films, was setting up an animation studio in Singapore. I am glad to announce that Lucasfilm Animation Singapore was officially opened in October this year. Lucasfilm cited that one of the reasons for locating its first overseas production studio in Singapore was due to Singapore's strong commitment to protect intellectual property rights, especially since Lucasfilm was a content producer. Another example, RGM Holdings, an international talent management and executive production company which represents talents such as Academy Award-winner Kate Blanchett, announced in July this year the establishment of their headquarters and a US\$100 million media financing facility in Singapore. RGM commented that Singapore was a natural choice for RGM's expansion into Asia given the copyright protection and accessible infrastructures in place.

Holistic approach

Let me now turn to Singapore's creative industries development strategy. Our IP framework is therefore a critical enabler for our creative industry development strategy which I had talked about at previous cultural co-operation forums. Our

Singapore's strong intellectual property framework provides a safe haven for creators, producers and IP owners.

creative industry development strategy, or CIBS in short, adopts a holistic approach to develop the arts, design and media sectors, underpinned by the concept of developing and deploying cultural capital.

We perceive the art and cultural sector as an important source of creative inspiration and collaboration for the more commercial design and media sector. The three-pronged strategy comprising Renaissance City 2.0, Media 21 and Design Singapore focuses on helping our creative industries to unleash and exploit their creativity, through initiatives aimed at developing capabilities, content, markets, promotional platforms and stimulating a creative environment.

We have made progress since we embarked on the creative industry development strategy in 2003. Let me highlight some recent developments. In the area of the arts, we are well into finalising the inaugural Singapore Biennale 2006. This biennale will be held in conjunction with the IMF World Bank meeting 2006 in Singapore.

The government has also agreed to convert the old Supreme Court and the City Hall buildings, two of our most historical monuments, into the National Art Gallery. When completed in about five years time, this new cultural institution will greatly liven up our visual arts, just as the opening of the esplanade theatres by the bay in 2002 has dramatically promote the development the performing arts in Singapore.

IMG Artists, the world's largest classical arts event and talent company, has established their Asian regional headquarters and office in Singapore.

In the media scene, major international companies such as Lucas Animation, who I mentioned earlier on, and the Japanese game developer Koei Entertainment and RGM Holdings have established their bases in Singapore. Singaporean talent and work are also being showcased internationally at events such as the Cannes Film Festival, MIPCOM and MIPTV, while Singapore is the host to leading regional platforms such as the Asia Media Festival and international competition such as the World Cyber Games finals later this month.

In the design sector, the International Federation of Interior Architects and Designers, otherwise known as IFI, has decided to establish their international headquarters in Singapore for 2005 to 2008. World-famous BMW, Designworks USA will open their design studio in Singapore in January 2006. The prestigious Red Dot Awards from Germany have created a new category on concept design which will be awarded in Singapore alongside the setting up of a new design museum by Red Dot.

Singapore designs are also being showcased at various international platforms, including the ongoing 6th Sao Paulo International Biennale of Architecture and Design, the Venice Biennale 9th International Architecture Exhibition, and the World Expo in Aichi Japan.

Linking up with other international partners

These developments are a reflection of Singapore's positioning as a starting point multi-cultural society which is able to draw inspiration from our region, diverse Asian heritage and at the same time link up with other international partners to widen market access and talent base. Many companies have in fact cited Singapore's unique confluence of eastern and western culture as a key reason for wanting to partner, for wanting to collaborate with Singapore.

Let me further share some examples of such international collaboration. Our media production companies are collaborating with production companies in Germany, New Zealand, Canada, China, Hong Kong SAR, France, Italy, the Netherlands and the United States, amongst others, to produce uniquely Asian content. For example, Bang Singapore will be co-producing high definition documentaries based on compelling Asian stories from China and Japan, amongst others, with major terrestrial and cable broadcasters from around the world. Already, France 5 and Discovery have signed up for the upcoming slate of documentaries to be produced by Bang Singapore. Amsterdam-based Off the Fence BV, a leading distributor of factual programming or documentary have joined in as co-producer and distributor for this effort. Local production company Oak3 Films has announced a co-production deal with Italian companies Cattleya and Rai Cinema, and French company Babe to produce a feature film for the international market. Singapore's One Take Productions and Hong Kong's Mei Ah Entertainment Group will be co-producing a contemporary drama series "Twilight Harmony".

Singapore is also part of the Asia Pacific Design Network, ADN, initiated by the Japan Design Foundation established to intensify design exchange activities among Asian countries. The Design Singapore Council is now spearheading a programme, "Design and Disasters Project" whereby design can be employed to lessen the effects of disasters. Singapore will be hosting the next Asia Pacific Design Network conference in 2006.

TheatreWorks, one of Singapore's most cutting edge arts groups, has also initiated the Arts Network Asia, which is a group of independent artists and arts activists primarily from Southeast Asia, including Singapore, Malaysia, Philippines, India,





Thailand, Korea, Vietnam, Indonesia and Cambodia. It encourages and supports regional artistic collaboration as well as develops managerial and administrative skill in the creative arts of Asia.

These collaborative initiatives will help Singapore to leverage on the rise of Asian creative content and product which are gradually moving into the mainstream and enjoying higher impact and demand than ever before. Tom Cruise's production company, Cruise Wagner Productions, has acquired the remake rights of "The Eye", an Asian collaboration between Singapore, Hong Kong and Malaysia. Cruise Wager Productions had recently expressed interest in acquiring the remake rights of "The Maid".

Asian design is increasingly being recognised internationally. Singapore designs are also gaining international popularity. Banyan Tree develops environmentally sensitive luxury boutique resorts that are steeped in Asian tradition. While Stikfas, a toy design company which has licensed its designs to international toy giant Hasbro Inc, creates its toys by drawing on Asian traditions and culture.

Creating new platforms

To capitalise on the growing appetite for Asian creativity and also to forge a strong Brand Asia, it is extremely important to create new platforms for collaboration, trade and exchange among us. Singapore will contribute towards strengthening the spirit of Asian co-operation by offering several such platforms for exchanges and collaboration. Singapore is playing host to several events under the umbrella of Creative 2005 - Reinvent Your Future. The key events include Beyond 2005 - The Global Summit for Creative Industries; Asia Media Festival, Singapore Design Festival and Creative Youth Exchange.

Creative 2005 serves as a month-long international platform to celebrate and promote the creative industries in Asia and beyond. By bringing together events across related creative fields, Creative 2005 offers a unique opportunity to facilitate cross-disciplinary exchanges, and connections and collaborations. A wide range of activities will be featured on this annual platform, including conferences, trade events, exhibitions, workshops and award ceremonies.

Singapore has also recently won bids to host two major international design events in 2009: congresses of the International Federation of Interior Architect/Designers, IFI, and International Council of Society of Industrial Design. By 2009, you will see the congregation of international design leaders in Singapore for creative and stimulating exchanges and debates.

Apart from event platforms, Singapore is also actively forging linkages with international partners. For instance, the Media Development Authority had signed co-production agreements with Canada, New Zealand and Japan; and Memorandums of Understanding with the Korean Broadcasting Commission, Shanghai Media Group, Discovery Networks Asia, National Geographic International and New Zealand's Flux Animation Studio. Our national Arts Council has several MOUs with various countries, including the Arts Victoria in Australia, Arts Council of England and the Hong Kong Arts Festival. It has also cultivated networks through international organisations such as the International Society for the Performing Arts, ISPA, and the International Federation of Arts Councils and Cultural Agencies.

Framing a MOU

So I would like to end my presentation with two proposals for discussion. Firstly, country participants of this forum could consider framing a MOU on Asian co-operation in the area of cultural and creative industry. This could be supported by a working-level mechanism to facilitate co-operation in various aspects, ranging from knowledge sharing, networking, capability development, industry facilitation, market development to research. Such a platform would greatly facilitate mutual learning and collaboration as well as open up possibilities for cross-pollination of ideas in a uniquely Asian context.

Secondly, specifically in the area of IP, we should consider facilitating Asian countries coming together to share experience and raise awareness and capabilities in IP protection. Singapore will be happy to share our experience in this area. Roving seminars, forums to exchange information and road shows could be organised through a partnership approach to help Asian creators protect their rights, encourage the creation of collective Asian content through collaborations and help them to move beyond Asia with their creative works in order to penetrate new markets.

In conclusion, I would like to stress that as we in Asia seek to develop our cultural and creative industries, there will be tremendous synergies and benefits for us to come together and build a strong Asian creative sector by drawing on our collective cultural capital and leveraging on our respective strength. This could entail a two-pronged approach-first, helping Asians to unleash their creativity and develop compelling content and products; and second, empowering creators with IP strategies to protect and exploit their creative works.

With Asia's huge repository of culture, heritage, stories and talent, I am confident that we have the potential to create immense value by working together to unleash and protect Asian creativity.

Help Asian creators protect their rights and move beyond Asia with their creative works.



Be Friends, not Competities

The comprehensive advancement of Thai creative industries requires a lot of nationwide support, a lot of international co-operation, especially in terms of sharing knowledge and experience. Collaborative engagement with other countries will broaden our activities and brighten our future through a give-and-take process.

Phornsake KARNCHANACHARI
Deputy Minister for Culture, Thailand

MS LOLLY CHIU:

May I now invite Mr Phornsake Karnchanachari, Deputy Minister for Culture of Thailand.

MR PHORNSAKE KARNCHANACHARI:

Excellencies, distinguished delegates, honourable guests and ladies and gentlemen. It is my great pleasure to be here and I can now be very confident that this forum for enhancing Asian creative industries such as films, TV programmes, music, animation and multimedia will produce very fruitful results.

As you may know, after a lapse of 50 years, the Ministry of Culture of Thailand was re-established in October 2002 by the government. Currently, our ministry is in the process of building.

Thailand is now realising the potential of the vital role that our culture plays in our nation's continued development, and to confirm that our culture serves as an anchor for our national identity as globalisation sweeps over the planet, thus the Ministry of Culture serving as a centre for communication and interaction of all cultures, has been made responsible for the preservation and promotion of cultural heritage and cultural creativity.

The phrase "creative industries" is relatively new to Thai society. It entered public discussion only for a decade or so. One of the main focuses in Thai creative industries has been film, long a staple of Thai culture.

Rising of the film industry

However, only in the past couple of years has the Thai film industry been able to claim a place on the world's film platforms, the Cannes, the Berlin, Tokyo Film Festivals among other international platforms. The basis for this development is the improved performance of Thai creative industries, particularly the country's film industry, both in terms of quality and quantity. This improved performance by Thailand's film industry and its wider worldwide recognition is due in no small part to an effective state enterprise policy, let's move the creative industries forward so that our long-term ambition to develop a healthy and creative industry will no longer be a mere wishful thought.

If I may give you a few examples of the Thai films that have represented the many abilities of our film artists. The first one is "Ong-Bak: the Muay Thai Warrior." As you can see on the screen, this film is a worldwide hit that showcases the art of ancient Thai martial arts in the format of a modern action film. In the ghost film "Nang Nak" our folk belief is repackaged in a new artistic representation. Not the least among these artistic efforts we also have the renowned historic epic "Suriyothai". For us it is a big budget, we made it for about 400 billion bath. This film takes a very serious look at the role of women in the Thai history.

Demonstrating further the creativity of Thailand's film industry is the comedy "Satri Lek", I think internationally known at "Iron Ladies", a story about gay volleyball players. Apart from being very funny, this movie also reflects Thai's tolerance of transvestites and transsexuals. Another movie, "Beautiful Boxer" is about a boy who fights like a man to become a woman. "Beautiful Boxer" has been officially selected for the panorama section of the 2004 Berlin International Film Festival. It is the only Thai film in the 2004 panorama. And the most recent probably in 2005, a movie Tom Yam Kung, reminiscent of the famous food that I think you are all aware of. It represents also a powerful combination of Thai martial arts and foreign style.

Besides these movies, the latest achievement in Thailand's independent experimental movement was the Jury Prize at last year's Cannes Film Festival, went to the film "Tropical Malady" by a young director, Aphichatpong. The government financially supported the film and we were very happy that he won this prize.

True art cannot be copied

The government has also been promoting, organising film making workshops for university students in the provinces, as part of its campaign to discover and groom new talent. For the longer term, we hope to give priority to initiating more pro-

Each nation's art has its own style and identity derived from the country's culture, and that is why the diversity of Asian arts is always a fascination.



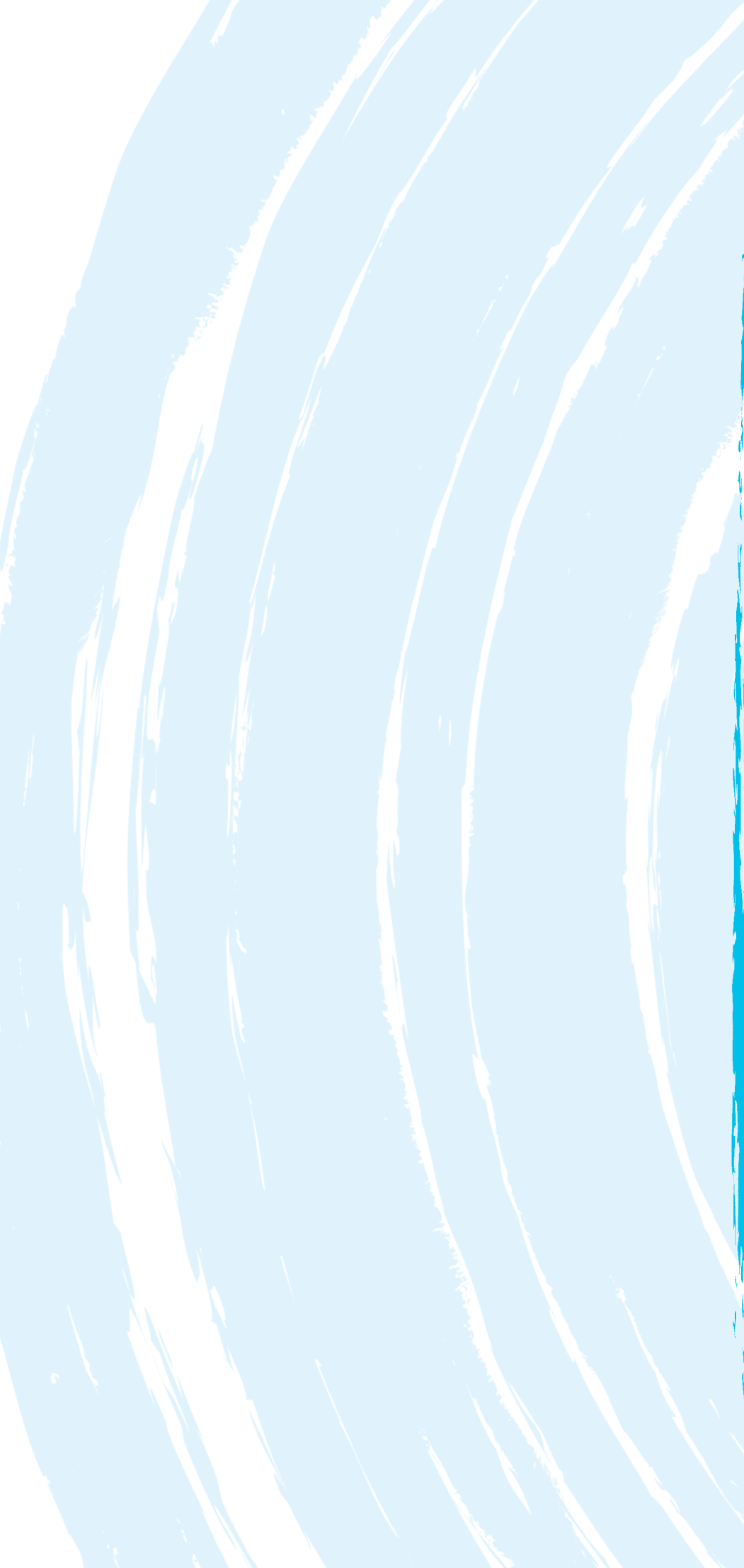
grammes, to encourage young people to have confidence in cultivating their interest in film, such as setting up film schools and art theatres.

We are very happy of course that Thai films can now be exported to the international markets. In fact, we also are now trying to have a joint venture on one particular film with Japan, Kugum. It is about a Japanese soldier, almost as handsome as Mr Okada San here today, and he falls in love with a Thai woman. In spite of his being a bad boy, he is a Japanese soldier, and she still falls in love with him.

The comprehensive advancement of Thai creative industries requires a lot of nationwide support, a lot of international co-operation, especially in terms of sharing knowledge and experience. From an artistic perspective, we consider other countries as friends, not competitors, because true art cannot be copied.

Each nation's art has its own style and identity derived from the country's culture, and that is why the diversity of Asian arts is always a fascination. Collaborative engagement with other countries will broaden our activities and brighten our future through a give-and-take process.

I believe it is our common hope to see Asian arts overall keep pace with international developments in our constantly changing world while presenting the colours of Asia with pride.





Providing a Platform for Creative People

While delegates have certain understanding for each other's creative industries, they make suggestions further and hope to take more practical measures and efforts.

Moderator:Lolly CHIU, Deputy Secretary for Home Affairs, Hong Kong Special Administrative Region

(Before the cross discussion and the experiences sharing among the Ministers, Dr Patrick HO showed his gratefulness for their attending and addressed short remarks about the motif of the forum.)

MS LOLLY CHIU:

The floor is now open to discussion. We welcome any observations, questions from all.

MR MASAKI OKADA:

I agree with Mr Lee Boon Yang's two point proposals, first we have to further our co-operation with the Asian nations and secondly, we have to strengthen our ways to protect the intellectual properties. And as was already mentioned by some people, we have been also trying hard in this direction and we have also been organising Asian meetings towards that end and there we have to put our efforts into much more practical measures and practical efforts, so that we can really expand our market first and we have to also, through that expansion of the market, enhance the mutual exchanges among the Asian people. That is our future strategy I think.

Ways of engaging the private sector

DR PATRICK HO:

Maybe I should interject a brief comment on building a collaborative network among countries regarding the development of creative industries.

This is the third time we met, but only the government officials, ministers and associated personnel sat together around this table and discussed how our policies had been in developing the creative industries. But the real people who should really contribute to the creative industries were left at home.

How could we as a government provide a platform for our creative people, to come together to share their experiences and discuss how they could formulate ways to collaborate their creativity, to inspire one another and pull the resources together and learn from one another? I think that that is the real crux of building a Brand Asia.

It is nice for the government to have a general agreement in the overall directions of how we can, representing our respective countries, nations and cities, develop creative industries, but it is more cogent for the real stakeholders, the people who are involved in the business of creative industries and creative productions, to come together, and how can we promote this? I would leave the question to the floor for their discussion.

DR LEE BOON YANG:

I agree entirely with Dr Patrick Ho that as governments set out to nurture and to promote culture and creative industry, it cannot be driven by government alone, this is the area where we certainly need a strong spirit of public and private partnership in order to drive it.

Without this partnership, a top-down approach is unlikely to yield dividends for the sector. We have to involve the private sector in this discussion about culture and creative collaboration across Asia. In promoting our respective culture and creative industry, greater emphasis should be paid to the role of the private sector. For the government, we should act as a catalyst, we should act as an initiator in some instances and provide the support, but eventually who is going to carry the ball to make the touch down is the private sector.

We the government alone cannot be carrying the ball to make the touch down so we have to find ways of involving the private sector in our discussion and to extend the avenue for that participation. In the case of Singapore, this forthcoming Singapore Design Festival, our Creative 2005 event is driven very much by this spirit of public/private sector partnership. It is not just a top-down, but very much a bottom-up approach with all the design practitioners, creative thinkers from the industry in Singapore and internationally to give us ideas on how we can better promote this sector of the economy.

Maybe the forum should consider going beyond just discussion sessions, airing of views, sharing of experiences and at the next opportunity when we meet, to come up with something more concrete by way of, maybe a declaration of intent on greater, more comprehensive co-operation in culture and creative industry. This

For the government, we should act as a catalyst, we should provide support, but eventually who is going to carry the ball to make the touch down is the private sector.



can provide the framework for our respective officials to start the dialogue process, to get engaged, to come up with more specific ways and examples of how we can work together to foster, to develop our cultural and creative industry. Here, I just want to add that nurturing the culture and creative industry is not a zero sum game, it is certainly a win-win situation. Because I see the more emphasis we have, the more progress that we can achieve in our respective culture and creative industry, the more we add to the cake. We are actually making the cake bigger for everybody.

There will be competition, but this competition does not diminish the cake, because this competition in culture and creative industry will actually raise consumer awareness and consumer demand on the benefits that a vibrant culture and creative industry can bring about. In the process, it will create even more opportunities, more opportunities than any one of us individually can grapple with.

So it is actually a win-win situation, our collaboration will lead to a stronger, more vibrant culture and creative industry, there will be more opportunities for our culture and the creative practitioners in their respective fields.

So I strongly urge for organising this forum to look beyond a discussion and forum for exchange of views into a more concrete, more action-orientated agenda for future events.

Hold another meeting sooner

MR AMBETH R. OCAMPO:

I just wanted to take note of the comment by Dr Ho that the people who should be here were actually left home. And I realised that and when we composed the delegation, half the delegation are actually people who are involved in the arts and we brought two members who have rather a strange background. Mr Pichay is actually a lawyer but he is actually a playwright and we do not know which comes first. We also have Ms Bolasco who is one of the more dynamic publishers in our country and she wants to join the discussion and so, we will break protocol a bit and I would wish to pass the floor to a member of the delegation, Ms Bolasco.

MS KATRINA AFRICA BOLASCO:

I think most of us know that there are so many festivals going on, art festivals all throughout Asia and even in Europe and in North America and the thing is most are not managers and business people, so I would suggest that maybe, those festivals which are funded by governments or cultural councils be also documented and there may be creative industry managers who can be around and help out this

artist and perhaps a session where they can explore or brainstorm on how certain artistic products can be turned into vibrant creative industries.

The other thing is, whether we like it or not, or we encourage it or not, outsourcing is going on throughout Asia or throughout the world. We have many children's book illustrators and artists who are servicing Japanese publishers in the Middle East, and so forth.

The other major thing I think we have to do is an inventory of what we have and what we are currently doing already and that is something that the government can do. Just simple databases. Earlier during the coffee break we were discussing even in the Philippines alone, we are not aware of how much we generate from our creative industries. Just the remittances alone of overseas workers, which is keeping our economy afloat, can be broken down also into a creative industry sector, because many of the overseas workers are really performers and animators and artists.

So maybe this is one area where the government, a joint cooperation among Asian countries can be explored so that at least we know where we are and we know what we have. Thank you.

MR PHORNSAKE KARNCHANACHARI:

I think this is very important. I was not here the last two years but I did hear that you also invited some speakers from the private sector. I do not know how we can involve them but I think we - all countries here, we have to understand also their problems and what they need us to do. How much involved can we have the private sector from all these countries, you know? How much involved can we get them?

For instance, the first day you may have representatives from each country also summarising their difficulties, their problems, what they need from the public, from us, and then maybe we can do something deeper and more meaningful.

It is not meaningful, it is a very special forum. As I have said and I hope that there will be another one very soon. This is a kind of special synergy and I think it will be very meaningful for the next year, thank you.

New paradigm of wealth

DR PATRICK HO:

Let me pick up on Minister Lee's comments. This creative industry is not a zero

It can be a very large market or very small one depending on how one cultivates this market.



sum game. Because when we are talking about creative products and the market for creative products, it is unlike the market for real physical products, because creative goods are the things we want, not necessarily the things we need. It is not the physical goods. A jacket, how many jackets can you sell? As soon as everybody gets warm, you do not sell too many jackets, but brand jackets, a jacket with a name on it, a jacket with a style on it, a jacket can make you look good and feel good, makes you have another sense of aura in it, now that is an additional cost value added to the products.

That additional value addition is endless. Creative goods are goods of desire and desire knows no limits, whereas physical goods have a limit. Your physical biological needs have a limit. How many pieces of steak can one eat? And how many jackets can you wear? But beautiful jackets, women know, can have many, many. We can have many, many pairs of shoes but you can only wear one pair at a time, but people still keep buying shoes.

In Hong Kong, people like to buy watches and eyeglasses and mobile phones, but you can only call on one hand phone at a time and wear one pair of glasses at a time, but people keep buying them every day because these are goods of desire rather than goods of need.

When one is talking about goods of desire, we are talking about a virtual market that has no limits and no boundaries. You can keep building on to it and it can be a very large market or can be a very small one depending on how one cultivates this market.

This market is easily influenced by a number of things, by marketing strategies and most importantly, by the social values and the cultural traditions.

In certain societies, people like to do things one way and one type of product will sell in that society, but not necessarily in another society, when they have aspired certain values that are different from the rest of the world. So there are some cultural differences but yet, creative products can be cultivated and can be nurtured.

So I would urge that, for example, our friends from the Philippines and I think you should tell your government that in the old days, the paradigm is that only you get rich, only after you have become rich, then you have culture. The new paradigm is that culture brings wealth. That is called creative industries or cultural industries .

Generic arrangement in the future

But I certainly agree with everybody that we need to really focus on how to really promote the creative industries in this part of the world to consolidate not only our aspirations but our strengths. And after talking for three years now, I think we know one another reasonably well, not really well but reasonably well, and I think it is time that we should really explore deeper into the subject and see how we can come out with something that can materialise expediently and also for the benefits of our respective countries and peoples.

One way we can do that is rather than exploring the totality of creative industries in a very holistic way, we have been talking about principles, government's role and the overall directions of the policies - maybe one of the options that we can consider is to take out a piece of that holistic consideration and focus on something that concerns every one of us. And we have heard that that element has been represented in every country's presentation: Film. Film has caught on in a big way in East Asia, not only Japan, Korea, Indonesia, the Philippines, Singapore, Thailand, Hong Kong, we are all concerned about films.

For some reason, we have all caught the bug of film making and maybe next time, we can concentrate on film. But that is very categorically rearranging the subject so that we can focus on one aspect of creative industries. Or we can do a very generic arrangement and rather than having a silo-type of

consideration, we can have a cross-sectional type of consideration and just focus on, for example, intellectual property rights. The role of the government versus the role of the private sector, and how to attract investment in creative industries, how to bring our creative brains together with our enterprising brains. How to bring the arts people and cultural people together with our business people, how to get the two groups of people to talk together. These are maybe some of the more generic topics we can entertain or we can just go for very specific topics like publications, arts, film making, and design or media or other types of creative industries.

I am just thinking aloud and I welcome corrections, comments, oppositions, and other suggestions. Thank you.

