



Pre 2014 Asia Culture Forum

Mutual Growth of Asia and East Asia City of Culture

Thursday, May 22, 2014 (13:00-18:30)
Chonnam National University, Yongbong Hall



Pre 2014 Asia Culture Forum

Mutual Growth of Asia and East Asia City of Culture

Contents

05	Introduction of Pre 2014 Asia Culture Forum
06	Welcoming Speech Ji, Byeongmoon(President of Chonnam National University)
08	Congratulatory Speech Mayor of Gwangju Metropolitan City
09	Congratulatory Speech Ji, Geongil(Chairman of Presidential Committee for Hub City of Asian Culture)
11	Keynote Speech Jeong, Dongchae(Chairman of East Asia Cultural City Promotion Committee)
17	Session 1 Cultural Exchange and East Asia Cultural Community
67	Session 2 Cultural Industry and Cultural Community

Introduction of Pre 2014 Asia Culture Forum

○ Theme : Mutual Growth of Asia and East Asia City of Culture

○ Date and Location : Thursday, May 22nd, 2014 / Chonnam National University, Yongbong Hall

Time	Classification	Contents
14:00 ~14:30	Opening Ceremony	Opening Announcement Ryu, Jaehan(Chairman of Executive Committee of 2014 Asia Culture Forum)
		Welcoming Speech Ji, Byeongmoon(President of Chonnam National University)
		Congratulatory Speech Mayor of Gwangju Metropolitan City Ji, Geongil(Chairman of Presidential Committee for Hub City of Asian Culture)
	Keynote Speech	Jeong, Dongchae(Chairman of East Asia Cultural City Promotion Committee)
Session 1 : Cultural Exchange and East Asia Cultural Community Moderator_Ahn, Kyeonghwan(Professor of English Department, Chosun University)		
14:30 ~16:10	Speech 1	Developing and Sustaining an East Asia Cultural Community Jeong, Seong-goo(Director of Asian Culture Association)
	Discuss 1	Kim, Inseol(Guest Professor of Arts & Cultural Management Dept, Kyunghee University Business School)
	Speech 2	Yesterday, Today and Tomorrow of the Cultural City, Quanzhou Lin Shaochuan(Director of Quanzhou Studies Research Institute)
	Discuss 2	Kim, Harim(Professor of Chinese Language and Culture, Chosun University)
	Speech 3	The Significance and Potential of Cultural Exchange and Cities of China, Japan and Korean through the East Asian City of Culture Development Project Masayuki Sasaki(Professor of Economics, Doshisha University)
	Discuss 3	Kim, Yongeui(Professor of Japanese Language and Literature, Chonnam National University)
		Question & Answer
Session 2 : Cultural Industry and Cultural Community Moderator_Jo, Heonyeong(President of 'The Mine' Corporation)		
16:30 ~18:10	Speech 4	Measures for Developing an East Asia Cultural Community and Fostering Cultural Industries: Focusing on Broadcast Contents Kim, Myeongjoong(Professor of Mass Communication Department, Honam University) Choi, Sekyoung(Researcher of Korea Small Business Institute)
	Discuss 4	Kang, Shinkyum(Professor of Graduate School of Culture, Chonnam National University)
	Speech 5	The Rise of Biennale, Triennale Events in Japan and its Significance Kunihiko Noda(Professor of Regional Culture Department, Tottori University)
	Discuss 5	Cha, Jaegun(Director of Arts Promotion Team, Busan Cultural Foundation)
	Speech 6	Quanzhou Regional Culture, Folk Handicrafts and Fine Arts Cai Wenxiong(Vice-Chief Secretary of Quanzhou Applied Fine Arts Association)/ Huang Wenzhong(Associate Dean of Arts and Design, Quanzhou Normal University)
	Discuss 6	Yang, Hoeseok(Professor of Chinese Language and Literature, Chonnam National University)
		Question & Answer
18:10~18:30		Closing Ceremony

Welcoming Speech

Ji, Byeongmoon

President of Chonnam National University

Today the beautiful scenes of the university and ‘Culture’ are well harmonized. I want to thank cultural experts from Korea, China and Japan for coming our university in this season. I welcome them with open arms.

Culture gives us warmth. Culture is a pillar of humanity in a society that is dominated by machines, money and power. Everything that happens without humanity was happening because of ‘Lack of Culture’. ‘Sewol-ho Tragedy’ is a representative example. It might not happen if there was ‘Culture of Respect for Human Beings’.

There was a time when we treated culture lightly in a process of urbanization and development. All kinds of fighting, conflict and industrial pollution was happening at this time.

These days, many countries and cities are emphasizing ‘culture’ because they don’t want to make the same mistakes. Now, culture is recognized as an essential factor for making a sustainable city and developing.

It is culture that supports Gwangju, a city of democracy, human rights and peace. Gwangju has cultural attainment that puts stress on human value and created ‘Gwangju Spirit’. Gwangju people have a tendency that admires flavor, style and justice. And it is well harmonized with ‘Culture of Humanism’ It is an answer to the question- “Why is Gwangju an Asian Hub City of Culture?”

The key factors of culture are sympathy and exchange. Although we have great culture, it can’t be shined without communication and exchange. Every culture can make some development when they communicate and share things with other societies. The ‘East Asia City of Culture Project’ was started because of that reason. The project contains expectation and hope that three cities can create future-oriented culture by sharing homogeneity and diversity of culture.

The theme of ‘Pre Asia Culture Forum’ is an exchange of three cities and the ‘Cultural Mutual Growth of Asia’. I wish we could find a way for mutual growth of East Asian Culture through presentation of research papers and ardent discussion of representative cultural experts from each country. Especially, I wish

today's forum will be an opportunity that introduces Gwangju, a city forming a bedrock as the 'Asian Hub City of Culture', to Asia and to the world.

And also, I hope success of today's forum can lead to success of 'Asia Culture Forum', the main event which will be held on October.

Thanks to the Ministry of Culture, Sports and Tourism and Gwangju to the Metropolitan city. And especially, I would like to say thanks people of Gwangju Cultural Foundation, the Asian Culture Association and the Chonnam National University Institute. Thank you.

Congratulatory Speech

Mayor of Gwangju Metropolitan City

It is meaningful to have a 'Pre Asia Culture Forum' in Chonnam National University, a historic hall of education in a season of verdure which is called the 'Queen of Seasons'.

I want to welcome cultural professors and experts from home and abroad to Gwangju. And also, I want to say thank you to people who prepared today's forum including Mr. Jeong Dongchae, a president of East Asia Cultural City Committee who will give us a keynote speech today.

As all of you know, Asia Culture Forum was started to join together many Asian countries, as cultural countries, that have global competitiveness through vigorous cultural exchange and mutual cooperation. I'm sure that the Asia Culture Forum will be a place for cultural discussion about the identity of Asian culture.

'Pre Asia Culture Forum' is a preliminary even for 'Asia Culture Forum' which will be held this October. It was planned to commemorate 'the East Asia City of Culture' project with the theme of "Mutual Growth of Asia and East Asia City of Culture" I'm sure that today's forum will be a great chance for us to introduce each city's culture both at home and abroad. And also, it will be a great opportunity to find a more developed cooperation plan for starting the era of culture coexistence.

Furthermore, please give us your advice to make the Asian Culture Complex, which will be built in next year in Gwangju, as a Asian Culture Power Plant that leads cultural exchange and cooperation as the biggest cultural complex in the world.

Anyway, I wish for the Asia Culture Forum to play a big role in introducing a variety of culture, communicate with them to become the most famous cultural forum in the world.

I would like to welcome all of you again for attending the cultural city of Gwangju and say thanks to people who prepared today's forum. Thank you.

Congratulatory Speech

Ji, Geongil

Chairman of Presidential Committee for Hub City of Asian Culture

Dear honored guests, Thanks for coming to the Pre Asia Culture Forum. We are gathered here to discuss the development plan for the East Asia City of Culture.

I wish Pre Asia Culture Forum would be the precious first step for mutual growth of Asia, not only for South Korea, China, and Japan. I would like to express special thanks to Professor Masayuki Sasaki, Professor Kunihiro Noda from Japan and Professor Lin Shaochuan, Professor Huang Wenzhong from China.

Dear honored guests, The Republic of Korea, China and Japan gathered here in Gwangju last September, having the 'Ministerial Conference on Culture' and designating Gwangju, Quanzhou and Yokohama as "East Asia City of Culture". ASEAN(Association of South-East Asian Nations) also designated "ASEAN City of Culture" through the 'ASEAN Ministerial Conference on Culture'. It is for intensifying identity and awareness of ASEAN and revitalizing creative industries of ASEAN countries. 'Cultural City Project' is not only limited to the cultural and arts area. It can be combined with convergence of culture and art or urban regeneration and vitalize regional economy. I wish the 'East Asia City of Culture Project' could be expanded into the 'Asian City of Culture Project' that all of Asian countries could participate in.

Dear honored guests, From 2004, the Korean government have propelled the 'Hub City of Asian Culture Project'. The project is a national policy which is aimed for making Gwangju, a shrine of Asian democracy, as a city with variety cultural value, that variety of Asian cultural value can be communicated and shared through creation and exchange. Asia Culture Complex, which will be completed in the second half of this year, will be the facility that integrates those kinds of values. It is going to be a 'Common House for Asia' that will be built with power of culture and arts.

Dear honored guests, 'Culture' based on value of human life is now highlighted as

a new power for urban economy. In the past, we were concentrated on quantitative economical development that are based on material production. But now, we're making progress in qualificative development, that is for human beings. We're planning to make Gwangju a cultural and creative city that creates value of life based on infinite creativeness; by applying culture on its inherent history.

Dear honored guests, We have to overcome our unhappy historical experiences and make a community with communication, creation and peace. And it has to be done by solidarity of the East Asia City of Culture. I hope the 'East Asia City of Culture' could be an open community that respects other culture and variety culture can be communicated. I wish it could be a creative community where creativeness is brought out. Finally, I wish that conflict and tension could be overcome and everything will be exchanged peacefully in the 'East Asia City of Culture' community. I wish for the Pre Asia Culture Forum to be a powerful starting point for our community.

For success of the 'East Asia City of Culture Project', I wish not only cultural experts or planners or artists but also young people who shoulder the future of East Asia can experience mutual culture, discuss future vision and work together to solve problems that every city has.

Thank you for your participation. Finally, I want to say thanks to people in from Gwangju Metropolitan City, East Asia Cultural City Promotion Committee, Gwangju Cultural Foundation, Executive Committee of Asia Culture Forum, Asia Culture Association and Chonnam National University who did their best for today's forum. Thank you.



Keynote Speech

Asian Cultural Community of Cultural Exchange and Coexistence

2014 East Asian Cultural City

Jeong, Dongchae / Chairman of East Asian Cultural City Committee

Asian Cultural Community of Cultural Exchange and Coexistence 2014 East Asian Cultural City

Jeong, Dongchae

Chairman of East Asian Cultural City Committee

1. Introduction

Culture is not just merely a discussable notion that regulates the ways and values of one's life. Rather, it is a critical component that forms domestic and overseas communities under a broad notion of tangible and intangible benefits that connects the past, present, and future. In this regard, it is very meaningful to hold the 2014 Asia Culture Forum in Gwangju under the theme of "Cultural Communities of East Asia" in the starting year of Korea, China, and Japan East Asian Cultural City Project.

Cultural exchanges not only greatly affects the public image of the city but also comprises the base for economic and trade exchanges. This is why many cities make the best use of cultural exchanges when creating international relations. Each city introduces its achievements earned by the creativity of the people to the world to boost its cultural economy and diversity.

Cultural community does not refer to a community established under a single culture. Instead, it is based on cultural diversity and difference with the aim of integration. The cultural community enables a conflict region to transform into a region of communication, an isolated region into an open region, and a culturally passive region into a culturally active region. People will be infused with a sense of belonging and pride, and they will feel "sympathy" through communication. "Sympathy" will lead them to a new world of "we" under universal values, which will help to realize the creation of a community.

Asia is the home for about 60% of the global population where diverse customs, races, and religions coexist. It is, therefore, an attractive region to witness different cultures. Korea, China, and Japan, the so-called East Asian countries, are

sometimes under political cooperation and cultural partnerships while other times in a hostile conflict. At present, cultural exchanges under mutual understanding and sympathy is ever more crucial as all political, economic, and cultural affairs are intertwined. For this reason, the exchanges between cultural cities that represent Korea, China, and Japan are of a great importance.

2. The Purpose of the East Asian Cultural City

The cultural ministers of Korea, China, and Japan have gathered on May 3, 2012 with the aim to respect cultural diversity between countries. They have designated East Asian Cultural City to realize the spirit of “the consciousness of East Asia, cultural exchanges, and conversion as well as the understanding of different cultures” , and have agreed to hold cultural exchange events. The designated city will carry out cultural events related to contemporary art and traditional culture, along with various living cultures to promote mutual understanding and solidarity between East Asian countries, and will introduce their cultures to the world. The purpose is to develop sustainably by nurturing culture and arts, the creative industry and tourism promotion projects by highlighting the cultural characteristics of each city.

The year 2014 is the first year of the East Asian Cultural City Project and Quanzhou, China; Yokohama, Japan; and Gwangju, Korea have been selected as the cultural cities. Apart from Gwangju, other cities in Korea, including Busan, Daegu, Gyeongju, Jeonju, and Bucheon also competed for the place. One city from each country has been selected in 2014 for it is the starting year. However, just one city will be selected among the countries for 2015. The selection will be made considering the achievements of cultural exchanges among East Asian countries, policy outcomes and future plans as a creative city, and the components of ongoing projects.

Quanzhou, known for its long history and abundant culture, is one of the leading historic and cultural cities in China. In particular, the achievements in cultural protection and succession are extraordinary. As the starting point of the Maritime Silk Road, the city has been engaged in an active trade with Korea and Japan since a very long time ago, playing a key role in the development of East Asian

culture.

Yokohama, the very place where the western culture was first introduced to Japan, has been an international port city ever since the opening of the port, 150 years ago. The city, the first to promote creative city in Japan, executes various art projects, including the Yokohama Triennale, and is doing its utmost to establish an attractive city based on creative city policies and culture and arts.

The Hub city of Asian Culture Project of Gwangju is rolled out as a national project to advance the level of the city's cultural assets to meet the global standards and to share its cultural resources with other cultural cities in the world. Gwangju shares humanism and community spirit, which was formed while the city withstood severe hardships with other Asian countries. Moreover, it develops this spirit into human rights values that is shown through cultural exchanges, such as the Gwangju Biennale.

As the pioneering cities, these three cities are under the responsibility of the creation of East Asian Cultural Community. They are also promoting 2014 Exchange and Cooperation projects between East Asian cultural cities based on their own unique culture and identity. Therefore, the ultimate goal of the East Asian Cultural City Project is the creation of cultural community under mutual understanding and solidarity between countries.

3. The Future of the East Asian Cultural City

The European Capital of Culture that began in 1985 is recognized as the foundation for the creation of European community. The project has also contributed to the development of cities as it grew to become not only just a cultural project but a project that brings economic benefits to industries, such as tourism. As the European capital of culture, the public awareness of the city has elevated while the number of tourists increased with positive outcome in cultural industries. Because more cities hoped to become the next European capital of culture, two cities were designated in 2000 and cultural cooperation activities between two cities from different countries have been also included from 2011. The European Capital of Culture is now a pan-European program that encourages development and innovation of cities rather than just introducing their cultural

excellence.

The East Asian Cultural City also aims to realize the cultural community of East Asia. It is necessary to create a cultural community where diversity and difference are understood and recognized considering the unique characters of each region. This will eventually underscore the common cultural assets and diversity just like the EU. The community can also contribute to building peace through proactive exchanges and cooperation between countries that are in political and military conflicts.

Korea, China, and Japan share not only the common means of communication, the Chinese character, based on Confucianism but also the basic understanding of historic experiences and religion. However, it is also true that the three countries lacked solidarity and mutual understanding because of their extreme pride over their own cultures despite their relatively close cultural distance.

Quanzhou, Yokohama, and Gwangju that are designated as the East Asian Cultural Cities will play their roles as the pioneering cities to establish the East Asian cultural community. To do this, the cities should embrace the diversity of East Asia where common and different cultural characteristics coexist and promote East Asia's unique cultural identity that contrasts with the West. In addition, it is necessary to realize common values through mutual exchanges and sharing by building mutual trust based on understanding and respect of other cultures in East Asia.

The East Asian Cultural City is a cultural brand that the three countries have co-established. The cultures of Gwangju, Yokohama, and Quanzhou will shine brightly when we learn, cooperate, and closely communicate with each other through the East Asian Cultural City. The efforts taken to establish the cultural community of Gwangju, Yokohama, and Quanzhou will greatly contribute to upgrading the cultural standard of East Asia in the world by building cultural cooperation system between countries.



Session 1

Cultural Exchange and East Asia Cultural Community

Speech 1

Developing and Sustaining an East Asia Cultural Community

Jeong, Seong-goo / Director of Asian Culture Association

Discuss 1

A Reflection of “Developing and Sustaining an East Asia Cultural Community”

Kim, Inseol / Guest Professor of Arts & Cultural Management Department,
Kyunghee University Business School

Speech 2

Yesterday, Today and Tomorrow of the Cultural city, Quanzhou

Lin Shaochuan / Director of Quanzhou Studies Research Institute

Discuss 2

A Reflection of “Yesterday, Today and Tomorrow of the Cultural City, Quanzhou”

Kim, Harim / Professor of Chinese Language and Culture, Chosun University

Speech 3

The Significance and Potential of Cultural Exchange and Cities of China, Japan and Korean through the East Asian City of Culture Development Project

Masayuki Sasaki / Professor of Economics, Doshisa University

Discuss 3

The Cultural Identity of Yokohama and the Role of Civic Participation in the East Asia Cultural City Development Project

Kim, Yongeui/ Professor of Japanese Language and Literature, Chonnam National University)

Moderator

Ahn, Gyeonghwan(Professor of English Department, Chosun University)

Developing and Sustaining an East Asia Cultural Community

Jeong, Seong-goo

Director of Planning, Asian Culture Association

1. Introduction

This study explores the cultural resources and potential of Gwangju, which has recently been named the first East Asian Culture City, as well as the meaning of a “cultural community” and the roles expected of Gwangju in developing and sustaining such a cultural community of East Asia.¹⁾ In doing so, this study analyzes why cultural exchange between cities is so important, and summarizes the achievements and progress that Gwangju has made in terms of contributions to cultural exchange.

This study assumes that the purpose of designating Gwangju as an East Asian Culture City lies in the need to form a cultural community rooted in mutual understanding and friendship among the countries of East Asia. The ultimate objective of promoting cultural exchange among nations as such is to establish and strengthen peace in the region.

Based on these considerations, this study suggests ways to ensure the cultural flourishing of, and exchange among, the three cities that are the subjects of the East Asian Culture City Project (EACCP), i.e., Quanzhou, Yokohama, and Gwangju. In particular, this study recommends the formation of a network of culture cities across East Asia for the sustainable development and progress of the EACCP.

Culture may be defined rather narrowly, on the basis of the way of life, the value system, and the common notions and ideas that shape and inform the present lives of a group of people. This study, however, adopts a broader view of culture as encompassing tangible and intangible elements of life not only in the present, but also in the past and in the future. The topic of promoting culture communities in

1) The physical boundaries of East Asia are typically thought to encompass Korea, China, and Japan. For the purposes of this study, we shall think of East Asia as consisting of these three states, not necessarily because it is an established fact, but because the EACCP currently encompasses these three countries.

East Asia is a particularly fitting topic for the Asian Culture Forum held alongside the launching of the EACCP.

The efforts being made to encourage and promote cultural exchange across East Asia will bear their fruit in the form of an East Asian cultural community, and consolidate the system of cultural exchange and cooperation among the East Asian nations, thus elevating the status and profile of the region as a whole in the world.

2. Why Cultural Exchange?

Cultural exchange starts from recognizing the basic equality of diverse human cultures, and encompasses a wide range of activities that are other than political and economic ones and that promote mutual cultural understanding.²⁾ As such, the concept encompasses the research of ideas and organizations for future cultural exchange, as well as the activities of cultural diplomacy and tourism among nations.

Cultural exchange significantly shapes the image and status of a country on the international stage, and also forms the basis of international exchange in general, including economic and commercial activities. Numerous countries around the world actively incorporate cultural and artistic elements into their foreign policies. Cultural exchange not only broadcasts the creativity and cultural attainment of a given nation, but also promotes that nation's economy and contributes to cultural diversity overall. The following is a point-by-point summary of the importance and necessity of cultural exchange.³⁾

- **Enhancing friendship between cities:** Today, the basic and principal units of intercultural exchange include more cities than nation-states. Increasing competition and cooperation is thus required of cities. Cultural exchange helps cities to transcend national and regional limits and develop lasting friendships.

- **Supporting human exchange:** The active exchange programs that are typically part of cultural exchange help to develop an international network that boosts and sustains human exchange for years to come, while also forming the

2) Seong-Goo Jeong, "Proposition for Gwangju as a City of Cultural Exchange," Gwangju International Cultural Exchange Council, March 2009, p. 1.

3) Seong-Goo Jeong, "Strategy and Recommendations for Gwangju as a Capital of Cultural Exchange," Gwangju International Cultural Exchange Council, 2009, p. 3.

bridges along which the culture of a given nation spreads worldwide.

- **Ensuring region-wide solidarity:** Promoting exchange among East Asian states that are closely located next to one another helps us identify and discover particularities of East Asian culture that are distinct from those of Western cultures. Moreover, it helps us maintain region-wide solidarity and contribute to the development of a uniquely Asian culture. More and more cultural exchange programs are flourishing at the regional level today, for Islamic, European, Spanish-Hispanic, and Southeast Asian cultures.

- **Discovering a cultural identity of our own:** Cultural exchange encourages us to discover unique characteristics and distinctness of our own culture, and steers us toward a globalization policy based on that unique cultural identity of our own.

- **Promoting the development of local governments:** By providing a wide range of diverse events and programs of cultural enrichment for local citizens, cultural exchange helps the culture and the arts of each community flourish and boosts local economy and industries through various international projects.

- **Elevating the brand value of Gwangju:** Cultural exchange programs that Gwangju organizes and leads helps to establish and raise the profile of Gwangju on the international stage, and will enhance the brand value of Gwangju in the long run.

The overarching purpose of cultural exchange is to help a given community—whether local, national, or regional—to adapt better to the changes taking place worldwide by discovering and making new applications of its own cultural characteristics and capabilities, while also forming a more favorable and future-oriented cultural community.⁴⁾

3. East Asian Cultural Community

A. What is a Cultural Community?

Then, how can we define a cultural community? Also, what does it take for us to form an East Asian cultural community?

A community refers to the relations that form a common world among groups of

4) Jeong-A Ryu et al., “A Study on Policy Measures for Promoting Cultural Exchange in Northeast Asia,” Special Report of the Korea Culture and Tourism Institute, 2003, p. 7.

diverse characteristics. The key is not to assimilate these diverse groups into the culture of a politically and economically dominant group, but to integrate these diverse groups into an overarching and common system.⁵⁾

Some define a “cultural community” as encompassing the transitional process of spreading a cultural consensus and extending a cultural network through cultural exchange so as to encourage and usher in the final stage of integration.⁶⁾ However, we may more properly define the ultimate objective of cultural communities not as developing a community, but as narrowing down the sense of distance among cultures by promoting more active exchange. Cultural communities, in other words, are the mediums through which citizens of different cities can communicate and share diverse values and aesthetics with one another, thereby gaining at least a minimum understanding of one another’s culture.⁷⁾ In other words, a cultural community does not necessarily presuppose cultural homogeneity, and aspires to integrate members of diverse cultures into a common frame of solidarity and understanding.

The rise of a cultural community thus transforms a given region from a state of mutual indifference or even hostility into a state of communication, bringing members out of isolation into openness, and changing the member communities from beneficiaries into producers of culture. All these changes, in turn, enhance citizens’ sense of attachment to, and pride of, their own cultures. Communication begins to flourish and contributes to the rise of a consensus. Consensuses instill a sense of “us” in those who share them, thus making a community possible.⁸⁾

B. Features and Characteristics

The three East Asian states—Korea, China, and Japan—share common values and ideas rooted in Confucianism and the Chinese characters, which have traditionally formed the backbone of their cultural sensitivity. Furthermore, these countries share the experience of colonialism, as well as a basic religious worldview steeped in Confucianism, Buddhism, and Taoism. These religious worldviews have exerted far-reaching influences on the daily ways of life as well as the structure of

5) Seung-Bin Shin, A Study on Cultural Diplomacy through Artistic Exchange, master’s thesis submitted to Kyunghee University, 2009, p. 48.

6) Jeong-Suk Jeong, “Korea’s Concept of the Age of Northeast Asia: Theoretical Basis and System,” *The Age of Northeast Asia, from the Perspective of a Cultural Community*, Oreum, 2006, 125-154.

7) Shin, 2009, p. 49.

8) Jeremy Rifkin, *The European Dream*, tr. Won-Gi Lee, Mineumsa, 2009, p. 351.

societies and cultures in East Asia. The similarity in the culinary and other traditions attests to the depth and breadth of the cultural consensus shared by the three countries.

However, excessive focus on the common traditions and legacy only, such as Confucianism and the Chinese characters, may undermine the cause of promoting active cultural exchange and cooperation.⁹⁾ Historically, the East Asian states may have shared an abundance of cultural commonalities, but have also seriously lacked a sense of solidarity and mutual understanding. Geographical proximity has not helped to abate the extreme sense of pride that the three nations take in the supposed “superiority” of their own cultures to one another’s. Such a strong sense of cultural pride may prevent people from seeking an understanding of others’ cultures, and obstruct cultural exchange over time.¹⁰⁾ To emphasize the homogeneity of the value systems and worldviews of the three East Asian states is, therefore, to understand the cultures in this region only superficially.

Hence, the project of forming an East Asian cultural community originates not from the optimistic appraisal of the cultural homogeneity among the three countries in the region, but from the need to overcome cultural differences and antagonisms by developing the ability of the citizens in these countries for greater cultural understanding and tolerance.

C. Forming a Cultural Community

Based on the foregoing considerations, what efforts do we need to make to form an East Asian cultural community?

□ Pursuit of a common cultural identity

We need to understand the fundamental fact of the mixed state of East Asian

9) Hee-Ok Lee, “Civil Society and Cultural Exchange in the Age of Northeast Asia,” A New Vision for the New Age of Peace and Prosperity in Northeast Asia (Presidential Policy Advisory Symposium Collection), 2003a, p. 123. Confucian values and norms, holistic thinking, and emphasis on social relations are commonly thought of as the defining characteristics of East Asian cultures. Lee thinks that the Confucian stress on the family, respect for the elderly and the established order, and communal collectivism may help to enrich human life in general, but does not in itself form the basis for a future-oriented East Asian identity. Lee believes that the excessive emphasis on integration in the Confucian style may undermine creativity, pluralism, and the ability to adapt to social and cultural changes.

10) In *The Clash of Civilizations*, Samuel P. Huntington argues that only geographical and cultural proximity can engender cooperation among states. Huntington believes that cultural heterogeneity, notwithstanding geographical proximity, may serve to amplify conflict rather than encourage cooperation.

cultures, which not only share the same “Asian” values,¹¹⁾ but also have divergent and heterogeneous characteristics. We need to understand the unique cultural dynamics of each East Asian nation-state as results of the complex historical path, and embrace the cultural diversity in this region while promoting an East Asian cultural identity distinct from the Western one.

We should promote routine cultural and artistic exchange of a broad range so as to articulate a new regional identity and consolidate cultural solidarity. We need cities in East Asia to serve as venues of cultural and artistic communication, thus enriching people’s lives with cultural diversity as well as a newfound cultural identity.¹²⁾

□ Mutual understanding and trust

No community is possible without a certain level of mutual understanding and trust. An emotional consensus, based on wide-ranging and in-depth cultural exchange that promotes mutual understanding, precedes the emergence of a community. The complex historical legacy of Japan’s colonialism and the ongoing nationalist struggles prevent mutual understanding and trust from reaching a certain level in East Asia. The three East Asian nation-states therefore need to work together to find more commonalities in order to strengthen their relations. Culture is more amenable to such an endeavor than either politics or the economy, where stakes are much higher.

□ Ongoing exchange and sharing

We may succeed in giving birth to a new cultural community, but it is unlikely to be sustainable so long as it lacks a basis in deep understanding of one another’s culture, history, and society. The East Asian countries more than their counterparts in any other region need to work together to establish such respect for and trust in one another. This will be possible by promoting ongoing mutual exchange and encouraging the citizens of these countries to share common cultural and artistic activities as common values. A sense of community arises only from mutual trust,

11) Western scholars and media have typically explained the astounding economic success of East Asian countries since the early 1970s as a result of “Asian” values, such as the family (or respect for patriarchal authority), political favoritism, rule by man, authoritarianism, nationalism, communal identities, zeal for education, and hard work. The underlying presumption is that these values are fundamentally different from the Western values, such as individualism, rationalism, human rights, and rule of law. The common perception is that these Asian values have allowed the governments in the region to promote and even force economic development without much resistance.

12) Shin, 2009, p. 54.

which can be achieved only through ongoing exchange.

4. Gwangju's Capacity for Cultural Exchange

After a competition against other leading cities of Korea—Busan, Daegu, Gyeongju, Jeonju, Bucheon, etc.—Gwangju has won the honor of being named the East Asian Culture City, representative of Korean and East Asian cultures. It is about time that we discussed and established the progress Gwangju has made in the area of region-wide cultural exchange so far, and the potential and capabilities the city has for future progresses.

A. Cultural Exchange among Korea, China, and Japan

Through such projects as the Asian Culture-Centered City Development Project and other programs of international exchange, Gwangju has actively promoted cooperation in East Asia on common cultural, artistic, and academic events. Gwangju continues to host and organize almost two dozens of East Asian exchange programs, including the invitations of performers, female writers, and the like.

Area	Program / Project (2008 to 2012)
Art exhibitions	<ul style="list-style-type: none"> - Four exhibitions of works of artists from Beijing and Hunan (2012). - Three exhibitions of collections of National Taiwan Museum (2008 to 2012). - International Women's Art Festival (2012), with participants from 12 countries, including China, Mongolia, and the Philippines.
Artist residency	<ul style="list-style-type: none"> - Residency program for artists of Korea, Taiwan, China, and Japan in 2012: seven artists invited by Gwangju Biennale.
Artistic exchange	<ul style="list-style-type: none"> - Gwangju City Orchestra performance on invitation by Japanese Ministry of Culture (2010) - Gwangju City Dance Troupe performance on invitation by Beijing, China (2010). - Korea-China Performing Art Festival (2011 to 2012). - A choir performance at Sendai Concert in Japan, on invitation from Chiba, Japan. - Bang-Ul Lim's solo concerts in Japan and Uzbekistan (2010 to 2012). - Seo Ho's ballet performance at the International Fair in China (2010).
Cultural exchange	<ul style="list-style-type: none"> - Exchange with libraries in Guangzhou, China (2010 to 2013). - Ballet performance on invitation from China, celebrating 19 years of Korea-China diplomacy (2011). - National Theater Troupe performance on invitation from Sendai, Japan, in celebration of forming sister cities (2012).

	<ul style="list-style-type: none"> - Korea–Japan Cultural Exchange, Onojo, Japan (2012). - 89 sessions of Korea–China Elderly Exchange (2010 to 2013). - Gwangju–Kobe Biennale Exchange (2012). - Youth Culture Exchange, 14 times in China, once in Hong Kong, and once in Taiwan (2012 to 2013). - Cultural Exchange Delegation programs, twice in China and twice in Japan (2011 to 2012). - Festival for Exchange of Korean and Chinese Traditional Cultures (2012), Yul-Seong Jeong, China.
--	--

B. Developing and Supporting a Network of Culture and Creativity Cities

Gwangju has established a wide network of international culture organizations, governmental and nongovernmental organizations, partner cities, international art organizations and experts, and Koreans living abroad as part of its Asian Culture–Centered City Development Project. The city continues to work with such major international organizations as the United Nations Educational, Scientific, and Cultural Organization (UNESCO) and the Asia–Europe Foundation (ASEF), and has assembled the Asian Culture City Council while establishing regular weeklong programs of exchange. Gwangju also hired Korean students, artists, and other culture-sensitive individuals living abroad as “World Culture City Correspondents.”

☐ Cultural Exchange for the Asian Culture–Centered City Development Project

Project	Description (2008 to 2012)
Asian Culture Ministers Meetings	<ul style="list-style-type: none"> - Meetings of culture ministers of 5 countries (Korea and Central Asia, 2012). - Meetings of culture ministers of 10 countries (Korea and Southeast Asia, 2013).
Human exchange network	<ul style="list-style-type: none"> - Asian Youth Culture Camps and Festivals (2006 to 2012). - Asian Culture Academy (trial, 2010 to 2012).
Culture City expert network	<ul style="list-style-type: none"> - International Conference for Culture Cities (2008). - Culture City Forum (2008). - World Culture City Correspondents (2008 to 2011).
Cultural exchange	<ul style="list-style-type: none"> - Educational and training programs (2008 to 2011) - Asian Culture and Arts Residency (2008 to 2011) - Creative network seminars and exhibitions (2011 to 2012) - An exhibition of posters by Korean, Chinese, and Japanese designers (2012).
Asian art community	<ul style="list-style-type: none"> - Korea–ASEAN Traditional Music Committee (2008) - Korea–ASEAN Traditional Orchestra (2009 to 2011) - Korea–ASEAN Traditional Chamber Music Troupe (2012) - Korea–Central Asia Storytelling Committee (2009)

	<ul style="list-style-type: none"> - Asia Creative Writing Scripts Competition (2011 to 2012) - Asian Dance Committee (2011) - Performances of traditional Asian music and dance (2012)
International cooperation	<ul style="list-style-type: none"> - UNESCO Asian Youth Forum (2008 to 2010) - UNESCO East Asian Children's Performance Festival (2008) - UNESCO Culture Link (2008 to 2011) - Asian culture research and exhibitions (2008 to 2011)

☐ **Other Projects of Cultural Exchange**

Project	Description (2008 to 2012)
Artistic exhibitions	<ul style="list-style-type: none"> - Two Korea–Malaysia Artists Exchange Exhibitions (2012). - Two contemporary art exhibitions in Germany (2010 to 2012). - Contemporary art exhibition in Vietnam (2010). - Rubens Baroque Masterpieces Collection from Austria exhibit in Gwangju (2008).
Artist residency	<ul style="list-style-type: none"> - Residency of eight artists from New Zealand, Mexico, the Philippines, Sweden, United Kingdom, Indonesia, Brazil, and Australia (2012); hosted by Gwangju Biennale.
Cultural exchange	<ul style="list-style-type: none"> - Asia-Pacific Cities Congress and cultural events (2011).

☐ **Asian Culture Forum**

Gwangju is home to Korea's only annual international forum on matters of culture and academia, known as the Asian Culture Forum. The Forum helps Gwangju to maintain and strengthen partnerships with other culture cities across Asia.

Year	Number of participants	Number of presenters
2007	Approximately 300, from 11 countries	12 from 10 countries
2008	Approximately 200, from 6 countries	6 from 5 countries
2010	Approximately 400, from 12 countries	14 from 11 countries
2011	Approximately 400, from 11 countries	11 from 10 countries
2012	Approximately 400, from 11 countries	10 from 5 countries

In addition, Gwangju continues to support other projects of inter-city cultural exchange programs, including residency programs for Asian artists and other special events co-organized in partnership with Gwangju's sister cities abroad.




C. Sharing the Values of Democracy, Human Rights, and Peace throughout Asia

Gwangju is a city whose citizens fought and triumphed over colonialism and

dictatorship on their own, and therefore provides a perfect venue for communicating and upholding the values of democracy, human rights, and peace. The historic struggles of Gwangju make it a particularly meaningful choice for a center of communication and cultural exchange in Asia. The values for which Gwangju stands inform the feasibility, vision and objectives of the public projects Gwangju is promoting.¹³⁾

The history of Gwangju also makes it a worthy representative of Asian cities that share the experiences of alienation and exclusion in common. Gwangju is a model for cities that have bravely fought for the universal ideals of democracy, human rights, and peace. Amid the social and political vicissitudes that Gwangju has experienced, its citizens demonstrated their ability time and again to rise above the extreme dynamics of history. The experience and memory of such a history supports and strengthens Gwangju's leadership over the efforts to form an East Asian cultural community.

As a leading center of East Asian culture, Gwangju is capable of honoring the ideals of human rights, philanthropy, democracy, and friendship that have informed and guided the human civilization so far, and also of translating them into actual policy measures. With Gwangju, the history of democratization and struggles for human rights in Asia should be celebrated as stepping-stones for realizing those universal ideals and not remembered, at least primarily, as a history of conflict and strife.

May 18 Democratization Movement (1980)	Philippine People Power (1986)	The Lady, a film about the Burmese struggle for democracy (1988)
		

13) Seong-Gu Jeong, "The Future of the Asian Culture Center in Communication with the Local Community," 2013 Asian Culture Forum Session on Culture, Technology and Creativity in Culture Complexes, September 2013, p. 125.

5. A Few Suggestions

We have so far discussed the meanings of inter-city cultural exchange and of cultural communities, and also considered the roles and capacities of Gwangju in promoting cultural exchange across East Asia.

The EACCP strives to ensure ongoing cooperation among the East Asian countries and promote the progress of the East Asian cultural community. Keeping this objective mind, we shall now turn our attention to what can be done to ensure the friendship and continued exchange among the culture cities representing the East Asian countries, i.e., Gwangju, Quanzhou, and Yokohama.

A. Cultural Exchange at the Heart of the EACCP

The EACCP should aim at helping East Asian cities adapt better to the rapid changes taking place worldwide by making use of East Asia's distinct cultural characteristics and resources, and thereby prompt the emergence of a friendship- and future-oriented East Asian cultural community. Performance and artistic events may be important for the success of this project, but the underlying meaning will be found in the extent to which the project promotes communication, mutual understanding, and consensus-building among the citizens of the three East Asian countries by respecting and celebrating the diversity of the cultural resources and people in the three East Asian Culture Cities. It is therefore of utmost importance to develop active cultural exchange programs, and ensure their implementation in not only the first three East Asian Culture Cities, but also in the subsequent ones as well in and after 2014.

B. Specifying Ways of Cultural Exchange

Gwangju's policy of international cultural exchange needs to specify the modes in which the exchange is to be carried out, including, but not limited to, the exhibitions of cultural artifacts and artistic works, academic forums, and educational programs.

☐ Human exchange

Cultural exchange is first and foremost human exchange, and not the exchange of capital or technology that trade entails. Cultural exchange therefore requires support for exchange among students, tourism service providers, and other service specialists and experts.

Support for such human exchange, in turn, requires the development of human resources development programs and related features. Cultural industries can create new jobs and wealth only by ensuring the partnership between culture and the economy. The three East Asian Culture Cities ought to strengthen their partnership and cooperation in developing educational and training programs for the young. All these should be done as part of cultural and informational networking among the three countries. The results, in turn, can evolve into new cultural contents, products, and services.

☐ **Cultural contents industries**

The informational and cultural network among the three East Asian Culture Cities will provide basic resources and opportunities for research and development of exchange programs. The Internet, in particular, can greatly facilitate this process. The possibility of working with UNESCO should also be considered.

While the exchange of cultural contents and products can certainly bring in more revenue, the true importance of such trade lies in the spiritual and aesthetic improvements brought about by the increased input and exchange of creativity and artistic works. It is this characteristic that sets cultural industries apart from other industries.

Collaboration over production, distribution, and marketing of new cultural contents should also be actively contemplated. Process matters in itself in cultural exchange, and organizing such collaboration will deepen participants' understanding of one another's cultural, social, and historical backgrounds significantly. Artists and other insiders of creative industries can bridge the gaps in their understanding of one another's history and culture by working together, and these experimental attempts will honor and celebrate cultural diversity.

☐ **Specialized cultural industries**

The three East Asian Culture Cities also need to facilitate the exchange among insiders of specialized cultural industries. Gwangju's plan is to reinvigorate the local cultural industries with a focus on visual contents and the optical art works, thus elevating its status to a capital city of cultural industries and MIG brands in Asia and the world.

The three cities can complement one another's cultural and artistic aspirations. Quanzhou boasts a well-established ceramic industry, and may benefit aspiring ceramic makers and businesses in Gwangju, providing kilns, attending ceramic

fairs, and partnering up with the blue celadon industry of Gangjin. Gwangju may also open up shops for its famed Kimchi in its sister cities. Gwangju may also find the help for its optical aspirations by working with Yokohama, which has a strong lighting industry. A partnership between, for example, Yokohama's Smart Illumination¹⁴⁾ and Gwangju's International Optical Industry Fair may involve organizing special performances and events, such as LED dance performances and fashion shows.

□ **Civilian exchange**

Exchange among civilians can sometimes be much more helpful in promoting mutual exchange and international friendship than its official or governmental counterpart. Civilians interacting with their counterparts from another culture can find a much wider range of formal and informal means for building rapport with one another, as they are free of the burden of representing national interests or governments.

Both the government and civilians should play equally active roles in forming a cultural community. An East Asian cultural community will be impossible with civilian exchange of the arts and commerce alone, or exchange among diplomats and government officials alone, either.

Hee-Ok Lee proposes diverse types of forums in the early phase of civilian exchange to encourage such exchange.¹⁵⁾ These forums bring together people of diverse backgrounds and encourage free exchange of information and opinion on the subjects of their interests, while minimizing conflict. A good example is Gwangju's Asian Culture Forum.

Other forms of support include collaboration on the production and broadcasting of documentaries; special weekly feature programs on TV; op-ed columns in newspapers; museum or gallery exchange programs; and other programs for tourism with cultural themes. A partnership between major events, such as the Yokohama Triennale and the Gwangju Biennale, would also be effective.

□ **Art village network**

Another helpful way for supporting the arts and cultural cooperation throughout East Asia would be forming a network of art villages in the East Asian countries

14) Since 2011, the Smart Illumination has been hosting an innovative artistic event involving the creation of a nature-friendly nightscape along the coastal area of Yokohama, attracting almost 190,000 visitors to date.

15) Lee, 2003a, pp. 132-133.

by promoting exchange among Asian artists and fostering the Asian art market. The international residency programs in Gwangju, Quanzhou, and Yokohama provide a good starting point for systematic exchange programs. The already established residency and exchange programs can be used and expanded without much additional cost and furthering communication and cooperation among countries. Such a network of art villages and artists' communities across East Asia may even give birth to new forms of art that deepen mutual understanding among the East Asian countries.

□ Urban renewal projects

Urban renewal projects, such as the restoration of old fortresses in Quanzhou, the Creative Culture City Restoration Project of Yokohama, and the Culture Center Development and Downtown Renewal Projects of Gwangju also provide effective grounds for cultural exchange.

C. Culture Vision 2025

The three cities first chosen in the year the EACCP was launched bear the special responsibility to ensure the successful establishment of the EACCP and to lead the efforts for developing an East Asian cultural community.¹⁶⁾ The three cities, in other words, needs to agree on and articulate something like the Culture Vision 2025 of the Three Cities,¹⁷⁾ providing a vision for the next 10 years of their evolution, and also establish a standing secretariat to accommodate their cultural exchange programs. The vision and the secretariat will define the ends and means of systematizing the cooperation and partnership among the three cities.

The establishment of a common collective identity will be the most important first step toward such systematization, given the strong nationalist traditions and streaks of all the three countries involved. The Culture Vision 2025 will clarify the grounds upon which the three cities can share their visions and work together toward establishing such an identity. Once the cultural cooperation and partnership among the three cities become a norm, it will more easily spread onto other cities and countries in the region.

16) Three cities were chosen in the first year of the EACCP. Only one additional city is supposed to be chosen for each year afterward, but two may be more preferable, given the focus of the project on "exchange." The European Culture Capital Program has also been choosing multiple cities each year since 2000 to encourage greater cultural cooperation and activities.

17) The third Korea-China-Japan Summit in May 2010 adopted the Cooperation Vision 2020, delineating the future plan of the three countries for cooperation.

D. Evolution into the East Asian Culture City Network

The raging controversies over such issues as the distortion of history in Japanese textbooks and China's Northeast Project betray the ongoing legacy of historical rivalry and conflicts among the three countries of East Asia. The first key toward resolving these conflicts lies in a network of culture linking the three countries. No country can solve cultural conflicts on its own, insisting on its own perspective and understanding only.

Inter-city networks flourish in the cultural realm, opening up new opportunities and venues for finding project partners, sharing common understanding of issues, benchmarking other cities, enhancing professionalism and expertise, and solving problems together. Cultural exchange in East Asia should aspire to establish such a cultural network. As the EACCP expands in scope and reach, the network will come to encompass not only Korea, China, and Japan, but also other countries across Asia and encourage these countries to seek mutual gains.

E. Korea's Role as a Bridge

Japan's self-isolating tendency and insistence on the superiority of its own culture have obstructed cultural exchange in East Asia. With the subjugation of civil society and academia by the state, China's state-centrism also interferes with free flows of ideas and culture. Korea, relatively free of the memory of historical antagonism and offering psycho-culturally familiar contents to the other two countries, has a particularly important role as a cultural bridge.

Korea can contribute to the friendship among the East Asian states by fulfilling the bridging role expected of it as a middle power in the region. The main reason Korea can play such a role is that it does not harbor strategic ambitions that may threaten the other countries. Korea can serve not only as a bridge, but also as a catalyst for cooperation and exchange in East Asia. It is thus all the more fitting that Korea, and not the other two countries, should become the hosting country for the secretariat, given the escalating China-Japan rivalry.¹⁸⁾

F. Roles of Gwangju

The designation of Gwangju as an East Asian Culture City should lead to the development and start of diverse programs of cultural exchange. These programs should allow Gwangju not only to raise its profile on the international culture

18) Japan regards it naturally based on its economical superiority. And China tries to find a way to recover its identity that was damaged by Western and Japan.

scene, but also to receive cultural resources from other countries, and should also give rise to a new model of international cooperation.

□ Participation by East Asian artists and cultural figures

Local artists and cultural figures should be given preferences in opportunities to participate in East Asian Culture City programs and events so as to foster local art and cultural communities. These programs and events should encourage exchange among the artists and cultural figures of Korea, China, and Japan, and lead to the emergence of a cultural consensus through these individuals.

□ Civic programs for enjoying culture and the arts on a daily basis

Gwangju should actively advertise and publicize the reasons for, and the significance of, its designation as the first East Asian Culture City. This will enhance local citizens' pride of their town and encourage them to volunteer more actively for the diverse programs and events of cultural exchange. Participating in these programs and events, in turn, will also give local citizens greater access to diverse cultural resources in and outside Korea, ensuring sustainable development of the EACCP and enhancing solidarity.

We need to find new inter-city exchange programs that will help sustain the EACCP and also enhance solidarity among the partnered cities.

□ Creating the EACCP secretariat

To emphasize again, Gwangju is a prime venue for promoting communication and cooperation among cities of China and Japan. The secretariat for the EACCP should be created in the Gwangju Asian Culture Center to ensure the systematic management and expansion of international cultural exchange in East Asia and the success of the EACCP.

Bibliography

Kim Gwang-eok, "The Meaning and Future of the East Asian Cultural Community," The Vision and Tasks of Developing an East Asian Cultural Community I: Joint Research Report with NRCS, 04-25, KINU, 2004.

Ryu Jeong-a et al., "A Study on Policy Measures for Promoting Cultural Exchange in Northeast Asia," Special Report of the Korea Culture and Tourism Institute, 2003.

Min Byeong-won, "World Culture Politics in the Age of Networks," A Network- and Knowledge-Based Country: Transformation of World Politics in the 21st Century, Seoul: Eulyu Munhwasa, 2006.

Shin Seung-bin, A Study on Cultural Diplomacy through Artistic Exchange, master's thesis submitted to Kyunghee University, 2009.

Lee Hee-ok, "Civil Society and Cultural Exchange in the Age of Northeast Asia," A New Vision for the New Age of Peace and Prosperity in Northeast Asia (Presidential Policy Advisory Symposium Collection), 2003a.

Jeong Seong-gu, "Strategy and Recommendations for Gwangju as a Capital of Cultural Exchange," Gwangju International Cultural Exchange Council, 2009.

Jeong Seong-gu, "East Asian Cultural Community and the Future of Gwangju," Asian Culture Society Autumn Conference, November 2013.

Jeong Seong-gu, "The Future of the Asian Culture Center in Communication with the Local Community," 2013 Asian Culture Forum Session on Culture, Technology and Creativity in Culture Complexes, September 2013.

Jeong Jeong-suk, "Korea's Concept of the Age of Northeast Asia: Theoretical Basis and System," The Age of Northeast Asia, from the Perspective of a Cultural Community, Seoul: Oreum, 2006.

Jeremy Rifkin, The European Dream, tr. Lee Won-gi, Seoul: Mineumsa, 2009.

Jin Haeng-nam, "Searching for an East Asian Culture Network: Focusing on Increasing Exchange of Broadcast Contents among Korea, China, and Japan," Jeju Peace Institute, December 2010.

Thomas L. Friedman, *The Lexus and the Olive Tree*, tr. Shin Dong-uk, Seoul: Changhae, 2003.

A Reflection on “Developing and Sustaining an East Asian Cultural Community”

Kim, Inseol

Guest Professor of Arts & Cultural Management Department,
Kyung Hee University Business School

“Cultural exchange” has been discussed in various categories. In a big picture, it is divided into two: “top-down” cultural exchange, which is a diplomatic tool led by the government based on the perspective of the economy, policy, and politics, and “bottom-up” cultural exchange, which is created and led by private sectors or citizen groups. However, “exchange” is only possible if the “bilateral way” and not the “one way” is guaranteed. Strictly speaking, cultural exchange is not a diplomatic tool for cultural diplomacy wherein interested individuals try to exert their influence to the opponents but a medium for understanding and interactively experiencing the culture of others on an equal position. Seong-Gu Jeong, director of planning of Asian Cultural Society, presented in his writing the direction of cultural exchange for sustainable development for the cultural potential of Gwangju, which has recently been named the first East Asian Cultural City. After reading his paper, he felt sympathetic on the major issues he presented. As such, I would like to add a short personal comment in hopes of contributing to the discussion.

For is the purpose of a cultural exchange?

From the explanation of the presenter, he said, “Cultural exchange starts from recognizing the basic equality of diverse human cultures encompasses an array of activities other than political and economic ones, and promotes mutual cultural understanding.” However, from a historical perspective, to define the categories of cultural exchange as “activities that are other than political and economic” is somehow debatable. Particularly, it is quite questionable when some points of view are considered, such as the approach of sister city affiliation of the international community is historically rooted in a context of peace after the World War II

(Ramasamy & Cremer, 1998) or the perspective that the concomitant objective of European cultural cities, which is a motive of East Asian Cultural Community, is urban renewal through economic vitalization of culture, arts, and tourism (Garcia & Cox, 2103; Kim Byeongcheol, Lee Yeongju, 2013). The reason to reconsider the exact definition of cultural exchange here is that we need to know the social and political undertone as well as to discuss where its substantial center is and what it is intended for.

Rogers (2006) defines cultural exchange as a bilateral interaction among cultures with the comparable level of power through symbols, artifacts, genres, rituals, and technologies. The Bureau of the United States Cultural Exchange Programs explains it from a broad perspective as “citizens’ activities for interrelationship with others through diverse cultural contents”. Jeong-Suk Jung introduces it as “the activities that aim to pursue the understanding of other cultures, inspire creativity in a personal level, and contribute to the global sustainability and distribution of cultural diversity”. In other words, the center of cultural exchange is that every citizen is willing to interconnect to other cultures as an agent and to interactively stimulate and enrich cultural sensibilities. In this mechanism, positive effects are expected, whether the government intends it, through cultural exchange in multiple ways, including politics, economy, society, culture, arts, and science. However, if it is intended to be used for a political agenda and not for organic relationship, it is “cultural diplomacy” and not genuine “cultural exchange”.

The conceptual difference between cultural exchange and cultural diplomacy is apparent in the goals and measures of each nation to operate the policies for the two rather than in the theoretical fields (Lee Junhyeong, Hong Giwon, 2011). Because Gwangju is the first East Asian Cultural City, it does not only represent Korea but also plays a critical role for cultural city projects of Korea, China, and Japan. Therefore, the political goals and operation methods of cultural exchange, which are established in Gwangju, are the first official models as East Asia Cultural Programs opens a new chapter. In this regard, the presenter conveyed his point in a reasonable and practical way by defining the ultimate objective of cultural communities, not as developing a grandiose and hard-to-refute community, which sounds attractive to everybody, but as narrowing down the gap among cultures. In the current circumstance, this approach is the key to gradually lay the groundwork for cultural exchange. This is particularly crucial in a way that it is a discussion to start a detailed and realistic cultural exchange in which the presenter

described as a “sustainable way” and not to unquestioningly insist and trust the absolute power of arts and culture.

However, there is a question that must be further explained regarding the originality and creativity from a range of proposals and strategies in building a cultural community, which the presenter suggested, not from the national level, but from the city level, as Gwangju, the first East Asia Cultural City, should desperately and strategically think what cultural exchange is from the city’s perspective rather than the national one.

For whom cultural exchange is?

As previously discussed, the agents for cultural exchange are the citizens while the agent for cultural diplomacy is the government. Because cultural diplomacy inherently involves tasks, such as enhancing national prestige and by culture, high culture or traditional culture has typically set in as the major communication channel. However, for cultural exchange, this conventional “diplomatic approach” needs to end. For this plan to “conclude the conventional approach” strategies have to go beyond art exhibitions as well as invitational orchestra, city dance troupe, and ballet performances, which only appeal to target groups in a limited circle, with the ways for active and creative participation of the citizens of Gwangju being considered. This is because civic participation programs, which simply focus on enhancing local citizens’ pride or providing access to diverse cultural resources, are the typical characteristic of a “top-down” cultural policy, which regards the public as passive audience and not as the subject for bilateral exchange.

In this respect, the presenter’s discussion on building the arts and cultural network in Gwangju, along with the tasks for the city and the citizens looking at a big picture, are left to be desired. For sure, for the international cultural exchange among the three countries, the participation of East Asian artists are important as presented on the “Roles of Gwangju” in the last part of his discussion. However, the sustainable international cultural exchange cannot be realized until the strong link among artists, organizations, and citizens in Gwangju is established with thorough consideration on the artists and culture as well as arts infrastructure in Gwangju. Hopefully in Gwangju, the key city that manifests the democracy in Korea, a creative, inspiring, and unique cultural exchange, led by its local citizens and artists, will lead to the full realization of building a true East Asian Cultural community.

Yesterday, Today, and Tomorrow of the Cultural City, Quanzhou

Lin Shaochuan

Director of Quanzhou Studies Research Institute

Quanzhou was selected as the major Chinese city in the First “Cultural City of East Asia” in 2013, and it’s a great honor for Quanzhou Studies Research Institute to participate in various activities of the selection as an academic research and consulting institution. I have understood the historical and cultural development of Quanzhou more deeply through the selection. As such, I am willing to share my recognition on the cultural city, Quanzhou, with the people here. My lecture is mainly divided into four parts: Part I talks about the cultural characteristics of Quanzhou, which is an overview; Part II focuses on the exchanges between ancient Quanzhou and East Asia; Part III describes the exchanges between modern Quanzhou and East Asia; and Part IV explains the sustainable cultural development plans of Quanzhou after it has become the cultural city of East Asia. Except the overview in Part I, the three latter parts exactly correspond to the past, present, and future of Quanzhou. Thus, my lecture is entitled, “Yesterday, Today, and Tomorrow of the Cultural City, Quanzhou”. I hope that you can give me some suggestions.

I. Cultural Characteristics of Quanzhou

With profound multiple cultural deposits, extensive foreign exchange of history, and well-planned East Asian cultural exchange proposal, Quanzhou stood out among ten short-listed Chinese cities and was selected as the First “Cultural City of East Asia” together with Kwangju in Korea and Yokohama in Japan. It is known that the ten shortlisted famous domestic cultural cities (Quanzhou, Suzhou, Hangzhou, Qingdao, Jinan, Xi’an, Xianyang, Wuhan, Huangshan, and Guilin) are big cities with great influences in China and even in the whole world. We take pride in Quanzhou, which obtained the highest mark from so many experts and

became the First Cultural City of East Asia of the greatest importance. However, what are really the characteristics of Quanzhou that made it win such recognition? I think that Quanzhou has advantages, including profound historical and cultural deposits, distinctive multiple cultural concepts, colorful cultural relics, extensive foreign exchanges with a long history, and solemn commitment in promoting its flourishing cultural development. The cultural characteristics of Quanzhou can be categorized into three main aspects:

1. Featured Maritime Culture

China's coastline is long, and the country has a number of excellent ports. However, the least importance has been attached to commerce because of the rank of "scholar, farmer, artisan, and merchant" under the influence of Confucianism. Also, because the policy of focusing on agriculture and restraining from commerce was very severe, many dynasties imposed a ban on maritime trade, making most cities to be oriented an agricultural culture. However, Quanzhou was one of a few ancient Chinese cities, which has been oriented with maritime culture.

"There is a vast sea in the south of Quanzhou, and boats are made every year to go abroad". There was also traffic exchanges between Quanzhou and countries in South Sea in the Southern Dynasty (the 6th century). In the Tang Dynasty, Quanzhou became one of the four ports of foreign trades in China, which was reflected by the portrait of "crowds of foreign merchants in streets" authentically. In the Southern Song Dynasty, Quanzhou and Guangzhou were the largest foreign trade ports in China. In the Yuan Dynasty, China's foreign trade transferred to Quanzhou, and Quanzhou Port entered into its heyday, accommodating the trade cultures of nearly one hundred countries and regions in the world. This made its influence comparable with the Port of Alexandria. Domestic and foreign merchants carried goods, such as silk, porcelain, and tea from Quanzhou to other countries for sales and brought flavors, medicinal materials, pearls, and jewels from other countries to China for trades. Quanzhou Port experienced the prosperity of "foreign merchants coming with rising tides". Marco Polo, the Italian traveler praised in his Travels that "Citong Port is the largest port in the world, and its pepper export volume is greater than the Port of Alexandria." Ibn Battuta, the traveler from Morocco praised that "Citong (Port) is the largest port in the world, and he had see one hundred large ships and numerous boats in the port". As the starting point of ancient China's Maritime Silk Road, the appraisal was really worthy of the place.

Under the heavy commercial atmosphere, Quanzhou formed a typical maritime culture. Its broad-minded officials and civilians held a tolerant attitude toward foreign cultures and were good at rethinking various traditional cultural relics, making Quanzhou an open place in ancient and modern times.

2. Unique Culture of Overseas Chinese

Under the commercial trade atmosphere, residents in Quanzhou had travelled by ship since the Tang Dynasty and developed and migrated overseas, leaving their traces in places, such as Taiwan, Southeast Asia, Japan, Korea, and many others. In the second year of Yuanyou in the Northern Song Dynasty (1087), more maritime merchants from Quanzhou went abroad after it established the Bureau of Maritime Trade. It had trade contracts with over 30 countries and regions until the second year of Kaixi of Southern Song Dynasty (1206). Afterward, many people in Quanzhou settled down in Thailand and Cambodia. In the Yuan Dynasty, the maritime merchants from Quanzhou went farther to more countries and regions. It is estimated that there had been a total of 40,000 or 50,000 thousand overseas Chinese from Quanzhou until the late Yuan Dynasty and the early Ming Dynasty. During the Reign of Emperor Qianlong in the Qing Dynasty (1736 - 1795), Quanzhou people began to settle down in Singapore while Yongchun people resided in Minlou (Manglong), Laos during the Reign of Emperor Daoguang (1821 - 1850). There had been a great number of overseas Chinese from Quanzhou before the breaking out of the Opium War, and they live in the places, such as Thailand, Indonesia, Malaysia, Singapore, the Philippines, Vietnam, Brunei, Cambodia, Japan, Korea, Laos, Myanmar, Sri Lanka, East Timor, India, Mexico, South Africa, Mauritius, and so on.

Today, Quanzhou is a famous city of overseas Chinese. Its population reached over 8 million. Those of Quanzhou ancestry exceeded this number. They reside in over 110 countries and regions of five continents in the world, and 90% of them live in Southeast Asia. Quanzhou has over three million returned overseas Chinese and relatives who take up over 50% of returned overseas Chinese and relatives in Fujian Province. This is equivalent to 53.9% of the total population of the whole city. With the nation's propaganda, Quanzhou's unique family culture and Confucian businessman culture have been propagated all over the world.

3. Featured Multicultural Exchange and Integration

As the birthplace of South Fujian culture, Quanzhou is the core and enrichment area of South Fujian culture protection and has been recognized as the “Origin of Culture on the Coast” and “City of Light”. Meanwhile, it has also been named as the World Multicultural Exhibition Center and the World Museum of Religions by UNESCO, having preserved various kinds of religious relics of Buddhism, Taoism, Islam, Nestorianism, Hinduism, Christianity, Manicheism, Japanese Buddhism, Judaism, and many others.

Many cultural and historical relics of “Maritime Silk Road” are historical “hardware” of Quanzhou culture. Quanzhou has 791 cultural relics protection units at different levels, including 31 of China’s key national cultural relics protection units, such as Kaiyuan Temple, Luoyang Bridge, Lao Tzu Rock, and many others. Its ancient buildings, such as East and West Towers, Luoyang Bridge, and Anping Bridge were the major buildings in China during the Song and Yuan Dynasties, and they displayed wonderful civilization of an era with their grand shapes and rich connotations. Its religious relics, such as Qingjing Temple, Holy Tomb, and Lao Tzu Statue describe the diversity of Quanzhou culture with speechless and visible words. Quanzhou’s ancient cultural relics, such as ships in the Song Dynasty, Wind Praying Stone Carving on Jiuri Mountain, and Tablet Inscriptions of Maritime expeditions of Zheng He have witnessed previous propriety of Sino-foreign economic, trade, and cultural exchanges. All these things make people understand the code of the Tang Dynasty and rhythm of the Song Dynasty and think about ancient exquisite feelings.

Quanzhou “software” contains opera (Qu) types, including Quanzhou South Music, puppet, Liyuan opera, Gaojia opera and Dacheng opera; folk music, such as cage blowing, great drum playing, cart drum and north tube; fork dance, including tea picking dance, chest slapping dance, and Hui women clothing performance; traditional fine arts, such as puppet head carving, flower lantern, stone, wood and brick carving, clay sculpture, porcelain sculpture, color bar, paper cutting, bamboo weaving and paper-woven painting; and South Shaolin martial arts, including Five Ancestors Boxing, White Crane Boxing, and Yu Family Rod. According to initial statistics, there are 565 projects of intangible cultural heritage projects at different levels, including 31 national projects, 76 provincial projects, 134 municipal projects as well as 324 county-leveled projects. There is also the intangible heritage catalogue system at the four levels, including national, provincial, municipal, and

county level, which has been established basically. More importantly, Quanzhou owns three kinds of UNESCO intangible cultural heritage projects, i.e., two main catalogues of human intangible cultural heritage (south music and traditional watertight-bulkhead technology of Chinese junks) and one excellent practice catalogue of intangible cultural heritage (Talent Cultivation Plan on Fujian Puppet Opera Successors Quanzhou Puppet under the leadership of Quanzhou Puppet Opera), which is the first registered project in China.

Moreover, Quanzhou collects feature cultures with greater influences, such as stone culture of Hui'an, tea culture of An'xi, porcelain culture of Dehua, and clothing culture of Shishi and Jinjiang,

II. Exchanges between Ancient Quanzhou and East Asia

As the first largest ancient oriental port and the starting point of Maritime Silk Road, Quanzhou had friendly contacts with over 100 countries and regions in the world and was an important city for ancient China to communicate with the East Asian cultural sphere. Rich trade historical materials prove that Quanzhou had played a role of exchange center in East Asian cultural sphere for a long run.

Quanzhou had close trade relations with Japan and Korea around the 9th century, and a lot of goods made in Koryo and Japan were imported into China via Quanzhou. Based on the history of Koryo and the records of Chinese historical materials, 27 batches of Song merchant ship fleet traded with Koryo, including 16 batches of Quanzhou merchants, 3 batches of Mingzhou merchants, 3 batches of Taizhou merchants, 3 batches of Guangzhou merchants, and 3 batches of Fuzhou merchants. The largest quantity of maritime merchants came from Quanzhou with the strongest commercial power from the Eighth Year of Dazhong Xiangfu (1015) to the Fifth Year of Yuanyou (1090) in the Northern Dynasty. It's recorded that Quanzhou merchant fleet maximally reached 150 and over 1,000 Quanzhou people traded in Koryo at that time.¹⁾ Main goods transported by Quanzhou maritime merchants to Koryo mainly included ghatpot silk, silk faille, white silk, gold and silver ware, grande toilette, porcelain, medicinal materials, hawksbill, tea, liquor, books, music instruments, candles, coins, jades, and many others. Goods brought to China were gold, silver, copper, ginseng, Tuckahoe, fur, yellow paint, sulphur, fans

1) Chen Gaohua, Quanzhou Maritime Merchants Trading in Koryo in the Northern Song Dynasty, Vol. 2 of Maritime History Studies, 1980.

and so on.

Chinese porcelain manufacturing technology was introduced to Japan through Quanzhou considerably. In the Sixth Year of Jiading (1213), Japan's Shiro Kato came to Dehua with the Zen monk Daoyuan to learn porcelain manufacturing technology in the Song Dynasty, and he had burnt a lot of Song-styled pottery and porcelain since the successful burning in Seto Village, Yamada-gun (Seto Village, Aichi-ken) after he returned to Japan and was called as "Seto-yaki". Japan's kilns are designed under the influence of Dehua Ascending Kiln, and it's said that Japan regards Dehua Kiln as "the ancestor of Climbing Kiln according to estimation"²⁾.

Meanwhile, Quanzhou had learned a lot of new technologies, cultures, and things from its neighboring countries in East Asia. For example, in the aspect of dissemination of new crops, Silla pine from Silla Kingdom was imported to Jiahe Island (Xiamen at present) in Quanzhou during the Tang Dynasty. Cabbages were introduced from Koryo and planted in Quanzhou widely. They were also transmitted to the places, including Southeast Asia and Taiwan from Quanzhou. Water celery was imported from Korea or Japan. Vegetables imported from Silla and Koryo included Silla ginseng and Silla pueraria lobata, among others.

The earliest culture exchange between Quanzhou and Japan can be traced back to the Reign of Tianbao in the Tang Dynasty (742 - 756), Monk Jianzhen went east to Japan. Among the fourteen disciples following the east journey of this eminent monk, Monk Tanjing came from Quanzhou. A Chinese official certificate kept in Japan's Dazaifu witnessed the history of the Quanzhou merchant Li Chong trading in Japan in the First Year of Chongning in the Northern Song Dynasty (1102), which has been the most perfect trade certificate of the Song Dynasty that can be seen until now.

In the long East Asian exchange history, Quanzhou exchanged needed goods with East Asian countries in terms of culture and promoted cultural exchanges among nations.

In the period of the five dynasties, the Patriarch Hall Collection compiled by the two Zen masters in Quanzhou Zhaoqing Temple named Jing and Jun, was introduced to North Korea. Its engraving version was collected in Haeinsa Temple, Kayasan, North Korea and was found again just recently. In the Tenth Year of Jiading in the Southern Song Dynasty (1217), the Japanese eminent monk

2) Ye Wenchang & Xu Benzhang, *Ancient Dehua Porcelain Sold Well in International Market*, Vol. 2 of *Maritime History Studies*, 1988.

Yoshimasa came to Quanzhou and brought the Fuzhou version of Tripitaka back to China. In the Second Year of Yuanyou (1087), the Quanzhou maritime merchant Xu Jianxian used Koryo money to make over 2,900 pieces of the interlinear notes of Avatamsaka Sutra in Hangzhou and carried them to Koryo. These events played a role in promoting propagation of China's printing and sutras in East Asia.

In the aspect of cultural exchanges, the thoughts of the famous historical person Li Zhi in Quanzhou also had important influences on East Asia.

Li Zhi (1527 - 1602) was from Jinjiang, Quanzhou, Fujian, and his family name was initially Lin but was changed to Li later on. He was a progressive Chinese thinker and philosopher in the Ming Dynasty. He came and went to the southern and northern capitals, and he killed himself in prison after he was falsely charged. In the aspect of social value orientation, he criticized stressing agriculture and restraining commerce, promoted achievements of merchants, proposed utilitarian values, and conformed to the development requirement on the buds of capitalism in the late Ming Dynasty. Li Zhi wrote Book Burning, Supplement to Book Burning, and Book Hidden. In the academic report on Li Zhi's influences on Japan and Li Zhi's studies in Japan, The Japanese scholar Keisuke Senda pointed out that Li Zhi had profound influences on Japan's Meiji Restoration, and Japanese scholars attached great importance to Li Zhi studies.

About propagation of Li Zhi's thoughts in Japan, I shall mention that commentary on Outlaws of the Marsh written by Li Zhi is popular in Japan. Li Zhi liked Outlaws of the Marsh very much, regarded it as "a masterpiece from ancient to modern times", listed it as one of the five great works in the universe, compared it with Records of the Historian, and thought of it with high regards.³⁾ After he came to Dragon Lake, Macheng, Hubei, he had committed himself to studying and recited and annotated books for 20 - 30 years. The Outlaws of the Marsh was his favorite book because it can express his anger, and he made detailed commentaries on it.⁴⁾ He ordered Monk Changzhi to copy it so that he can comment on each character, "and he annotated very happily."⁵⁾ Because of the commentaries of Li Zhi, people have been able to understand the Outlaws of the Marsh "clearly". It is said that "the author and readers have dreamt through the ages" if the spirit has not been displayed by Li Zhi.⁶⁾

3) Zhou Hui: Book One of Jinling Trifles; Liang Weishu, Vol. 6 of Records on Jade Sword.

4) Huai Lin: Explanations on Li Zhuowu's Commentaries on Outlaws of the Marsh.

5) Li Zhi, Vol. 1 of Supplement to Book Burning, To Jiao Rouhou.

6) Yuan Hongdao: Preface to Popular Romance of the Eastern and Western Han Dynasties

The Outlaws of the Marsh was introduced to Japan in 1670s, and there was a “hot of Outlaws of the Marsh” in Japan nearly after that century. The hot played a role in accelerating Japan to accept China’s new literature and arts.

The earliest novel about the Outlaws of the Marsh that was introduced to Japan was Mr. Li Zhuowu’s Commentaries on Loyal Outlaws of the Marsh. It was engraved by Kanzan Okajima who was proficient in Chinese with Hangul Kana phonetic transcription with twenty chapters engraved initially. The event was claimed as the beginning of Japan’s engraving history.

Secondly, the influences of Li Zhi’s anti-neoConfucian thoughts on Japan shall be mentioned. With the enrichment and promotion of the Confucians in the Song Dynasty, including Cheng Brothers and Zhu Xi, Chinese Confucianism had developed into Neo-Confucianism (generally named Heart and Mind Theory). Neo-Confucianism was defined as the orthodox school of Confucianism’s official philosophy and had profound influences on China’s feudal society. Neo-Confucianism was introduced to Japan quickly, but it was repressed initially. With the powerful propagation of persons, including Luo Linshan (1583–1657) in Japan, Japanese neo-Confucians prevailed quickly and became the orthodox ideology of Japan until the era of Toyotomi—Tokugawa Shogunate. Like China, Japanese neo-Confucians regarded feudal ruling order and hierarchy as everlasting “heavenly principles”, and they made great efforts to maintain Japan’s feudal system. Japan’s Tokugawa Shogunate made use of the ideology to control Japanese. When neo-Confucianism combined with Japan’s feudal sovereignty in the late 17th century and the early 18th century, there were thoughts against neo-Confucianism in Japan. The two schools maintaining and objecting neo-Confucianism developed violent struggles so that Japan’s orthodox thoughts were shaken⁷⁾. However, the situation didn’t appear occasionally, and it was closely related to the popularity of Li Zhi’s book, especially the propagation of his anti-neoConfucian thoughts in Japan. Li Zhi objected neo-Confucianism publicly. Formally speaking, he argued against hypocritical neo-Confucianism, opposed the authority of Confucian views on right and wrong, and proposed to establish new standards on right and wrong. As for the part of the poem that says, “trampling cave of life and death for one hundred years and overthrowing views on right and wrong through ages”⁸⁾, it is said that “the nobody

7) Japanese government listed other schools except Zhu Xi’s theories as heterodoxies in order to maintain the orthodox place of neo-Confucianism, and “ban on heterodoxies” was conducted in the Second Year of Kansei. It can be seen that struggles were violent.

8) Liu Tong and Yu Yizheng: Vol. 8 of Outline History of Scenery of Beijing in Ming Dynasty, Famous Historical Sites near the Capital.

that can bravely rebel against the holy man bravely was Li Zhi since the ancient times.”⁹⁾ After Li Zhi’s proposal to objective and traditional feudal thoughts in Japan, it became a part of basis for Japanese to oppose orthodox Confucianism and an ideological weapon for them to carry on struggles.

Thirdly, the influences of Li Zhi’s thoughts on the Japanese sect of Meiji Restoration shall be covered.

Particularly, the influences of Li Zhi’s thoughts on Yoshida Shoin who was the pioneer of Meiji Restoration shall be mentioned. Yangming Study in the late Tokugawa Shogunate was an important social power to overthrow Tokugawa Shogunate representing feudal strength, and it has led to Meiji Restoration. Yoshida Shoin’s thoughts were influenced by Li Zhi. He perused Li Zhi’s Book Burning and Supplement to Book Burning, praised Li Zhi’s thoughts highly, and wrote in his manuscript in 1919 that “Zhuowu was a rare man in a generation. His words touched me greatly, and I read his books repeatedly and happily”. Shoin’s concept on life and death, world outlook, and view on friendship were influenced by Li Zhi’s thoughts greatly. Li Zhi’s thoughts played a role in Japan’s modern society certainly.

The influences of Li Zhi’s thoughts on Japan have aroused the study and propagation of his thoughts in Japan. Works in this aspect have been conducted for 300 years nearly. More Japanese academic scholars began to study and propagate Li Zhi’s thoughts until the contemporary and modern times. They did extensive and profound researches on Li Zhi and obtained outstanding achievements. Li Zhi’s thoughts also influenced Korea’s academic circle directly.

In the Sixth Year of Gwanghaegun of North Korea (the 42nd Year of Wanli in the Ming Dynasty, 1614), North Korea assigned Heo Gyun as Envoy of Thousand Autumns and Ambassador of Thanksgiving to China on a diplomatic mission. He purchased Li Zhi’s Book Hidden in Yanjing (Beijing at present), and thought is as a rare book after reading it. In the following year, he read Book Burning in Tongzhou and wrote three poems on Reading Mr. Li’s Book Burning: “The books of Li Zhi were burnt in the morning court after he became a monk, but his thoughts cannot be burnt endlessly. His explanations integrate Confucianism, and there are many disputes in the world.” “Official Qiu treats me as an honored guest, and he is a close friend as noble as unicorn and phoenix. I read Zhuowu’s commentaries on characters at night and knew that the characters in his books

9) Gu Yanwu, Vol. 18 of Records of Everyday Learning.

were pioneers.” “Li Zhi followed the thought of the Taoist prophet Lao Tzu, and he wanted to die in Zen peace. His books were not burnt by the Qin fire, and he treated three impeachments in a pleasant and peaceful mood.”

These poems showed the permanence of Li Zhi’s books mainly, his suffering experience in the world, his Taoist and Confucian thoughts as well as impeachment process because of his Book Burning.¹⁰⁾

At present, Korean scholars study Li Zhi’s thoughts deeply. Professor Elaine Kim studies modern values of Li Zhi’s thoughts, thinks that deep connotations of his thoughts cannot be neglected until now, which are shown in three aspects: to summarize and combine comprehensiveness of all abstract and realistic problems; to clarify definite living awareness on life and death; and to affirm that cultures of different classes have values and existence significances and emphasize pluralism of different cultures.¹¹⁾

III. Exchanges between Modern Quanzhou and East Asia

Family name is China’s traditional characteristic attaching importance to blood lineage. Overseas Chinese return to the mainland to seek roots and ancestors by common family names. I have participated in activities for Lin family members from Korea and Japan to come to Quanzhou to seek their roots for several times.

As for our host, there is the branch of Lin family, i.e., Korea Lim family, which is the descendant of the Chinese ancestor Lin family in Fujian, and many Korea Lim family members have visited China for many times to seek roots after the establishment of Sino-Korean diplomatic relations

According to Korean family tree records, the ancestor of Korea Lim family was Lin Baji, the great-great grandson of Lin Yun, the sixth branch of Jiumu in the Tang Dynasty. In the late Tang Dynasty, Lin Baji went to Silla Kingdom by sea, landed on Jianghua Bay, and settled down in Pyongtaek County from Pengcheng (Pengcheng, Dongling Town, Hui’an County). His branches have multiplied and developed into over 1.2 million people. His descendants compiled generation names

10) Park Hyun-Kyu: Process of Korean Heo Gyun’s Obtaining Li Zhi’s Works, Vol. 2 of Maritime History Studies, 2006.

11) Elaine Kim, Modern Values of Ideological Connotations of the Thinker Li Zhuowu’s Thoughts in the Late Ming Dynasty, Collection of Papers of Academic Conference on Li Zhi Thoughts in Quanzhou, Extra Edition of Quanzhou Academic Studies, 2004.

of family lineage according to Chinese tradition. Baji was honored as “the First Generation of Haidong”. There has been over forty generations, and his descendant Lim Fangxuan, the chairman of Lim’s Family Association, was the Secretary-General of Korea’s President Office. Because of a long history that lasts a thousand years, it’s hard to seek roots.

Lim Yunhua, the great master Buddha Mind who was born in an eminent family, had organized delegations to visit China to seek roots with the clues of “Lin Baji”, “Prefectural Governor Yun of Shaozhou”, and “Pengcheng”. On May 3, 1995, the Korean delegation visited Bigan Temple, Weihui City, Henan Province, and they understood the riddle of ancestor origin with a history of a thousand years by chance.

After the great Master Buddha Mind returned to Korea, he reported the precious clues provided by Quanzhou Wu Rongyin Bigan Study Society and organized a delegation to seek roots in Quanzhou on June 8, 1995. The great master Buddha Mind realized his dream of seeking roots. After the root-seeking delegation returned to Korea, it requested clarifying the location of Pengcheng. The root-seeking delegation of 16 persons arrived in Pengcheng, Hui’an County with the help of others and worshipped ancestors in the Korean ceremony on December 17, 1995. Korea Lim family sought roots successfully in Quanzhou so that Quanzhou overseas migration history can be traced back to the Tang Dynasty, which attracted the historical science circle.

In July 1997, Bigan Memorial Hall at a grand scale, which was donated by overseas Chinese, was established in Neicuo Village, Guanqiao Town, Nan’an City, Korea. It had organized delegations for ten times to worship ancestors in Quanzhou consecutively afterward and erected the monument of “Sailing Site of the Great-great-grandson of Prefectural Governor Yun of Shaozhou and Ancestor of Silla (Korea) Lim Family Lin Baji” on the sailing site of Lin Baji in Pengcheng, Hui’an County, and the characters of “Seeking the roots in 10,000 Li and tracing the origin for thousands of years” were carved on the monument in Korean and Chinese. November 27, 2013 was October 23 in the lunar calendar and the 3,042nd anniversary of Bigan’s death who was the loyal minister in China. A grand celebration ceremony was held in the front of Bigan Memorial Hall on that day, which attracted attentions at home and abroad. Nearly 10,000 people participated in it. Korea Lim clans sent congratulatory letters, and the two countries, which were separated by the sea, celebrated it together.

Besides clan fellowship activities with Korea, modern Quanzhou have friendly

exchange activities with Urasoe, Japan. Urasoe was the capital of ancient Ryukyu Kingdom in the Ming Dynasty. Migrants from Fujian's 36 family names migrated to Ryukyu and helped its establishment and development at that time. Urasoe has kept many ancient customs of Fujian, especially South Fujian area until now. Quanzhou established sister city relations with Urasoe in 1988.

Education departments in the two cities jointly signed the Memorandum on Quanzhou and Urasoe Children's Friendly Exchanges in May 2011 and laid a foundation to open up a new pattern for adolescent friendly exchanges in the two cities. According to the stipulations of the memorandum, both cities shall hold an adolescent mutual-visiting activity, respectively. Adolescent exchange has become a regular activity of friendly contact of the two cities and made excellent achievements till now.

IV. Future Sustainable Cultural Development Plans of Quanzhou

After Quanzhou was selected as the First Cultural City of East Asia, Quanzhou Municipal Party Committee and Government has issued a series of plans on sustainable cultural development, promoted Quanzhou's cultural development powerfully, and enlarged its cultural influences on the world.

Quanzhou had specific arrangements, wonderful plans, and outstanding characteristics in exchange activities during the previous stage. It held large-scale cultural exchange activities, including International South Music Contest, International Puppet Festival, World South Fujian Culture Festival, Cultural Exchange Festival between Fujian and Taiwan, Zheng Chenggong Cultural Festival and Maritime Silk Road Cultural Festival successively. Also, it promoted strong recognitions of 30 million Quanzhou people at home and abroad on motherland culture, Chinese culture, and South Fujian culture and further strengthened influences on East Asian culture through them.

In 2014, Quanzhou will attach the importance of arranging over 100 grand cultural activities and organizing 10,000 mass cultural activities using specific funds as activities expenditures within the framework, strengthening investment in cultural facility construction, and displaying the good image of Quanzhou as "the Cultural City" to the world comprehensively and orderly. With wider vision in mind, it will focus on the core of "ancient city—ancient port—new region—territory linkage" to

develop urban cultural development and create a “city, which influences East Asia and orients at the world with diversified culture” in future.

In the aspect of ancient city restoration, the work will be implemented at three stages according to the thought of “integrated planning, step-by-step implementation, functional replacement, and sustainable development”. Old factory in West Street of the old city of Quanzhou is used as the starting zone at the first stage. At present, the zone has been transformed as the main venue of the serial activities of the opening ceremony of “Cultural City of East Asia: 2014 Quanzhou Activity Year”, future cultural restoration scenes of ancient Quanzhou are displayed in the ways, including image projection, material object exhibition, and dynamic project. It also supports a series of cultural and creative activities and creates the cultural concept of “Quanzhou West Street”. Attention will be paid to the implementation of protection and utilization projects of the West Street Zone and the East and West Functional Zones will be divided at the second stage. The East Zone will focus on Historical and Cultural Street Zone as well as create “Urban Lounge” of the famous city and citizen cultural garden. The West Zone will orient at Quanzhou Modern Arts Museum and create Quanzhou Modern Arts and World Culture Display and Exchange Center. Quanzhou has signed planning and design entrustment agreements with famous international architects and high-end domestic teams and initiated relevant works substantially. At the third stage, it will attach importance to overall protection, development, and utilization of “three-district and one-line” core areas of the ancient city of Quanzhou; combine the elements, including modern arts, cultural creativity, music experience, recreation, and entertainment organically under the premise of protecting culture and ecology of the ancient city and extending historical culture; establish diversified cultural tendencies; revive the flourishing conditions of “crowds of foreign merchants in streets” in ancient Quanzhou; and create core brand of cultural tourism.

In the aspect of ancient port revival, the former “largest oriental port” will conduct “transformation and upgrading of the ancient port”, exploit advantages of the starting point of ancient Maritime Silk Road fully, promote Quanzhou to set up Pilot Construction Zone of Maritime Silk Road in the 21st Century, and display diversified maritime culture of inclusiveness, harmony, coexistence and transparency. Quanzhou has undertaken relevant planning at present. It will make efforts to invite the famous archaized sailing boat, Gothenburg of Sweden, to visit Quanzhou, plan the large-scale performance of “Maritime Silk Road”, hold “Ocean Exposition”, explore “Maritime Sightseeing Route”, and display an open, wonderful, and inclusive

Quanzhou to the world. Relying on “the Cultural City of East Asia”, it plans to set up Maritime Silk Road Forum (including the contents including economy, culture and city, among others), establish “Maritime Silk Road Culture Museum” with models of archaized ships in the Song Dynasty, open up “Maritime Silk Road Culture and Tourism Sightseeing Spot”, construct World Archaized Ship Model Manufacturing Base and Xunpu Folk and Culture Village, and hold relevant Maritime Silk Road cultural activities periodically by planning the construction of Quanzhou Maritime Museum.

In the aspect of the rising of new zone, Quanzhou will undertake “New Zone Urban Culture Complex Construction” and provide necessary conditions to cultural exchange display orienting at the modern society, future, world, and teenagers. Quanzhou will orient at “Asian Diversified Culture Development Center”; plan to construct four complexes in the shape of petals integrating music, arts, book fair, education and training, cultural instruction, East Asian artists (teenagers) cultural exchanges and citizens’ cultural square in the new zone of the city (Donghai District); exploit resource advantages; form agglomerative effect; promote equal development of culture course and cultural industry; realize integrity from resources and management to operation; and improve overall regional image and agglomerative effect to the largest degree through market-oriented operation and professional management teams. Meanwhile, Quanzhou will intensify the protection of “four mountains and two rivers” (i.e., Qingyuan Mountain, Zimao Mountain, Daping Mountain, Taohua Mountain, Jin River ,and Luoyang River) near the new zone; promote constructions of urban leisure greenways, mountain-line and water-line slow lanes; create urban water-friendly platform; establish beautiful bund of Quanzhou; improve humanistic taste of new zone people in the city; and create a cultural complex with multiple cultural life and high citizen participation.

In the aspect of territory linkage, Quanzhou will fully dig advantageous resources, including featured industries, park zone carriers, historical blocks, folk customs, and travelling services of counties (cities and districts) related to culture; create a batch of cultural brands, which common people are delighted to see and hear; give them benefits inside the territory; and improve its cultural level and quality through “linkage improvement of cultural resources in the territory”. It will hold cultural weekly activities in counties (cities and districts) in “Cultural City of East Asia: 2014 Quanzhou Activity Year”. In the future, it will showcase to the public the grand opera of “Cultural Capital of East Asia: Quanzhou”; plan current venue transformation and improvement; promote digital cultural resource sharing; introduce

market operation system; guide and encourage social forces to investment public cultural entities; enlarge cultural propagation coverage; establish “Online Museum Alliance”; set up long-term mechanism of territory culture; and realize organic integration of cultural resource in the city under the premise of guaranteeing public welfare.

In short, the construction of the cultural city of East Asia is a long-term systematic project. The three countries, including China, Korea, and Japan will continue to study and discuss the subject in future. We hope that these three countries can keep friendly and cooperative relations and commonly create the cultural cities of East Asia as the brands and models of cultural exchanges in Asia and even in the world.

A Reflection of “Yesterday, Today, and Tomorrow of the Cultural City, Quanzhou”

Kim, Harim

Professor of Chinese Language and Culture, Chosun University

First of all, I would like to express my words of welcome and gratitude to Lin Shaochuan, Director of Quanzhou Studies Research Institute of China. I would also like to congratulate Quanzhou for being designated as the Cultural City of East Asia.

Listening to the presentation made by Director Lin, I have gained a deep understanding of Quanzhou and the nature of its citizens for the preservation of the cultural heritage and development of the city.

It is often said that the trending key words of the 21st century are knowledge, information, and culture. This is because the power for social development is changing from hardware based on “the civil engineering and construction” to software and humanware. Another element that is emphasized together is that it is “the time of cities” . Population of people living in cities are over half of world’s total population. It is over 75% in Europe and is nearly 50% in developing countries.

From this point of view, in the 21st century, knowledge, information, and culture are produced (sending) communicated (medium) consumed/enjoyed (receiving) in spaces and stages called cities. Just 20 years ago, only 29% of the world’s total population lives in cities. This global change gave us a new perception when it comes to the importance of a “city” especially for those who are working within such area. Location, natural resources, and access to markets have long been regarded as important resources for cities. However, we are experiencing a new trend that places greater stress on “wisdom, desire, motivation, imagination, and creativity” , and these elements are becoming the core powers of city competitiveness.

The growth of cities in the 21st century has reached its limit because of the industrial structure change, the shift of the social development paradigm, and the

advancement of new technologies. Pursuing material prosperity has led the cities to all kinds of problems. Therefore, the elements for city competitiveness should be changed.

Transitional points that are stressed in the process of changing from either an industrial city or a megalopolis to a creative/cultural city are as follows.

Downtown urban system	Network urban system
Downtown	Nodal structure
Relying on scale, single core	Scale neutral, interdependence
Excellence, dependence	Flexibility and supplement oriented
Homogenous goods and services	Heterogeneous or specialized goods and services
Vertical accessibility	Horizontal accessibility
One-way flow	Two-way flow
Transportation is important	Information and communication are important
Perfect competition per space	Price differentiation and imperfect competition

The changes indicated above ultimately means what is important and how advance is the quality of life for those who are living in cities. In the end, we can say that the “common social capital” is the city. We could also conclude that a city is competitive enough when it can sustain and carry out economic life, carry out and create various cultural and art activities, provide education for this generation and future generations, provide stable maintenance of communities in a humane way, keep society free and mentally and physically stable, and conserve the natural environment of the city.

Many cities are making great efforts to transform themselves into “cultural cities” . A “cultural city” is described as a city that complies with all kinds of city resources and that has culture as its center. This may include 1) Enhancing national and international marketing for the city that makes use of culture as a brand, 2) Improving city competitiveness with cultural industry, 3) realizing citizens’ cultural rights with culture as the center, and 4) Evaluating general competitiveness of the city from the cultural viewpoint and suggesting level of modernization.

From this point of view, in cultural planning, 1) Core part of the city culture should consists of concept of values and mental aspects, such as ideology, spirit, and philosophy, 2) Grounds for normal operation of city activities should be made of social rules and standards of behavior, such as laws, systems, rules, and standards, 3) Citizens' cultural lifestyle, such as entertainment, vacations, media, travel, and education, ought to be closely connected with cultural production and the personification of the city, 4) Spirit of the city community should be embodied in the social psychology, customs, and habits of the residents and the city environment and the city's resemblance should be reflected in the public facilities, styles, atmosphere, image, and stature of the city.

Quanzhou is one of the 24 Chinese historical and cultural cities designated by the Chinese State Council and it is well known as the departure point for the ancient "marine silk road" . Because of its thousand years of history and culture, it is called "seaside Chu or Noh" and also known by the name "museum of world religions" . Because of this, it ranked in the upper 20th along with Hong Kong, Shanghai, Beijing, Suzhou, Guangzhou, Hangzhou, Qingdao, Tianjin, Nanjing, Foshan, Shenzhen, Xi'an, Chengdu, Ningbo, Quanzhou, Wuhan, Chongqing, Dongguan, Zhuhai, Jinan in the 2012 Chinese cultural city competitiveness assessment.

Quanzhou is divided into two areas: the old city and the new city. In the old city, there remains a large quantity of "Minnan, Islamic, and European" structures. In particular, these structures were made of beautiful red bricks, which showcase the characteristics of ancient art well.





After Director Lin's detailed study about the history, present, and future of Quanzhou, I shall present some points for discussion. From my point of view, the strengths of Quanzhou as a cultural city are as follows.

- 1) Openness: An open city enhances vitality and economy.
- 2) Embrace: Has history that has embraced all types of religion, such as Islam, Buddhism, Taoism, Manicheism, and Lamaism.
- 3) Diversity: Spirituality that pursues diversity through multiethnic, multiracial, and multicultural experiences.
- 4) Business Mind: Having a business mind through overseas trade and seaborne trade.
- 5) Global Mind: Having a mind-set of not only limiting itself to its homeland but also to the whole world.
- 6) Love for Cultural Heritage: Values various historical and cultural heritages, as shown above, through preservation and passing down the cultural legacy to the next generation.

I would like to ask Director Lin's opinion about this.

I am also curious on how they preserved the cultural heritages during the turbulent times of contemporary China. I would also like to know how Quanzhou has solved their problem when the city and its citizens have different views for city development and how it was resolved in the future.

The most important factor in creating a cultural city is through the active participation of its citizens. I would like to know how Quanzhou induced the participation of its citizens.

Again, I would like to express my thanks to Director Lin who came all the way from Quanzhou. I think that the strong bond among Gwangju, Quanzhou, and Yokohama will create a better future.

The Significance and Potential of Cultural Exchange among the Cities of China, Japan and Korea through the East Asian City of Culture Development Project

Masayuki Sasaki

Professor of Economics, Doshisha University

1. Beginning of the Development of the East Asian City of Culture

The new East Asian City of Culture Development Project has been initiated from the year 2014. The main objective of the project was to contribute to the continuous development of Asia as well as to establish peace and co-existence by following the model of the 'European Capital of Culture' which started in 1985. The idea reached an agreement during the 2011 trilateral meeting of the Ministers of Culture and Tourism, and the project is supposed to be expanded throughout the Asian regions. The three countries will be selecting a city to promote its development by cultural and artistic measures respectively and host various cultural events with the following purposes:

- 1) To facilitate co-existence and mutual understanding among East Asian countries
- 2) To increase international recognition of diversity in East Asian cultures
- 3) To better understand the cultural features of each city and promote cultural, creative, tourism businesses in order to develop the country continuously

In 2014, the commencing year of this project, three countries selected one city of culture to start the project, and from the year after, each city of the country will be selected as the designated city of culture, starting with China in 2015, Korea in 2016 and Japan in 2017.

For the earlier years of the project, Quanzhou of China, Gwangju of Korea and Yokohama of Japan were selected as the cities of culture and have started the cultural exchange project together.

The first official opening ceremony was held in Quanzhou of China last February 13, 2014, and the invited guests of honor of each country were the Mayor of

Quanzhou city, the Chairman of the Executive Committee of the East Asian City of Culture Development Project of Gwangju city, and the Vice Mayor of Yokohama city. There was a press conference and the invited guests made their greetings and congratulatory remarks during that time. Moreover, at a congratulatory concert held on the 14th, an honorary ambassador of Yokohama city which is an idolized girl group called 'Denpagumi Inc.', rendered a great performance which showed the typical Japanese young music culture and received a big round of applause from the audience. A Japanese traditional music ensemble called 'Iwata Unit and Abeya' also performed a special trio of tungso, a six-holed bamboo flute, geomungo, a six-stringed Korean zither, and shamisen, a three-stringed, Japanese musical instrument, which made lovely harmonious music of modern and traditional Japanese culture and entertained the audience as well.

On the same day, an international forum on the East Asian city of culture was held, and so the Chairman of the Executive Committee of the East Asian City of Culture Development Project of Gwangju city, Mr. Dong Chae Jung, made a speech on the background and historical significance of the East Asian city of culture project. On the other hand, Ms. Sasaki Yuki, the Vice Chairman of the East Asian City of Culture Development Project of Yokohama city, also made a presentation about the current status and features of Yokohama city's project on developing a creative city, and she received many questions from one of the participating experts of Quanzhou city which has also proven the importance of educational exchange among experts of the three countries included in the forum.

On February 25, the representatives of each of the three cities were invited to participate in a congratulatory event hosted by Yokohama city in a different venue in Yokohama. During this event, Ms. Weiwei Wu, a Chinese Nikko musician and Mr. Jae Chul Bae, a Korean tenor performed a duet called 'The concert on the enlightenment and transcendence of time and space among three cities', and their concert enchanted the audience that night.

From March 18 to 20 in Gwangju city, an opening ceremony, special concerts, cultural site inspections and many other concurrent events were held to celebrate the project. The delegations from Quanzhou city of China, the girl group, 'Denpagumi Inc.', and the Japanese traditional music ensemble, 'Iwata Unit and Abeya' came to participate in the programs and render performances once again. The media of the three cities also had some time to exchange and network during the event.

2. Background and Features of the East Asian City of Culture Project

The European Capital of Culture project which started from 1985 had objectives to form a common identity among the European citizens as well as to redefine the characteristics of a city as a continuous developing unit even before the beginning of system implementation of EU and its unification of currency. During its earlier stages, one city in Europe was selected and designated as a cultural city, but from year 2000, nine cities were selected at the same time and hosted various cultural events throughout the year. Ever since then, two cities are selected every year to promote themselves as the most representative cultural cities in Europe.

Carrying out the project for 30 years, new businesses and jobs were created by collaborating with the creativity of cultural arts, and many of the successful case studies were developed to solve social problems including redevelopment of the city economy and immigration. These successful cases were featured as some of the examples of a Creative City, and Mr. Richard Florida had also written and mentioned about them in his book 'The Rise of the Creative Class' in 2002, United States. Thus, the concept of the Creative Cities spread from Europe to North America and finally to Asia.

With growing interest and popularity of the Creative Cities, UNESCO also announced about the project in 2004 which led more than ten cities of East Asian countries to join as members of UNESCO's Creative City Network.

Therefore, the background of the Cultural and Creative Cities may be attributed to the shift of a city's economy base from the manufacturing industry to the creative industry caused by globalization and the move toward a knowledge- and information-based economy. In Europe as well as North America, the fall of the automotive, ship building and steel industries have driven failures in the urban economy, and this has led to an increased interest in urban redevelopment by the creative and cultural industries.

The three countries of China, Korea and Japan all faced rapid economic development after the second World War had ended, and greater interests in the creative industry have emerged due to the matured manufacturing industry. In addition, the expansion of economic exchange among the three countries has led the rapid growth of the East Asian market, which further deepened the interdependence among the three countries. When compared with the EU's 'European Creative Cities', there are several problems to be resolved in order to facilitate and carry

out the 'East Asian Cultural Cities' project, however, there is still a great potential in the Asian market even in the cultural and creative industries.

3. For the Future Development of the East Asian City of Culture Project

The East Asian region has experienced its hard times in history where some of them are yet to be resolved, but in a longer term, it has its own and very unique culture which is very different from the other regions of the world wherein each country within this region had to learn from each other and help one another, and therefore, one can surely say that the East Asian culture has made great contributions to the development of mankind.

Especially, unlike from the western civilization where men have hunted nature in order to survive and enjoy material wealth, the East Asian culture has accepted nature and developed an idea and a philosophy based on the co-existence with nature. This thought and philosophy are common for most of the East Asian region, therefore, this can be set up as a basis for any kind of mutual exchange and a philosophical background for establishing a city model that can contribute to the development of the world but not sacrificing the nature nor our environment at the same time.

In conclusion, the East Asian Cultural Cities should be set up as a role model for the continuous development of the cities where each respects the differences in culture, co-exists in peace, and works with each other to conserve nature.

The Cultural Identity of Yokohama and the Role of Civic participation in the East Asian City of Culture Development Project

Kim, Yongeui

Professor of Japanese Language and Literature, Chonnam National University

Prof. Masayuki Sasaki of Doshisha University of Japan explained how the East Asian City of Culture Development Project was initiated in the three neighboring countries in East Asia Korea, China, and Japan along with the background and features of the project and the potential of cultural exchange among them.

He said that the project followed the model of the “European Capital of Culture”, which started in 1985, and that the project aims to contribute to the continuous development of East Asia, establishing peace and coexistence in the region. He also introduced how the project was promoted in Quanzhou of China, Gwangju of Korea, and Yokohama of Japan, which were selected as the designated cities of culture.

For the background and features of East Asian City of Culture Development Project, Prof. Masayuki Sasaki cited successful cases of European Capital of Culture achieved within the past three decades and he paid his attention to the Creative City Network established by UNESCO in 2004. The network supported by UNESCO is to recognize the global standards of the cities in seven fields, including film, design, culture, and handicraft. In 2014, Kobe and Nagoya of Japan were selected as cities of design, Ganazawa as a city of handicraft, and Sapporo as a city of media art. While in Korea, Icheon and Seoul were selected as cities of handicraft and Jeonju as a city of food.

Prof. Sasaki Masayuki pointed out that the redevelopment of the city based on the cultural and creative industries in Europe attracted worldwide attention. He noted that the interest in the creative industry is increasing in the three East Asian countries and that the mutual dependence among them in the region was intensified. Lastly, comparing with the EU, even though “several problems” that the three countries in East Asia should overcome, he is still optimistic in the further development of cultural and creative industries in the region. Now, my first question to him is, what are the “several problems” that the three

countries should overcome and please specify them in detail.

I think he raised the right issue regarding the cultural identity of East Asia in the area of potential development of cultural cities in the region. He emphasized the necessity of establishing and proliferating East Asian culture on its own through the East Asian City of Culture Development Project, which differs from the ones that are in Europe and North America, assuming that East Asian culture is different from European and North American tradition, ideology, and philosophy.

It is very important to verify and develop the identity of the cultural cities in East Asia, which is different from that of Europe and North America. I, however, believe that verifying the identity of currently designated cultural cities of Korea, China, and Japan where cultural exchange among them is made should proceed prior to verifying the difference of the identity between the East and West. Significance of the exchange among the cultural cities in East Asia is admitted but they should establish their own cultural identity first, which then can lead them to understand and respect the difference among themselves. My second question, in this regard, what is the historical and cultural identity of Yokohama and what is the most desirable cultural identity he wish to establish?

Lastly, I would like to ask him about the civic participation in the project. Positive participation in the project by the citizens is essential for its success because they are the main target in producing and accepting the culture of participating nations. Yokohama accommodates as many as 3.79 million people as of 2014 (refer to the Web site of Yokohama City), which is the largest among all the Shikuchoson (basic local public entity of Japan) and most probably, various cultural infrastructures can be seen in the city. Yokohama is also historically important as it is the capital city of Kanagawa Province. I also wish he will let us know about Yokohama citizens' interest in the East Asian City of Culture Development Project and the organization and operation of civic groups, if there are any, to promote the project.

Session 2

Cultural Industry and Cultural Community

Speech 4

Measures for Developing an East Asia Cultural Community and Foestering Cultural Industries: Focusing on Broadcast Contents

Kim, Myungjoong / Professor of Department of Mass Communication, Honam University

Choi, Sekyoung / Researcher of Korea Small Business Institute

Discuss 4

How to Establish Cultural Community and Develop Cultural Industry of Three Countries in North East Asia-Korea, China and Japan

Kang, Shinkyum / Professor of Chonnam National University Graduate School of Culture

Speech 5

The Rise of Biennale, Triennale Events in Japan and its Significance

Kunihiro Noda / Professor of Regional Culture Department, Tottori University

Discuss 5

Biennals and Triennals, Start Afresh

Cha, Jaegeun/ Director of Arts Promotion Team, Busan Cultural Foundation

Speech 6

Quanzhou Regional Culture, Folk Handicrafts and Fine Arts

Cai Wenxiong / Vice-Chief Secretary of Quanzhou Applied Fine Arts Association

Huang Wenzhong / Associate Dean of Arts and Design, Quanzhou Normal University

Discuss 6

Views after Reading the “Quanzhou Regional Culture, Folk Handicrafts and Fine Arts”

Yang, Hoesek / Professor of Chinese Language and Literature, Chonnam National University)

Moderator

Jo, Heonyeong(President of ‘The Mine’ Corporation)



Measures for Developing an East Asian Cultural Community and Fostering Cultural Industries

: Focusing on Broadcast Contents

May 22, 2014

Prof. Kim Myung Joong, PhD,
Honam University

Choi Se-kyung, PhD, Research Fellow, Korean Small
Business Institute

CONTENTS

- I. Introduction
- II. An East Asian Community and Roles of Cultural Industries
- III. Current State and Limitations of Cultural Exchange in East Asia
- IV. Possibility for Setting up an Asia TV Channel
- V. Conclusion

I . Introduction

3

1.1 Background

International environment

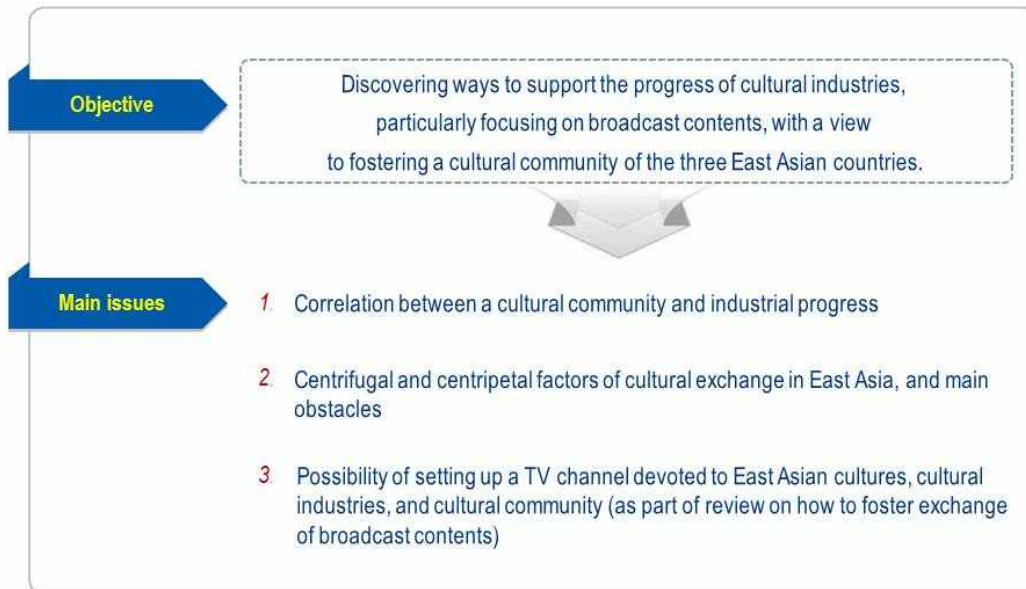
- Increasing political, economic, and cultural interdependency thanks to globalization:
 - Rise of a global civil society with overlapping sociopolitical concerns and scopes.
 - Globalization of the economic structure, with market liberalization and global value chains.
- New national and international ways of solving problems:
 - Growing emphasis on peaceful and diplomatic solutions for international problems.
 - Multiplication of multilateral and bilateral partnerships, with rise of multilateralism and regional blocs.
- Central importance of mutual understanding, trust, and social capital:
 - Supporting sustainable development of local communities as the key goal of national development.

State of affairs in EastAsia (Korea, China, and Japan)

- Growing need for a regional bloc:
 - Escalating tension among the three countries because of historical and territorial issues.
 - Increasing efforts for economic cooperation, by contrast, as a way of managing market liberalization.
 - Rapid increase in voluntary human and cultural exchange.
- A cultural community that is now urgently needed to solve political and diplomatic issues.

Page 4

1.2. Research Objective



Page 5

II . An East Asian Cultural Community and Roles of Cultural Industries

6

2.1 Social Capital and Regional Community

- Social capital: crucial to social development and democracy.
 - Social capital, consisting of trust, norms, horizontal networks, and so on, minimizes transaction costs, stabilizes communication, and reinforces norms (Coleman, 1990; Putnam, 2000; Norris, 2002).
- Characteristics of social capital (Putnam, 1993; 1995; Fukuyama, 1995):
 - Found in social relations only and not amenable to individual ownership;
 - Enables all members of society to share capital gains;
 - Imposes a relatively higher cost on maintaining capital (wealth);
 - Transactions of social capital increase social capital for the whole community.
- A concept applicable to the whole planet:
 - The concept of social capital is expected to generate a virtuous cycle of sustainable regional community development by promoting mutual trust among nations, reinforcing international norms, and boosting horizontal networks worldwide.
 - Social capital is crucial to the development of regional and global communities as well.

Types of Social Capital

Performance and Innovation Unit (1999)	Adler & Kwon (1999), Woolcock (1988)	
	Internal or autonomous	External or embedded
Bonding relationships	Interpersonal cooperation, personal advice, and closeness to neighbors	Sense of community, culture of trust, sharing of values, and culture of sanctions
Bridging relationships	Personal acquaintance and connections	Political and intercommunal relations

Page 7

2.2 Cultural Community at the Center of the East Asian Bloc

Conditions for the development of a cultural community

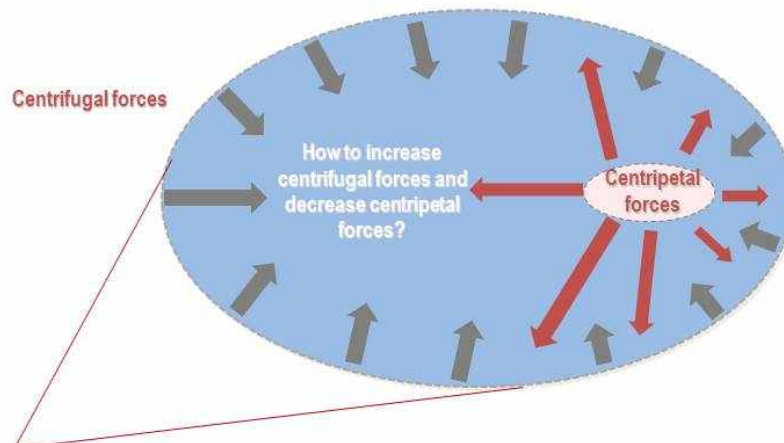
- Types and phases of regional communities worldwide:
 - Phases: cultural community → economic community → political community.
 - Europe started out as a community rooted in common linguistic and religious roots (Latin and Christian) that has evolved into an economic community (EC) and is now a political community (EU).
- Culture facilitates social capital buildup:
 - Culture is based on common ways of life, thoughts, values, and communication.
 - A cultural community catalyzes the development of collective identities and common values.

Centrifugal and centripetal forces for an East Asian cultural community

- Centrifugal forces: common cultural backgrounds
 - Cultural homogeneity: Confucianism, Chinese characters, use of chopsticks, and so on.
 - Leading "Asian values" that harmonize Confucianism, development, and democracy.
- Centripetal forces: political and historical conflicts limiting social capital
 - Divergent historical accounts, territorial issues, and differing positions on international politics interfere with buildup of mutual trust and bonding.

Page 8

2.2 Cultural Community at the Center of the East Asian Bloc



- Identifying and developing centrifugal factors:
 - (I.e.,) common cultural backgrounds that, when developed, also bring about prosperity.
 - To be developed voluntarily rather than with governmental direction and to serve social capital.
- ⇒ Increasing cultural exchange among the three countries is the answer.

Page 9

2.3 Characteristics of Cultural Industries and Cultural Community

Correlation between cultural industries and a cultural community

- Cultural industries:
 - Cultural products: require creativity and cultural resources.
 - Network effect: responsible for the return of scale.
 - Windowing effect: leads to the creation of geographical and media windows.
 - Ripple effects: beneficial to tourism, recreational and sports industries, and even manufacturing.
- Conditions for development:
 - Diversity of available creative resources, i.e., ideas, stories, copyrights, and so on.
 - Minimum cost of transaction (i.e., greater inducement of producers and consumers).
 - Progress into a global value chain, with expanding global platforms and networks.
- Impact on the prospects for an East Asian cultural community:
 - Use of common cultural resources will promote mutual understanding.
 - Common consumer experience will help establish a sense of community.
 - Integration of markets through cultures will facilitate the formation of a culture-based economic community.

Page 10

2.3 Characteristics of Cultural Industries and Cultural Community

☐ How cultural industries contribute to a cultural community



Page 11

III. Current State and Limitations of Cultural Exchange in East Asia

12

3.1 Exports and Imports of Cultural Contents

- China and Japan are major importers of Korea's cultural contents:
- Total value of Japan's imports growing at a rate of 30% per year.

Importers of Korea's Cultural Contents (2012)

(Unit: USD 1,000)

Type	China (incl. Hong Kong)	Japan	Southeast Asia	North America	Europe	Other	Total
Publications	37,506	61,289	29,418	66,192	16,180	34,567	245,154
Cartoons	829	5,507	3,134	2,353	5,202	80	17,105
Music	8,806	189,512	31,146	857	4,231	545	235,097
Game	1,018,676	703,368	496,325	202,337	159,258	58,952	2,638,916
Movies	2,008	9,679	2,345	2,873	2,456	814	20,175
Animations	1,712	21,421	1,235	59,167	25,433	3,574	112,542
Broadcast works	13,162.02	112,087.55	21,304.12	12,565.09	2,200.83	18,398.88	179,718.48
Characters	86,347	22,868	45,147	117,034	88,465	56,593	416,454
Knowledge and information	39,586	178,686	203,709	9,727	3,887	9,242	444,837
Solution contents	20,688	43,474	27,884	18,289	22,187	17,390	149,912
Total	1,229,322.02	1,347,891.55	861,647.12	491,394.09	329,499.83	200,155.88	4,459,910.48
Proportion (%)	27.6	30.2	19.3	11.0	7.4	4.5	100.0

Fluctuations in Imports of Korea's Cultural Contents by Country over the Last Three Years

(Unit: USD 1,000)

Year	China (incl. Hong Kong)	Japan	Southeast Asia	North America	Europe	Other	Total
2010	1,118,908.8	1,247,962.2	776,724.9	468,287.6	325,126.7	209,326.5	4,146,356.7
2011	1,229,322.02	1,347,891.55	861,647.12	491,394.09	329,499.83	200,155.88	4,459,910.48
Rate of change (%)	9.9	8.0	10.9	4.9	1.3	▼4.4	7.6
Yearly avg. rate of change (%)	28.1	29.5	15.8	10.2	10.9	3.3	20.8

Source: Ministry of Culture, Tourism, and Sports, KOCCA (2013)

Page 13

3.1 Exports and Imports of Cultural Contents

- Korea mainly imports cultural contents from the United States, Japan, and China:
- The U.S. and Europe for broadcast contents; Japan and China for computer games.

Sources of Korea's Imported Cultural Contents (2012)

(Unit: USD 1,000)

Type	China (incl. Hong Kong)	Japan	Southeast Asia	North America	Europe	Other	Total
Publications	37,506	61,289	29,418	66,192	16,180	34,567	245,154
Cartoons	87	4,849	—	271	79	—	5,286
Music	109	2,592	62	2,506	7,194	530	12,993
Game	36,298	119,397	—	23,126	148	166	179,135
Movies	1,865	1,818	—	33,081	15,794	6,851	59,409
Animations	11	6,219	—	31	—	—	6,261
Broadcast works	987.80	7,989.70	236.90	108,600.18	8,836.25	1,380.90	128,031.73
Characters	80,730	17,691	37,054	19,221	3,586	21,148	179,430
Knowledge and information	—	30	—	327	61	90	508
Solution contents	—	—	—	453	—	—	453
Total	170,321.80	217,888.70	59,582.90	299,218.18	103,216.25	35,583.90	885,811.73
Proportion (%)	19.2	24.6	6.7	33.8	11.7	4.0	100.0

Fluctuations in Korea's Cultural Content Imports over the Last Two Years

(Unit: USD 1,000)

Year	China (incl. Hong Kong)	Japan	Southeast Asia	North America	Europe	Other	Total
2011	178,172.4	258,252.1	61,934.9	306,433.2	101,154.4	31,803.5	937,750.5
2012	170,321.80	217,888.70	59,582.90	299,218.18	103,216.25	35,583.90	885,811.73
Rate of change (%)	▼4.4	▼15.6	▼3.8	▼2.4	2.0	11.9	▼5.5

Source: Ministry of Culture, Tourism, and Sports, KOCCA (2013)

Page 14

3.2 Exports and Imports of Broadcast Contents

- Japan imports 65% of all Korean broadcast contents exported.

- 81.9% in drama, 11.5% in documentaries, and 5.1% in entertainment/comedy (three genres that make up 95% of all exports).

Korea's Cultural Content Exports by Country (2011)

(Unit: USD 1,000)

Country	Total		Ground wave TV		Cable / independent TV	
	Amount	Proportion	Amount	Proportion	Amount	Proportion
Total	203,732.7	100.0%	189,478.6	100.0%	14,254.1	100.0%
Japan	130,971.8	64.3%	120,554.2	63.6%	10,417.6	73.1%
China	21,387.3	10.5%	21,069.0	11.1%	318.3	2.2%
N. America	792.8	0.4%	390.0	0.2%	402.8	2.8%
England	-	0.0%	-	0.0%	-	0.0%
Europe	1,905.5	0.9%	1,395.8	0.7%	509.7	3.6%
Other	48,675.3	23.9%	46,069.6	24.3%	2,605.7	18.3%

Source: KOCCA (2012).

Page 15

3.2 Exports and Imports of Broadcast Contents

- North America (the United States and Canada) alone accounts for 94.5% of all cultural contents that Korea imports.

- 55.4% in movies fitted to the TV format and 38.1% in TV series.

- Only 3.6% in documentaries, 2.2% in entertainment/comedy, and 0.5% in animations.

Korea's Cultural Content Imports by Country (2011)

(Unit: USD 1,000)

Country	Total		Ground wave TV		Cable / independent TV	
	Amount	Proportion	Amount	Proportion	Amount	Proportion
Total	103,790.0	100.0%	3,390.9	100.0%	100,399.1	100.0%
Japan	1,264.4	1.2%	230.4	6.8%	1,034.0	1.0%
China	352.2	0.3%	3.2	0.1%	349.0	0.3%
N. America	98,032.5	94.5%	1,310.4	38.6%	96,722.1	96.3%
England	1,751.6	1.7%	1,003.6	29.5%	748.0	0.7%
Europe	1,214.5	1.2%	777.5	22.9%	437.0	0.4%
Other	1,174.8	1.1%	65.8	1.9%	1,109.0	1.1%

Source: KOCCA (2012).

Page 16

3.2 Exports and Imports of Broadcast Contents

Exports and Imports of Broadcast Contents by Genre (2011)

(Unit: USD 1,000)

Genre		Total				Ground wave TV				Cable / Independent TV			
		Exports		Imports		Exports		Imports		Exports		Imports	
Total		수출	수입	수출	수입	수출	수입	수출	수입	수출	수입	수출	수입
Documentaries	다큐	203,733	100.0%	103,790	100.0%	189,479	100.0%	3,391	100.0%	14,254	100.0%	100,399	100.0%
Animations	애니메이션												
Movies	영화	16,949	81.9%	39,595	38.1%	158,488	83.6%	292	8.6%	8,461	59.4%	39,303	39.1%
Drama/Comedy	드라마/코미디	23,499	11.5%	3,730	3.6%	23,383	12.3%	2,160	63.7%	116	0.8%	1,569	1.6%
Educational	교육												
Other genres	기타 장르												
Other formats	기타 포맷												
애니메이션		21	0.1%	494	0.5%	117	0.1%	388	11.4%	92	0.6%	106	0.1%
영화		46	0.0%	57,518	55.4%	0	0.0%	547	16.1%	45	0.3%	56,971	56.7%
오락		10,466	5.1%	2,280	2.2%	6,253	3.3%	3	0.1%	4,213	29.6%	2,188	2.2%
교양		912	0.4%	169	0.2%	226	0.1%	-	0.0%	698	4.8%	169	0.2%
기타 장르		1,221	0.6%	4	0.0%	580	0.3%	-	0.0%	642	4.5%	4	0.0%
기타 포맷		432	0.2%	-	0.0%	432	0.2%	-	0.0%	0	0.0%	-	0.0%

Source: KOCCA (2012).

Page 17

3.2 Recent Trends

□ Recent events in cultural exchange among Korea, China, and Japan

● June 2013: Cultural exchange consensus at Korea-China Summit.

● September 28, 2013: 5th Korea-China-Japan Culture Ministers' Meeting adopts Gwangju Joint Agreement

- Emphasizing the need for cooperation on preserving cultural heritage, fostering cultural industries, enhancing cultural, and artistic exchange as well as future talents, organizing partnership on each area of culture, and so on.

- Gwangju (Korea), Quanzhou (China), and Yokohama (Japan) chosen as the first East Asian Culture Cities in 2014 and endowed with tasks of organizing diverse events of cultural exchange.

● September 28, 2013: Korea-China Ministers' Agreement on Cultural Exchange

- To sign an MOU in 2014 on organizing a cultural exchange council, expanding the range of cultural and artistic exchange, and ensuring cooperation on cultural industries.

- Emphasizing the need to foster exchange of game experts and cooperation on organizing exhibitions of Chinese artists' works in Korea.

Page 18

3.2 Recent Trends

- Increase in the trade of broadcast program formats in all the three countries
- Thanks to the lowering of trade barriers and commercial feasibility.

Korean TV program formats exported			
2003	KBS	Challenge the Golden Bell	Vietnam
2010	MBC	We've Got Married	Turkey
2012	tvN	Super Diva	China
2013	KBS	Everlasting Songs; One Night Two Days	
	MBC	I'm a Singer; Dad, Where Are You Going?; We've Got Married; Real Men	
		Fantastic Couples	Turkey
	SBS	K-Pop Star	China
	m.net	Super Star K	
	JTBC	Hidden Singer; Great Poems	
	tvN	Super Diva	Argentina, Mexico, and Colombia
		The Genius	Netherlands
2014	tvN	Grandfathers Before Flowers	China

Source: KOCCA.

Page 19

3.2 Recent Trends

- Increasing collaboration over the production of TV series, movies, and so on.
- Korean studios making headways into China to produce shows and attract investment.
- (E.g.) Samhwa Networks, Green Snake, Key East, Pan Entertainment, and so on.

Countries	Genre	Title	Description
Korea-Japan	TV series (drama)	Friends (2002)	MBC and TBC.
		Sounds of Stars (2004)	MBC and Fuji TV.
		Aska's Lover; Star's Lover (2004)	Industrial-academic collaboration, with participation by Osaka University of Arts.
		Mary's Out (2010); A Bad Man (2010)	Coproduced with Asia Contents Center (ACC); A Bad Man aired on NHK.
		Pygmalion's Love (2004)	All production completed before airing. Coproduced with AVEX of Japan and aired on Bee TV in Japan.
	Movies	Yeokdosan (2004)	
		Boat (2009)	With investment from IMJ Entertainment in Japan.
Korea-China	TV series (drama)	Bicheonmu (2008)	
		Last Station (2013)	
	Movies	Samgukji: Resurrection of the Dragon (2008)	With investment from Taewon Entertainment in Korea and so on.
		My Ex-Wife's Wedding (2010)	Coproduced with Sun Dream of Hong Kong.
		Fatal Answer (2011)	
		Dangerous Liaisons (2011) On the Road (2011) Yangguibi (2011)	

Page 20

3.3 Limits and Obstacles

☐ Increasing resentment and animosity

● Anti-Korea sentiment in Japan:

- Five Japanese TV channels have abolished the special hours dedicated to Korean TV series.
- Four of the top 20 bestsellers in the social and political categories as of the end of 2013 were books that espouse extreme anti-Korea positions.

● Anti-Japan sentiment in China:



- Escalating political tensions undermining mutual trust and sense of community.
- Profit-centered media coverage serving as an enabler and catalyst of these sentiments.

Page 21

3.3 Limits and Obstacles

☐ Problems of unilateral cultural exchange and regulation

● Increasing worries over the dominance of a foreign culture:

- Chinese increasingly worried about the explicit and commercial nature of imported contents.
- Japanese distributors increasingly resentful toward rising prices on shows of bad quality.

● China's restrictions on broadcast content imports:

- Airing hours for imported movies and TV series limited to 25% of all movie and TV series hours a day or 15% of all broadcast hours. Imported materials not to be aired on prime time TV without authorization.
- Restrictions on importing TV cartoons, animations, publications (comic books), and so on.
- Additional regulation on newspaper publishing, The State Administration of Radio Film and Television of China, and so on.

** Only one foreign satellite TV program to be aired each year. Foreign shows not to be aired on prime time TV in the same year as production (between 7:30 p.m. and 10:00 p.m.) and not on multiple channels at once (i.e., no foreign show may be aired simultaneously or in back-to-back format on three channels or more at prime time).*

Page 22

3.3 Limits and Obstacles

☐ Illegal distribution and copyright infringements

- Copyright infringements and illegal distribution are waning these days but still require improvements.

- Illegal distribution fueled by the incapacity of broadcasting platforms and media for managing all contents systematically.

- Of the 87,860 Korean Wave contents in circulation in 2012, 92.2% (80,936) were illegally distributed, marking an increase from 47,257 (90.%) out of 52,421 in 2011 (KCC, 2013).

Page 23

IV . Possibility for Setting up an Asia TV Channel

24

4.1 Conditions

- Gwangju Asian Culture Center Project
 - A venue for cultural and artistic exchange and communication among Asian countries.
- Increasing economic, cultural, and political interdependency among the Northeast Asian countries.
- Efforts of citizens to overcome cultural/ethnic prejudices and stereotypes.
- Increasing need for countries in East Asia to run noncommercial and multinational TV channels.

<Examples>

ARTE (France, Germany), 3SAT (Germany, Austria, Switzerland), TV5 Monde (France, Switzerland, Belgium, Quebec, and other francophone regions).

Page 25

4.2 Features

- Programming philosophy:
 - A noncommercial and multinational TV channel dedicated to culture, promoting mutual understanding, diversity of broadcast contents, and international exchange in East Asia.
- Mode of operation:
 - Partner networks to possess all rights to air and arrange programs in their respective territories. May be open not only to Korea, China, and Japan but also to other countries in Asia.
- Sources of funding:
 - Hosting country to bear responsibility for basic operating expenses. Other expenses and costs to be borne by partner networks.
- Programming principles: independence, diversity, and equality.
- Sources of programs:
 - Minimum original production (at least 90% to come from already produced programs, with partner networks supplying programs according to shares).
- Target markets: Asia (main); the Americas and Europe (secondary).
- Partner network's home language (original sound), with single or multiple language captions.
- Platforms:
 - Internet (i.e., Internet programs retransmitted via cable, satellite, IPTV, and so on, and received via mobile devices).

Page 26

V . Conclusion

27

5. Conclusion

- A new model of multinational broadcasting, which systematically airs the broadcast contents of the three East Asian countries using the new media technology.
 - Contributing to mutual understanding and the rise of an economic community among the East Asian countries.
- Anticipated benefits:
 - Increase in cultural and human exchange in East Asia leading to greater revenue and stronger cultural industries.
 - Increase in social capital (e.g., trust, mutual understanding, and so on) and in prospects for the rise of a cultural community based on shared cultural images and stories.
 - A new window of exporting Asian values and cultural contents to other regions worldwide, including Europe and the Americas.

Page 28

Bibliography

- Adler, P.S. & Kwon, S. (1999). Social capital: The good, the bad, and the ugly, Paper presented at the 1999 Academy of Management meeting in Chicago.
- Coleman, J. (1990). The Foundations of Social Theory, Cambridge, Massachusetts: Harvard University Press.
- Fukuyama, F. (1995). Trust, Free Press.
- Lin, N. (2002). Social Capital: A Theory of Social Structure and Action, Cambridge Uni. Press.
- MCST & KOCCA (2013). 2013 Content Industry Statistics (in Korean).
- Norris, P. (2002). Democratic Phoenix: Reinventing Political Activism, New York: Cambridge University Press.
- Performance and Innovation Unit (1999). Rural Economies, London: Cabinet Office.
- Putnam, R. (1993). The Prosperous Community: Social Capital and Public Life. The American Prospect, 4 (13), 35–42.
- Putnam, R. (1995). Bowling Alone: America's Declining Social Capital, Journal of Democracy. 6 (1), 65–78.
- Woolcock, M. (1998). Social capital and economic development: Toward a theoretical synthesis and policy framework. Theory and Society, 27, 151–208.

How to Establish Cultural Community and Develop Cultural Industry of Three Countries in Northeast Asia-Korea, China, and Japan

Kang, Shinkyum

Professor of Graduate School of Culture, Chonnam National University

While greater efforts are being made toward economic cooperation among the three countries in Northeast Asia, the political and diplomatic conflicts continue to deepen over the perception of claims regarding history and territory. This is the reason behind the need for cultural exchange in private sectors to be promoted as a means to alleviate such conflicts. Professor Kim presented an idea that fosters the cultural industry through the broadcasting sector to establish a cultural community of the three countries. In particular, I found the suggestion of creating the “Asia Culture TV Channel” , which could be useful as a new common cultural medium.

As the Korean TV series, “My Love from the Star” , recently made a sensational hit in China, the consumption of Korean cultural and commercial products as well as trips to Korea have increased greatly. Over the past decade, Korea has truly experienced the possibility of cultural exchange among Asian countries owing to the expansion of the Korean Wave through TV dramas, movies, music, and food. Fostering the cultural industry on the basis of soft assets, such as the IT industry and the Korean Wave, can serve as an effective way not only to establish a cultural community but also to enhance economic development as it promotes understanding and encourages exchange among people.

In support of the idea to operate the “Asia Culture TV Channel,” a noncommercial, multinational TV channel of cultural contents, I would like to ask the following questions. First, all three countries have a different status with different strong points in creative resources, human resources development, technology development, financial resources, and markets. How can we identify and enjoy the differences for the benefit of all? Second, what methods should be

employed to utilize the Internet, mobile platform, and new media technologies in order to increase its feasibility? I hope that the idea of creating the “Asia Culture TV Channel” will come into realization by establishing a network among the three countries and by carrying out practical projects, which eventually can draw out a common ground of culture and perception among the countries and play a key role in bridging regional cultural communities in Northeast Asia.

In addition to the broadcasting channel suggested in the presentation, the exchange needs to be expanded furthermore into other industries, such as tourism and sports. The increased interest through broadcasting and cultural contents should lead to tourism exchange where people can visit each others’ countries and share experiences. Cross-promotion and collaboration that connect major cities in the countries and many other cooperative projects should be devised to tackle the barriers in tourism exchange and to react quickly to rapidly evolving situations in the tourism market.

I believe that these efforts will not only create a cultural community that communicates through the medium of “culture,” but also foster the so-called creative industry that encompasses the cultural contents, entertainment, tourism, and sports industries, which will ultimately lead to an economic community that would result to the prosperity of all concerned.

The Rise of Biennale Triennale Events in Japan and its Significance

Kunihiro Noda

Professor of Regional Culture Department, Tottori University

Abstract

Entering the 21st century, the number of biennale and triennale events held in Japan is rapidly on the rise. While the international art exhibitions like biennale and triennale on modern art are held by local governments, there is one thing that can revitalize the region (regional regeneration) and promote culture. Active implementation of the creative urban policy by the Japanese central and local governments is behind phenomenon. In addition to that, transforming art itself and building a new relationship between art and the local community helped support the phenomenon. Thus, in this paper, we introduce examples of the Aichi Triennale 2013 and Setouchi (瀬戸内) International Art Festival 2013 to look at how biennale and triennale events can have influence on the local community.

Keyword

:Art festival, biennale, triennale, creative city, regional regeneration, community orientation

I . Development of a Creative City Policy in Japan

There has been much discussion on the paradigm shift from a manufacturing centered industrial economy to a knowledge-based economy where knowledge is the most important resource. Fritz Machlup (1962) expressed abundant data that supports the fact that the work force during the 20th century in the U.S moved from manual to knowledge labor. Daniel Bell (1973) predicted that the intellectual class (professional and technical employment) would take a larger role, with a world dominated by the service industry from the manufacturing industry for 'theoretical knowledge' to take a pivotal rule of the society. Alvin Toffler (1980) predicted the third wave referring to information revolution after the first wave

(the Agrarian revolution) and the second wave (industrial revolution), and he pointed that knowledge, as a minor element for economic power, has become the essence of power, in his book ‘Power Shift’. Peter Drucker (1993) pointed out the significance of knowledge, saying ‘knowledge is the only and single significant managerial resource in the new economy’.

The Japanese government launched the science and technology promotion policy in 1990 to respond to the knowledge-based economy. The government enacted the ‘Framework Act on Science and Technology’ to raise budget allocation for the Development of Science and Technology’ and implemented the science and technology basic plan from 1996.

Getting into the 21st century, the efforts to promote science and technology have headed toward intellectual property strategy. The Japanese government established the intellectual property strategy headquarters in the cabinet with the implementation of the ‘Framework Act on Intellectual Property’ in 2003 after debates took place in the Conference on Intellectual Property Strategies 2002. In 2004, the ‘Act on the Promotion of Content Creation Protection and Utilization’ was established and the Ministry of Economy, Trade and Industry (経済産業省) exerted efforts to promote the contents industry. In this regard, Japan has worked on counter measures for the knowledge-based economy, ranging from science and technology promotion to intellectual property strategy, so that the Agency for Cultural Affairs (文化廳) launched the ‘Project on Creative Cities of Cultural Art. The agency (文化廳) defined ‘Creative Cities of Cultural Art’ as ‘local communities that work hard to widely apply the creativity of cultural art to regional development, tourism · industry promotion for solving problems in the region. The core projects of the agency (文化廳) include the citation of the Minister of the Agency for Cultural Affairs (Creative Cities of Cultural Art, since 2007), the construction of models for creative cities of cultural art (2010–2011) and the initiative project on regional departure· cultural artistic creation originating (地域発 · 文化芸術創造発信). This led the agency that has challenged the promotion of art and culture to the regeneration of cities using art and culture by expanding the range of projects. The earnest effort to be a creative city in Kanazawa city (金澤市) and Yokohama city (横浜市), since the 1990’s, is behind the phenomenon (Noda (野田), 2008). Cities across the country and the Agency for Cultural Affairs (文化廳) in pursuit of the creative city policy established CCNJ (Creative City Network in Japan) in 2013. As of today, 32 local governments and 12 private organizations joined the network and Yokohama city (representative secretary city), Kobe city (神

戸市), Kanazawa city (金澤市), Sasayama city (篠山市) and Tsuruoka city (鶴岡市) were selected as the first secretary cities. The Project on the East Asia City of Culture 2014 is in line with the Project on Creative Cities by the Japanese government.

(Table-1) Members of UNESCO's Creative Cities

Year of affiliation	Name of the city	Part
2008	Kobe (神戸)	Design
2008	Nagoya (名古屋)	Design
2009	Kanazawa (金沢)	Craft and popular art
2013	Sapporo (札幌)	Media art

II. Japanese Art Festival- Aichi Triennale

Art festivals like the biennale and triennale are symbolic cultural projects of Japanese creative cities. Lots of art festivals have emerged for the past 10 years in Japan. Tracing the history of world art festivals, the oldest one is la Biennale di Venezia (1895-) and then art festivals like Documenta (1955-), Münster (1977-), etc. have been held and spread across the world since the second half of the 20th century. In the Asian region, many biennales and triennales including the Gwangju Biennale (1995-), Shanghai Biennale (1996-), Taipei Biennale (1998-¹⁾), Busan Biennale (1998-²⁾), Beijing Biennale (2002-), and Singapore Biennale (2006-) are being held. The first art festival in Japan is the International Art Exhibition in Japan 1952 (Tokyo biennale, Asia's first). The International Art Exhibition, under the control of Yusuke Nakahara (中原佑介) in 1970, had the theme of 'Human and Materials'. The Exhibition was subjected to severe criticism from the audience with traditional values and recorded a deficit, though Arte Povera (literally poor art) and radical works of conceptualism were in the world class and then the International Art Exhibition was suspended (Mitsuhiro Yoshimoto(吉本光宏), 2014). During the 2000's, the resurrection of the art festival started with the Land Arts Festival (Echigo-Tsumari (越後妻有) Art Triennale) held in a remote country village of Niigata prefecture (新潟縣) Tokamachi city (十日町市) Tsuana town (津南町). Yokohama triennale was opened in 2001. At that time it was considered the

1) It began in 1992 as a domestic exhibition.

2) It began in 1981 as a domestic exhibition.

advent of the triennale era in Japan. Since then, the Kobe biennale, Kitakyushu (北九州) International biennale (2007–), World of Hot Spring for Mixed Bathing (混浴) (Beppu(別府)) and Water and Land Niigata Art Festival (2009–) were started, as well as the Setouchi International Art Festival and Aichi Triennale. The Sapporo International Arts Festival was newly launched this year. Based on the size of the event and the quality of the work and internationality, the Land Arts Festival, Yokohama Triennale, Setouchi International Art Festival and Aichi Triennale are the four representative art festivals. Now, we compare those four art festivals. The Land Arts Festival and Setouchi International Art Festival is held in non-urban areas (remote country villages and distant islands), while the Yokohama Triennale and Aichi Triennale in the metropolitan area. The host of the Land Arts Festival is its director while the private organization named Fukutake (福武) Foundation leads the Setouchi International Art Festival.³⁾ The two art festivals were under the curation of Fram Kitagawa, the art director. Meanwhile, the Yokohama Triennale and Aichi Triennale are held by the local governments of Yokohama city and Aichi city. Table-2 indicates those in detail.

(Table-2) Major Triennale

Year of affiliation	Name of event	Vanue	Location
2000	Land Arts Festival	Niigata prefecture Tsumari district	Mountain
2001	Yokohama Triennale	Yokohama city	City
2010	Aichi Triennale	Nagoya city, local government in Aichi prefecture	City
2010	Setouchi International Art Festival	Distant islands in the eastern part of Setouchi city	Distant islands

Below are the outline and results of the Aichi Triennale, most recently held in 2013. (Executive Committee of Aichi Triennale, 2014)

【Theme】 Awakening – Where are We Standing? – Earth, Memory and Resurrection

【Art director】 Taro Igarashi (五十嵐太郎) (Professor of the Graduate School of Engineering, Tohoku University (東北大学), Urban Architecture Studies)

【Period】 Aug. 10 – Oct. 27, 2013 (for 79 days)

【Venue】 ■ Nagoya district (Aichi Art Cultural Center, Nagoya City Art Gallery)

3) Local governments of Kagawa prefecture and Takamatsu city joined but, the Fukutake (福武) Foundation initially lead the festival.

Choja-machi Site (長者町會場),etc.)

■ Okazaki (岡崎) district (Higashi-Okazaki Station Site (東岡崎驛會場),
Kose site (康生會場), Matsumoto-cho Site (松本町會場))

【Participating artists】 ■ Art: 76 individuals, groups

■ Performing arts: 15 groups

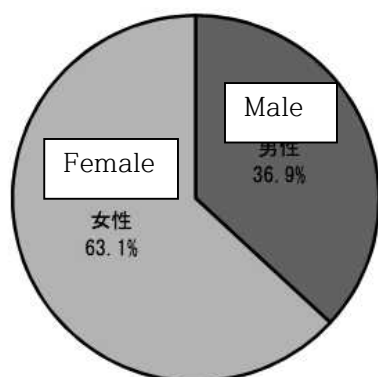
【Number of Volunteers】 964 (operational number)

【Total Number of Audience】 626,842

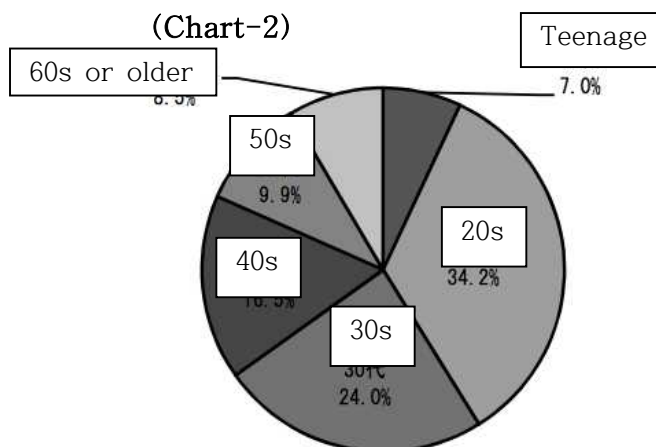
【Budget 】 1,258,000,000 yen (3 years)

In gender ratio of the audience configuration, females take up 63% (Char-1), 30s or younger group takes 65% (Char-2), As for the regional configuration, those from outside Aichi prefecture takes up 35% and visitors from overseas accounts for 1.3% (Char-3),⁴⁾ 60% of the audience of these kinds of event in Japan is composed of young ladies, the Aichi Triennale showed a similar trend. And 63.8% of the audience came from within the Aichi prefecture.

(Chart-1)



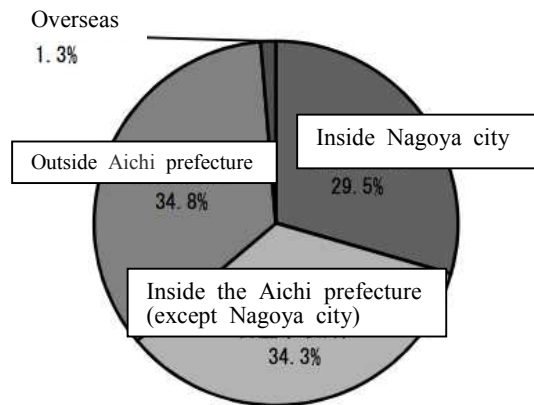
(Chart-2)



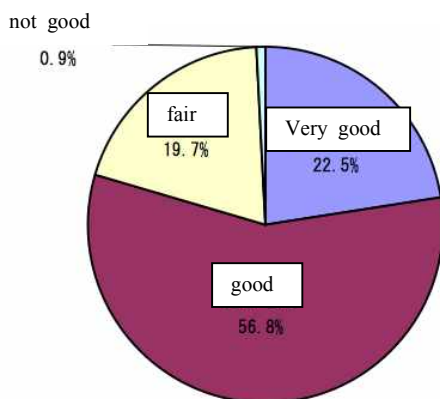
88% of the audience responded positive on appreciation (Chart-4) (limited to art work). 79% of the respondents answered the affirmative regarding exhibitions outside the art gallery and performing arts in the theater (Chart-4). A dominant part of the audience responded 'Have greater interest in art' to the question 'The exhibition affects you to' (Chart-5).

4) Aggregated responses from 6673 visitors in the art exhibition.

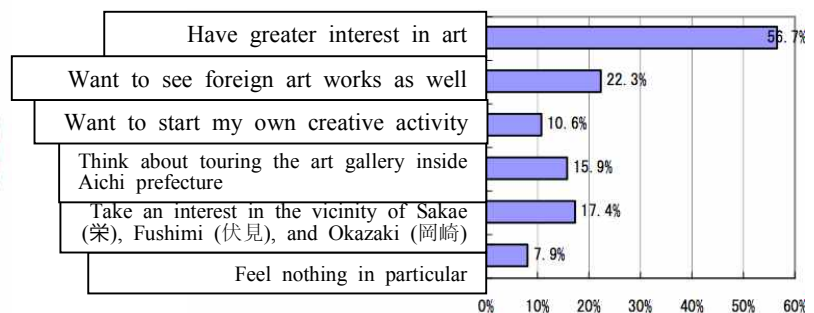
(Chart-3)



(Chart-4)



(Chart-5)



The total sum of money spent on the project amounts to 1,260,000,000 yen. In contrast, the economic effect (meal for visitors, shopping, transportation expenses, lodging charges, etc.) within the Aichi prefecture was calculated at 2,850,000,000 yen. The exhibition employing an open space of textile whole sale shops, Chozamachi, in the Aichi triennale was hosted by local residents aside from the exhibition in the art gallery (and artists' works were displayed on the street in the Aichi prefecture Okazaki city. This means the triennale was intended to regenerate the region with art, not just to be an art festival. ⁵⁾

5) Yokohama Triennale and the regeneration of Goganecho (黄金町) are the same examples

III. Japanese Art Festival - Setouchi (瀬戸内) International Art Festival 2013

The Setouchi(瀬戸内) International Art Festival 2013 differs from the Aichi Triennale since the art festival was led by a private organization and held in a remote island of Setouchi Sea and the triennale was led by the administrative agency in the metropolis, Nagoya⁶⁾. The outline and the results of the event are as follows (Executive Committee of the Setouchi International Art Festival, 2014)

【Name】 Setouchi (瀬戸内) International Art Festival 2013 ‘Four Seasons of Setouchi Embracing Art and Islands’ SETOUCHI TRIENNALE 2013

【Theme】 Restoration of the sea

【Executive Producer】 Ichiro Fukutake (福武總一郎) (Executive Director of the Fukutake Foundation, Public Interest Corporate Body)

【Executive Director】 *Kitagawa* Furamu (北川フラム)

【Period】 (Spring) Mar. 20–Apr. 21

(Summer)Jul. 20–Sept. 1

(Autumn)Oct. 5–Nov.4

For 108 days

【Venue】 Naoshima (直島), Teshima (豊島), Meki jima (女木島), Ogijima (男木島), Shodoshima (小豆島), Oshima (大島), Inujima (犬島), Shamijima (沙弥島), Honjima (本島), Dakamijima (高見島), Awashima (粟島), Ibukijima (伊吹島), Takamatsu port (高松港), Uno port (宇野港)

【Participating artists】 200 individuals, groups of artists

【Total number of audience】 1,070,368 ⁷⁾

【Number of volunteers】 Organization of volunteers’ Koebi tai (こえび隊: Koebi refers to shrimp)’ has an operational member count of 1,300 and 7,000 in a year.

(Submitted art work: about 3,600 people, work production: about 2,800 people, event: about 600 people)

47of Todo huken (都道府縣: Administrative district unit in Japan, comprising 1都1道2府43縣), participants: 36 of the total 47 Todo huken and from overseas.

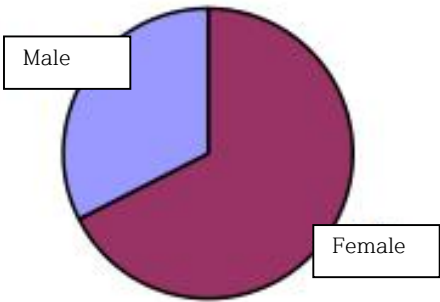
【Budget】 1,015,000,000 yen (3 years)

6) [vi] Before the opening of the Setouchi International Art Festival, the Fukutake (福武) Foundation and Benesse Cooperation (ベネッセコーポレーション) made an effort to transform Naoshima (直島), the venue for the art festival, into the island of art for 20 years. The Setouchi International Art Festival is basically an extension of this effort.

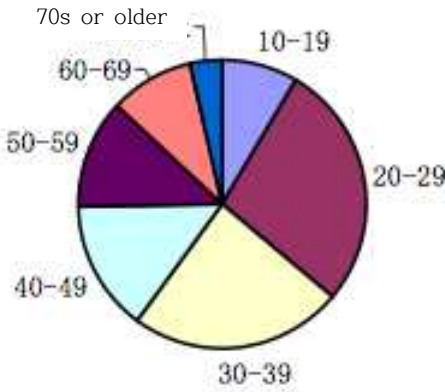
7) Aggregated number of audience of each island.

In gender ratio of the audience configuration, females take up 67.5% (Char-6), the 30s or younger group takes up 60.1% (Char-7), same as the Aichi Triennale. Visitors from outside Kagawa prefecture (香川縣) accounts for 61.3% (Char-8). Visitors from cities came to the thinly populated distant islands, being a striking contrast from the Aichi Triennale.⁸⁾

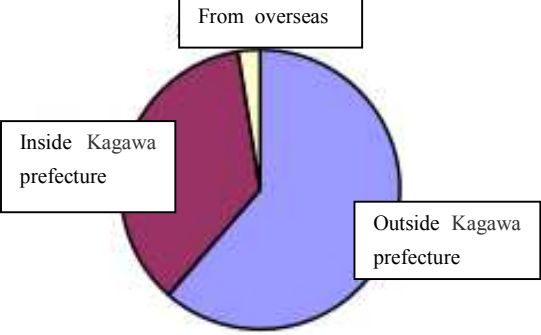
(Chart-6)



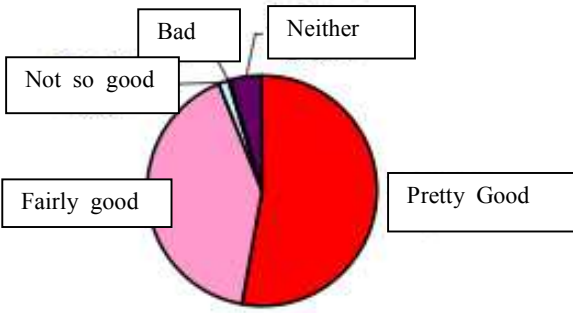
(Chart-7)



(Chart-8)



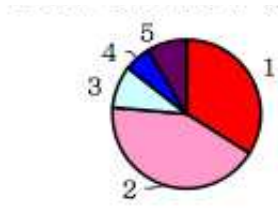
(Chart-9)



(Chart-10)

Q: After the art festival ended, do you agree that the art festival was beneficial to Regional Revitalization?

1. It was very helpful.	33.9%
2. It helped a bit.	42.5%
3. It did not help much.	9.1%
4. It did not help at all.	5.9%
5. Neither.	8.6%
Number of responses	2,312人



94.0% of the audience was positive on the art festival, saying it was 'Pretty good' or 'Fairly good' (Chart-9). A survey on the attitude of the local residents

8) Survey was conducted for 51 days during the exhibition. 17,297 among 521,098 answered the questions.

was conducted, 76.4% of residents said 'it was helpful' when asked the question 'Do you agree that the art festival was beneficial to Regional Revitalization?', greatly exceeding the number of residents answering 'It did not help' (Chart-10).⁹⁾ Total expense of the project amounted to 1,015,000,000 yen for 3 years with a surplus of 160,000,000 yen. An economic gain of 13,200,000,000 yen was reported.¹⁰⁾

The Setouchi(瀬戸内) International Art Festival 2013 was held on distant islands where tourists have so far not been to, but the mild climate of the Setouchi Sea and the beautiful scenery of the host islands drew a lot of visitors during the event. This led to such an enormous economic effect, resulting in remarkably raising the image of the region.

For instance, the Teshima Art Museum (2010) designed and mapped out by artist Naito Re (内藤礼) and architect Nishizawa Ryue was acclaimed by many tourists. The Art Museum is located in Teshima where population movements took place because of illegal dumping of industrial waste before, but now the museum has become the tourists' favorite, transforming its image as an island of waste to an island of art. Background on Art Festivals and characteristics of revival

IV. Background and Characteristics of Resurrection of Art Festival

The Aichi Triennale 2013 and the Setouchi (瀬戸内) International Art Festival were judged to be a success by the hosts of the event, in terms of the huge turnout of visitors, high satisfaction from the audience, contribution to the regional economy, improvement of the regional image, participation of lots of volunteers, etc. The host of the Land Arts Festival and Yokohama Triennale also considered their event to be the same. The growth of art festivals in Japan seems to be going smoothly. As it started late, Japanese art festivals suggest the solution to impending challenges of modern society. The solution is a theme of regional regeneration. All Arts Festivals currently being conducted aim to promote culture and regenerate host regions. Thus, the art festivals aiming to regenerate regions in

9) Based on the survey (2384 people answered) of residents in the islands (local governments), the host venue, after the end of the art festival.

10) Economic impacts effect within Kahawa prefecture estimated by using Input-Output table 2005 (Ministry of Internal Affairs and Communications) and Input-Output table 2005 of Kahawa prefecture (Kahawa prefecture)

Japan are called 'local-oriented art festival'. Now, we take a look at the background of the boom in the local-oriented art festivals in Japan.

First, change in cultural policy. For too long, the cultural policy of the agency for cultural affairs and local governments focuses on construction and operation of facilities, business holding, human resources development, etc. under the theme of the promotion of culture itself. But as described, regional regeneration as well as the promotion of culture is also the aim of the policy since the target of the 21st century cultural policy was transformed from the promotion of culture to the creative cities.

Second, respond to decline in the local community. Non-metropolitan areas are degenerating in Japan these days. The Japanese population has begun to decrease since 2005. A decline in population and population aging are rapidly progressing at the same time as total fertility rate is at 1.41(2013) in Japan. The exodus of young adults to the cities is becoming worse over time, causing rapid impoverishment of the rural communities. The conventional regional economy policies like attracting manufacturing businesses are no more effective in Japan, getting into the deindustrialization step, since markets are already matured. Each local government is finding a way to recover the local economy. And an increasing number of regions carry out art projects such as the artist-in-residence for the regeneration of the region.

Third, transformation of art. Under these conditions, local governments established subsidies to support community art for the regeneration of the region and young artists accept new activity style of going around the country with the help of the subsidies. In the past, physical art work was produced and installed as public art works but now, the art project focuses on organizing meetings and designing events. The concept of art is changed from making things to working. This trend seems to be affected by relationship art, the most powerful trend in the 90s (Bourriaud — 2002).

Fourth, These art projects are carried out as site specific attempts. The world is caught up in globalism but art that expresses identity of the region and place receives favorable reviews to confront the trend. 'Place' indicates unique meaning value and attachment our ancestors managed and accumulated. The identity of the place is referred to 'soul of the place (genius loci)' (Norberg-Schulz, 1979).

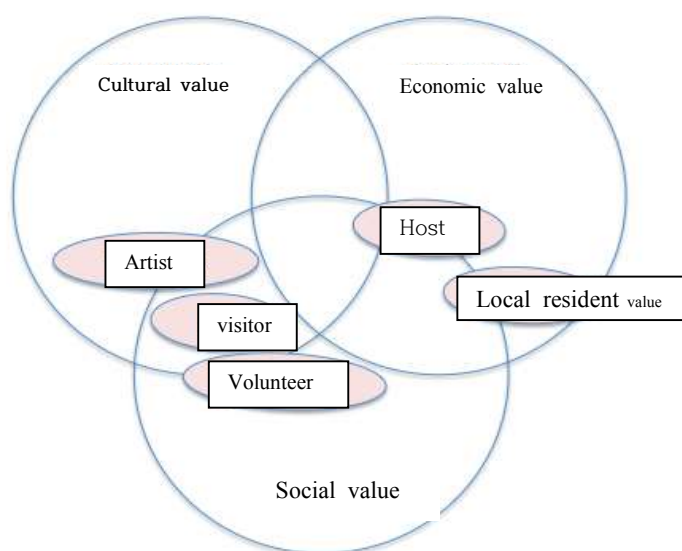
Many schools are closed down due to the shrinking population. Some anticipate that the deserted facilities like closed schools could be useful with the role of the local society. Art festivals introduced in this paper were also held in deserted facilities. Innumerable attempts to regenerate the regions by utilizing the deserted facilities as a place for art were made in 3331 Art Chiyoda (アーツ千代田 3331) in Japan, Goganecho (黄金町) in Yokohama, Chojamachi (長者町) in Nagoya, etc. (Noda(野田), 2014).

V. Conclusion

As to which standards we should take to assess the result of an art festival, we can take the quality of art work based on the traditional values. But the quality of art work based on traditional aesthetic sense, as a standard, loses its significance since the modern art focuses on working not on manufacturing. The economic effect with the increase in tourists and improvement of image is a critical standard for local governments which support art festivals. In this regard, the Aichi Triennale and Setouchi International Art Festival obtained good results. But, are those art festivals hosted for the promotion of the regional economy? Do art events differ from sports and traditional fests?

We divided interested parties of an art festival into host (local government), artist, volunteer, visitor, and local resident and we set cultural value, economic value and social value as index of evaluation. Chart-11 displays which value is important for each interested party.

(Chart-11)



Artists considered cultural value as the most important but the tendency for social value strengthens local directivity of modern art. Hosts and local residents seem to be strongly oriented to economic value then cultural value. Visitors and volunteers highly regard cultural value but volunteers also find local participation significant. We want to note the presence of volunteers. 964 volunteers helped out in the Aichi Triennale 2013 and 1,300 in Setouchi International Art Festival (both are the operational number). 70% of volunteers in the Setouchi International Art Festival is composed of females, with an average age of 30.3. (Executive Committee of Setouchi International Art Festival, 2012).¹¹⁾ The participation of volunteers (most of them are the young) enhances regional liquidity and will serve as an opportunity to regenerate the decaying regions.

11) There was no analysis on Koebi tai (こえび隊), an organization of volunteers, in the general report on the Setouchi International Art Festival 2013, and this data provided is from the Setouchi International Art Festival 2010'

【Reference】

Executive Committee of the Aichi Triennale (2014) 'Report on Aichi Triennale 2013'

Executive Committee of the Setouchi International Art Festival (2012) 'General report on Setouchi International Art Festival 2010'

Executive Committee of the Setouchi International Art Festival (2013) 'General report on Setouchi International Art Festival'

Noda Kunihiro (野田邦弘) (2008) 'Strategy for Creative City Yokohama, Challenge to Creative City' 學芸出版社

Noda Kunihiro (野田邦弘) (2014) 'Development of Cultural Policy ~ Art Management and Creative cities' 學芸出版社

Mitsuhiro Yoshimoto (吉本光宏) (2014) 'Ear of Triennale - What do International Arts Festivals require' ニッセイ基礎研 Report Mar. 31st 2014

Bourriaud, Nicolas (2002) *Relational Aesthetics*

Bell, Daniel (1973) *The Coming of Post-Industrial Society: A Venture in Social Forecasting*

Drucker, Peter (1993) *Post-Capitalist Society*

Norberg-Schulz, Christian (1979) *Genius Loci towards a Phenomenology of Architecture*

Machlup, Fritz (1962) *The Production and Distribution of Knowledge in the United States*

Toffler, Alvin(1980) *Third Wave*

Toffler, Alvin(1990) *Powershift: Knowledge, Wealth and Violence at the Edge of the 21st Century*

Biennials and Triennials, Start Afresh

Cha, Jaegeun

Director of Arts Promotion Team, Busan Cultural Foundation

I will not mention the trend and the background of international art events, such as biennials and triennial, because they are not only uninteresting but also very difficult. However, I understand and agree with the speaker's presentation on the background and characteristics of the revival of the art festivals in Japan, and that this phenomenon is shared by other emerging markets, such as Korea. Considering the detailed survey results and figures, I believe the presentation would be very useful to local governments or hosting organizations that are willing to hold these art festivals just like Professor Noda has pointed out. Given the time limits, I will go straight to the point.

The economic ripple effect, can we trust this?

Considering the fact that the triennale is held every three years, the budget for the 2013 Aichi Triennale was JPY 1.26 billion, which is about KRW 14 billion, while the Setouchi Triennale 2013 was around KRW 11 billion. As far as I know, the only triennale in Japan that made net profit is the Setouchi Triennale 2013 and even this seems to be the result of the influence of Fukutake Ichiro and many sponsorships. However, I do not wish in any way to degrade the achievements and rather I believe all art festivals should actually learn from this. It is said that the 1st Gwangju Biennale attracted 1.8 million visitors and earned net profit of KRW 7 billion. I wonder how many people believe this, and I honestly think there is no biennale in Korea that made actual profit. When there is no profit to show, the host argues that the services cost a huge amount and the experienced scholars start introducing "the economic ripple effect" as the expected research result. According to the scholars, the 2013 Aichi Triennale and the Setouchi Triennale 2013 have made net profit of KRW 30 billion and KRW 1.7 billion, respectively, with an economic ripple effect worth KRW 150 billion. Let's put aside the festivals in Japan and focus on the two biennales in Korea and find out about the false

economic effects. In the case of the 2012 Gwangju Biennale, KRW 10.9 billion was invested but the total entrance fee was KRW 1.2 billion. For the 2012 Busan Biennale, the budget was more than KRW 6 billion, but the total entrance fee was a mere KRW 900 million. About 30% of biennale visitors are from outside the region and around 80% of the transportation costs that these visitors have spent are irrelevant with the economic effect of the region. Then, how many would actually open their purses and spend in Gwangju or Busan? Let's not even get started on the value of the city brand.

City regeneration and international art festivals

Richard Florida, Charles Landry, Sasaki Masayuki, and Louise Mumford all rolled out creative city theory that is still under modification, and there are not enough cases to support the idea. Many cities that are recognized as successful are faced with a common challenge, “are people living in the successful city happy?” This is something that the scholars and creators had missed out on and even though a few activists had predicted or acknowledged the danger, they had no power to neither confront nor raise their voices. However, the reality is that the creative cities are now faced with the common challenge that the few had predicted in the past. In this regard, I would like to touch on the international art festivals as an instrument of city regeneration. Both the Aichi and the Setouchi Triennales do not play the roles and functions to revive the cities. In fact, has the Venice Biennale, as the oldest prestigious event, culturally revitalized the city? Obviously, it has not. The biennale has just happen to be held at Venice. Have Aichi and Setouchi Triennales brought changes to both cities? Have Gwangju and Busan? No, I do not think so. It might be a narrow-minded thinking based on the speaker's presentation, and it happens to be that the speaker does not agree with the scholars for the creative city theory. Anyhow, what the speaker believes is that a creative city or city regeneration would only be possible once the people living in the city are revived culturally first. With this, I would like to point out the volunteers in Seto Inland Sea region who have participated in the Setouchi Triennale without seeking profit. Professor Noda also emphasized the importance of volunteers. When volunteers change culturally by participating in triennales and if these changes are shared and expanded within the local community, there is a

higher chance that the art festivals will regenerate the city, which ultimately will bring happiness to the people in the region. However, the reality is not like this. There is not much to expect from art events that are held every two or three years.

What I have said so far is related to the speaker's presentation. I have chosen to raise issues and I also wanted to show what I think about certain matters. Now, I would like to mention a few other things.

The components of biennials and triennial

I have been invited to the Setouchi Triennale 2013 by Director Ikeda Osamu of BankART. I got on the ship with Korean and Japanese artists, residency owners, curators, and cultural directors and we toured the Setouchi Islands for 3 days. I was overwhelmed by the powerful imagination on top of the regional characteristics and unique location, the beauty of slowness, and passionate yet calm volunteers. However, I kept asking myself, "would this kind of art festival be successful in Korea?" It is nothing new for international art festivals to follow a theme that other festivals had used and ask for the patience of visitors while they observe the exhibitions. The collections of the Chichu Art Museum and the Benesse Art Site were contemporary art objects that could belong more to the city rather than nature. Thus, I could not stop thinking that it is an incredible marketing targeted to art aficionados who would die for more high-end and more extraordinary art events. "The beauty of slowness" that the Setouchi Triennale 2013 has adopted indeed has allowed visitors to be awed and amazed by the objects. However, for the most of the times they were fed up by excessive control and interference, long waiting time, and tough rules. Because I had to explore, move, and wait to see artworks for three days, it has been difficult to be touched by the objects. Maybe it is a strategy to bring back the visitors who are willing to go through the sadistic experience again to be awed and amazed by the pieces. If the Setouchi Triennale 2013 was held in Korea, it would have been difficult to even operate the festival because of small and big accidents and complaints, not to mention the severe criticism from the press and the local community. Art critic Banejung wrote, "Seo Kyung-sik, the Korean-Japanese scholar, has said that it is insane to turn Wagner's Parsifal into a five-hour show. It is a paradox that this boring show moves the audience in the end. It can only be explained that the audience has been

exhausted and paralyzed by the long show and this brought intoxication. This is connected with how nationalism in Germany has encouraged political movement.” Likewise, what’s so different about Setouchi Triennale 2013 with this?

Biennials and triennial, the difference between regions

It has not been long since Korea and Japan have become the leading hosts for biennials and triennial. The international art festivals in Korea and Japan would have not come to life if the festivals were created gradually by private organizations. This proves how these international art festivals are used for political and PR purposes where the local governments receive a considerable amount of budget from the central government and work with the exhibition designers to rapidly create an art event. What is interesting is the fact that the art festivals in Korea and Japan are focused on the theme, which could be a way to hide that they are new comers. However, the theme is more focused on the humanities of social science and philosophical values rather than the narrative views of art. The theme that cannot be shared or understood confuses visitors and widens the gap between artists and non-artists. Worse, the themes are no longer interesting or unique.

One of the problems of biennials is the exhibition directors. Even though Gwangju and Busan Biennials are two different events, they share the same experience. The fact that exhibition designers who are hired and paid fairly are at the center of conflict shows that the role and power of an exhibition designer is significant. Besides the success and failure of the festival, what is left behind is the strong relationship between artists who have been selected by the exhibition director. The relationship carries on but not in a healthier way. The network is more likely to be closed and exclusive and becomes more of an interest group. The exhibition designer will still have a strong influence over exhibitions, and the artists that follow the designer will seek to build more career and reputation. As the result, the international art festivals will be flooded with the same exhibition directors, designers, and artists.

Biennials in Korea still carries out cultural action and discussions. The activities that have been established along with the exhibitions are under relentless discussion over popularity and artistry, regionalization and internationalization,

participation and observation, and themes. It is premature to determine the outcome of the discussion, and there is no absolute answer to this. However, I believe it is important to expand the horizon of the controversial keywords. This might be the only way to reduce the differences.

Conclusion

The biennials and triennial in Korea and Japan account a great part of the cultural budget allocated to the region. The KRW 10.9 billion for the 2012 Gwangju Biennale is eight times bigger than the regional cooperation budget of KRW 1.3 billion distributed to the total art sector in Gwangju, and KRW 4 billion for the 2012 Busan Biennale is twice the amount given to the regional cooperation budget to support the whole art sector in Busan. I believe the budget difference will be wider in Japan as the system to support the regional art sector is limited and the country encourages self-sustainable growth of artists. We should discuss this issue even further. The budget difference shows how we acknowledge a certain phenomenon. It is necessary to review whether the international art festivals are worth the huge budget. If these festivals can bring economic ripple effect, city regeneration, and regional art promotion, then let's be frank and start afresh.

Quanzhou Regional Culture, Folk Handicrafts, and Fine Arts

Cai Wenxiong / Huang Wenzhong

Vice-Chief Secretary of Quanzhou Applied Fine Arts Association
Associate Dean of Arts and Design, Quanzhou Normal University

As the cultural city of East Asia, Quanzhou has rich cultural resources, profound deposits, and multiple forms. It is also the integration crystal of diversified cultures. In the long historical development process, local Quanzhou culture has collided and combined with Central Plains culture, marine culture, religious culture, and overseas Chinese culture and formed colorful South Fujian cultural and ecological circle with profound connotations.

1. Profound Quanzhou Humanistic Foundation

Quanzhou is a coastal area in Southeast China. Its dominant physical features are mountains and hills, and it has complex topography and inconvenient transportation, making its culture keep its distinct regional characteristics. Particularly, a large quantity of scholars entered into the territory of Quanzhou and improved the degree of its social civilization greatly after the Eastern Jin Dynasty. Governmental officials in Fujian were intellectuals in successive dynasties and generations, and they attached more importance to cultural education. Different places had established Confucian temples widely, set up prefecture and county schools, combined Central Plains culture with local folk culture gradually, and created unique regional culture till the Tang Dynasties. Also, a lot of overseas Chinese went abroad to make a living by sea in the Qing and Ming Dynasties, paving the way for Chinese and western-combined overseas Chinese culture to form during the interaction with overseas Chinese.

Quanzhou was the starting point of Maritime Silk Road. Overseas transportation brought multiple cultures from ancient Persia, India, and Southeast Asia, and the unique and wonderful phenomenon of diversified cultures was formed, making Quanzhou to be recognized as the “Origin of Culture on the Coast” and “World Museum of Religions”. Quanzhou’s multicultural integration is a kind of cultural combination that may generate a new culture. Cultural combination brings diversity

that is particularly fresh and rich. Its inclusive cultural character walks toward a secular and ethical cultural road.

Quanzhou is the main birthplace and core region of South Fujian culture, and has formed unique, rich, and colorful regional cultural circle for a long term with the combined development of diversified cultures.

2. Rich Quanzhou Brand Culture

Quanzhou is one of the 24 famous historical and cultural cities declared by the State Council in the first batch. It has kept cultural relics represented by South opera, South music, South Shaolin, South architecture and South handicrafts as well as a lot of precious domestic and foreign historical and cultural treasures. It has 802 key protection units of cultural relics, including 31 national units and 85 provincial units at present. Quanzhou is a city of brands, has famous Chinese trademarks and brands, and ranked the third place in China just behind Beijing and Shanghai. Many urban cultural brands and resources are excellent foundations to develop the cultural industry in new historical conditions.

3. Developed Real Economy of Quanzhou

Quanzhou's gross regional product has been ranked No. 1 in the province for 15 consecutive years. The development and progress of economic society and the stable increase of per capita disposable income have driven cultural consumption demands of urban and rural residents, laid solid material foundations, and provided constant strength support for the development of Quanzhou's cultural industry. The added value of the cultural industry of the whole city reached CNY 26.9 billion with the yearly growth of 21% and annual growth reaching over 20% in 2013.

Profound cultural deposits, rich brand culture, and developed economic entity are favorable bases and conditions of the development of Quanzhou's cultural industry.

4. Development of Quanzhou's Cultural Reform

The cultural industry has quickened to change into market-oriented and industry-oriented operation. Its structure has become increasingly reasonable, and

the pattern of competitive development of new culture industry under the leadership of traditional cultural industry (including art work manufacturing mainly) has formed gradually. In 2013, there were 8,779 units in the cultural industry in the city, which has been increased by 13.7% compared with the same period on the former year. A total of 586,000 employees worked in the cultural industry, and its yearly growth reached 9.7%. The units in the cultural industry increased greatly, and employment absorption roles strengthened constantly.

5. Quanzhou Handicraft and Fine Art Industry

: Take Quanzhou Folk Carving Arts as Examples

Handicrafts and fine arts belong to cultural manufacturing industry. They have secured an important position as one of the ten cultural industries in Quanzhou and have won a high reputation at home and abroad. Enterprises above the scale of handicrafts and fine arts completed CNY 13.782 billion of added value in 2013, which has been increased by 34.5% compared with the same period on the former year.

Quanzhou folk handicraft carving has the genes of northern Central Plains culture as well as Minyue culture and South Ocean culture. Because these cultures have exchanged, influenced, and borrowed mutually for a long term and haven't separated from local culture and ecology of Quanzhou constantly, folk handicraft carving has become an art type with distinct regional characteristics.

Folk artists in South Fujian have pursued a kind of artistic style combining freehand brushwork with realistic paint and promoted free expression of multicultural distinction by taking roots in artistic achievements of carving under the historical and cultural background of Quanzhou as well as inheriting artistic traditions of previous generations since the Tang and Song Dynasties. Quanzhou carving fully develops delicate and fine artistic characteristics of South School. Also, the language of carving language inherits China's painting language, which is closely related to literature, painting, and opera of South China, and shows simple and exquisite characteristics of South arts by relying on conception, artistic mood, theme, and line shape. It is symbolic, romantic, and shines brightly in China's long history of folk fine arts.

In terms of form, South Fujian carving displays the creative concept and aesthetic

taste of the carver and shows superior artistic talent of the sculptor. South Fujian carving is characterized by special diversified shape and shows shape integrity, expressive decoration, graphic exaggeration, pattern abstraction, and brightness that all express a kind of preservation of Central Plains culture with the subtropical color of the south.

Taking carving arts as examples, Quanzhou's stone carving, wood carving, and porcelain carving are representatives of excellent traditional varieties of handicrafts and fine arts of Quanzhou and South Fujian. The art of carving in Quanzhou has a long history, has won a good reputation at home and abroad, and has high artistic values comparatively.

1) Quanzhou Stone Carving

White granite and blue granite made in Quanzhou have bright colors, and their fine texture is well-known at home and abroad. Residences, temples, ancestral halls, temples, decorated archways, towers, pavilions, chambers, and bridges use granite as basic architecture material in Quanzhou area. Quanzhou stone carving integrates with architectural arts, which displays high aesthetic and practical values, forms South artistic styles characterized by graceful and exquisite carving, delicacy, brightness, complexity, and fineness. It also integrates the importance of unity, form, and spirit and has dynamic ambiance and vigor. Typical works include dragon columns and stone lions, and there exist multiple carving methods, including roundness, relief, transparency, line, heaviness, and shadow, among others.

Picture: Quanzhou's residence architecture

Picture: Quanzhou's temple architecture

Picture: Luoyang Bridge

Picture: Buddha Sakya image on Auspicious Phenomenon Rock in the Northern Song Dynasty

Picture: Sitting statue of Lao Tzu Rock

Picture: A series of modern stone carving works

2) Quanzhou Wood Carving

Wood carving is one of Quanzhou traditional handicrafts. Temples and residences in Quanzhou are carved and painted. Quanzhou wood carving handicrafts include

Avalokiteshvara Bodhisattva, image of Guan Yu, image of Wealth God, Maitreya Buddha and historical characters including drunk Li Bai, sheep-farming Su Wu and seven sages in bamboo forest, and they have exquisite arts and crafts, perfect images and are carved delicately. Wood carving works can reflect aesthetic conceptions and artistic skills as well as individuality of artists. Golden body of Buddha carving has a long history particularly, and wood carved Buddha images can be seen in temples in “Quanzhou as a Buddha Kingdom in the South”.

In terms of carving skills, some Quanzhou wood carvings adopt high relief, and some of them use multi-layered hollow carving. The themes include opera characters, flowers, birds, and beasts etc. Crafts and skills are very exquisite.

Picture: Wood carving of Master Lu Sili.

Picture: Puppet carving of Jiang Jiazou.

Picture: A series of modern wood carving works.

3) Quanzhou Porcelain Carving

Dehua Kiln pottery and porcelain techniques have a long history. They were formed in the Tang Dynasty and thrived in the Song, Yuan, Ming, and Qing Dynasties. Buddha images made in Dehua Kiln are exquisite and vivid. Also, they are valued by domestic and foreign sculpture circle. Image of Avalokiteshvara is a common theme of Dehua Kiln, but Dehua's image of Avalokiteshvara has become secular and feminine gradually.

Ancient porcelain industry in South Fujian has been well developed with a large quantity and rich varieties. A lot of products were exported, and it was one of the famous maritime “Porcelain Road”. Some scholars think that Fujian blue and white porcelain and Guangdong blue and white porcelain belonged to “Fujian and Guangdong blue and white porcelain kiln system”, and a large number of Dehua porcelain was exported to foreign countries in the Song Dynasty. Dehua historically burnt the unique milky white glazed porcelain during the Ming Dynasty and was called as “Fujain white” (also referred to as “white Fujian”, “pork oil white”, and “ivory white”). It is honored as “China white”.

Dehua Kiln pottery and porcelain have wide creation themes, including legendary and historical characters, beautiful women, animals and flowers etc.

Since the Yuan and Ming Dynasties, Dehua porcelain carving had become an important part to showcase excellent traditions of “superiority to vivid presentation

and pattern display” as it emphasized creative traditional Chinese concept of spirit vividness over appearance vividness. Independent shape and clothing system had been formed until the Ming and Qing Dynasties, and the sense of tradition has become more integrated.

The shapes of characters, including Avalokiteshvara and Guan Yu created by the famous master He Chaozong, have great influences.

4) Other Folk Fine Arts

Li Raobao’s engraved paper (Picture)

Quanzhou flower lanterns (Boneless flower lantern and glass silk flower lantern) (Pictures)

Puppet head (Picture)

Yongchun paper-woven painting (Picture)

Yongchun painting utensil (Picture)

An’xi rattan and iron (Picture)

Lacquer line carving (Picture)

6. Thoughts on Development of Quanzhou’s Cultural Industry

Quanzhou’s current folk culture has been constantly influenced by foreign era cultures, and we shall think over the four questions under the influence of this environment variable: firstly, how can Quanzhou’s folk activists inherit and develop their featured languages?; secondly, how can it develop further to catch up with the era and have modern artistic quality?; thirdly, how can Quanzhou’s cultural enterprises be confident in their traditions and cultures in the context of economic globalization and cultural pluralism?; fourthly, how can the government quicken the development of the cultural industry?

We shall take the following actions:

1) To conduct “culture regression” project, hasten, cultivate, and support a batch of main and prospective private cultural enterprises (cultural and industrial enterprises particularly) with development prospects and accelerate key cultural enterprises to develop into leading enterprises.

2) To focus on creating South Fujian cultural brands and three featured cultural brands, i.e., “Five South” cultural brands characterized by local culture; “Five Relationships” cultural brands characterized by the cultural exchange with Taiwan; and Maritime Silk Road brand led by “Maritime Silk Road”, improve urban taste and image of Quanzhou, and enlarge the influence and attraction of South Fujian culture and Quanzhou culture.

3) To integrate the importance of South Fujian folk culture, such as tea culture, pottery and porcelain culture, carving art culture, way of incense culture as well as clothing and shoe industrial culture, promote the overall cultural image of the industry by utilizing the market to create brands, using the brands to create wonderful works, using those wonderful works to stimulate the industry, and forming a batch of clusters with high added values, multiple functions, and various business types in the cultural industry.

4) To explore diversified financing channels, promote fund operation of the cultural industry, attract more social funds to participate in the development of the cultural industry in the ways, including setting up “Development Foundation of Cultural Industry”, and establish diversified, socialized, and public investment and financing service system gradually.

5) To combine regional economy with regional cultural characteristics, plan development space layout of Quanzhou’s cultural industry reasonably, take roots in linkage development of the industry and city, develop central urban zone’s role in demonstrating and guiding the development of the cultural industry, set up municipal cultural and creative industrial park zone, take measures according to circumstances, and develop the diversified cultural circle characterized by rich South Fujian customs, including creativity, film and television, performing arts, advertising, tourism, leisure, traditional handicrafts and fine arts, and many others.

6) To promote the development combining the cultural industry with advantageous traditional industries as well as the industries, including tourism, science and technology, and finance, further integrate various kinds of resources within the region, promote the development of the cultural industry with scientific and technical innovation, plan and construct culture-oriented Haixi Industrial Design Park Zone, increase cultural contents and product grades of the manufacturing industry, realize the win-win integration of the manufacturing industry and cultural industry, and accelerate the development of the cultural industry.

7) To guide cultural enterprises to establish and improve intellectual property management systems, use intellectual property to develop and protect themselves,

aim at intellectual property creation, and improve cultural innovation capacities. To help enterprise with independent innovative achievements, core technologies and excellent products shall apply corresponding intellectual property registration at home and abroad so that these cultural products can be protected effectively.

Thanks !

Views after Reading the “Quanzhou Regional Culture, Folk Handicrafts, and Fine Arts”

Yang, Hoeseok

Professor of Chinese Language and Literature, Chonnam National University

For many, “Tianjin” resembles “The Travels of Marco Polo”. When Marco Polo left Tianjin for home, he described the city at that time as follows:

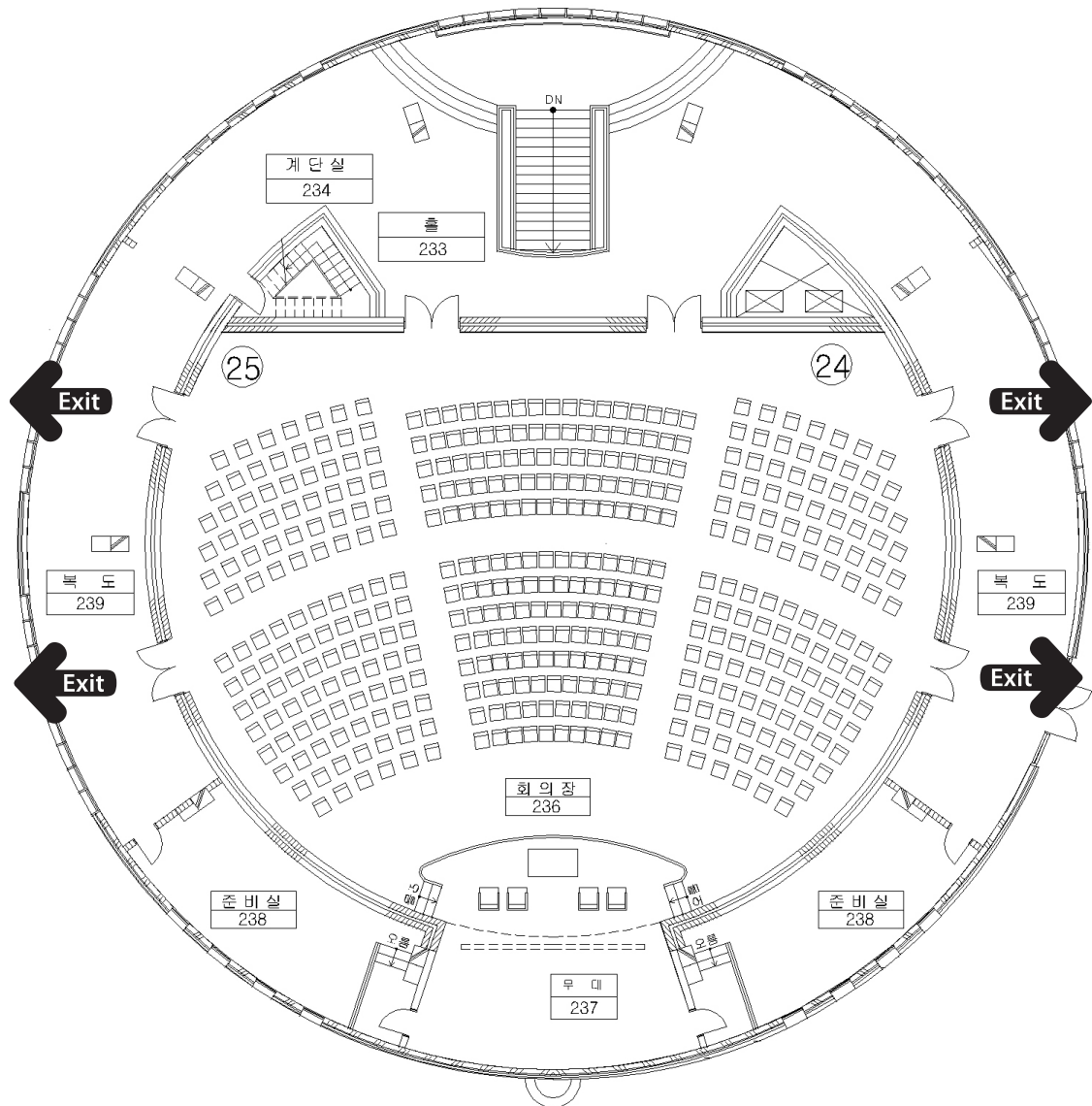
This city has a harbor where ships from India loaded with precious jewels, valuable pearls, and many other luxurious products drop their anchor. Merchants from barbarian lands pass through this place in order to reach all other nearby regions. It is quite impressive to watch the great number of products and jewels coming in and out of the harbor, and the merchandise spreading throughout the barbarian lands. If one ship loaded with pepper for the Christian regions arrives at Alexandria or any other harbor, a hundred ships of the kind arrive at Tianjin. There are five stunning bridges over this river and there is one that is located where the river splits into branches, which is three miles long. These bridges were built the following way. Piers are built through piling up huge stones and the stones taper in size toward both sides. The tapered sides face the direction of the river’s flow and also the ocean in order to protect against the strong backflow of tides. Tingiu, a city in this region, produces various types of beautiful porcelain that cannot be described with words. No other cities can make porcelain as beautiful as the ones made in this city and such porcelain products are shipped out across the world from there. (Kim Ho-dong, “The Travels of Marco Polo,” Four Seasons, pp. 406408)

Tianjin, a city that receives 100 times more ships and vessels than Alexandria, the representative port city on the Mediterranean Sea that lays beautiful stone bridges and beautiful porcelain products that cannot be seen in any other places. From this, we can predict how attractive Tianjin was as an advanced base of the Maritime Silk Road in the Kublai Khan era of the Mongolian empire. From a Chinese researcher’s point of view, however, Tianjin holds a different charm. The oldest Chinese play and music still exist as a living fossil, and arguably, the world’s most sophisticated puppet play that remains intact as of today. As the nickname implies, “the museum of world religions”, Tianjin is also the place

where Eastern and Western religions had amicably left their footprints.

The research and study done by Mr. Cai Wenxiong can be divided into three categories: Tianjin's cultural industry foundation, Tianjin's craft art industry, and suggestions on Tianjin's cultural industry development. Among the three categories, Tianjin's craft art industry must be the focal point. In this presentation, the current status and prospects of the industry will be recognized through stone carving, wood carving, and porcelain making. Given that stone carving and porcelain making were recognized long before in "The Travels of Marco Polo", and the folk craft art industry amounted to RMB 13.8 billion in 2013 and accounts for more than half of the total added value of RMB 26.9 billion in Tianjin's cultural industry, the folk craft art industry seems to be the right way of understanding Tianjin's cultural industry. As this report mainly provides statistical information, I would rather ask the following questions than have a discussion from an academic point of view.

1. If Tianjin's folk craft industry would be developed because of the vibrant international exchange in the region, the starting point of the Maritime Silk Road, what characteristics would differentiate Tianjin's folk craft art apart from other regions?
2. As one of the East Asian Cultural Cities, the three cities should have a slogan conveying their futuristic value. If Gwangju has the motto of "human rights and peace," what will be Tianjin's slogan?



- We have four emergency exit in Yongbong Hall.
- Please let us know if you find any thing that can make emergency situation.
- If there's emergency situation, escape through emergency exit with guide.