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International Center for Creativity and Sustainable Development under the auspices of UNESCO

CREATIVITY
2030
NEWSLETTER



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MicroBlog



United Nations
Educational, Scientific and
Cultural Organization
联合国教科文组织



International Center for Creativity
and Sustainable Development
under the auspices of UNESCO
国际创意与可持续发展中心



创意2030

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ICCSD holds the Third Meeting of the First Advisory Committee

On April 28, 2022, the International Center for Creativity and Sustainable Development under the auspices of UNESCO (ICCSD) held the Third Meeting of the First Advisory Committee in the form of an online dialogue on the "cloud". The meeting introduced the basic information of ICCSD's annual work, announced the new members of the First Advisory Committee, and discussed the strategic planning at the next stage. Members and participants focused on diverse creative approaches to equitable recovery and low-carbon development as COVID-19 infections gradually started leveling off.



Committee members attend the third meeting online

The meeting was hosted by Mr. Hans d'Orville, Chairman of Advisory Committee of ICCSD and Former Assistant Director-General for Strategic Planning of UNESCO. Mr. Xiao Lan, Executive Director of ICCSD, delivered an important speech. Eleven experts and scholars from different countries were present and gave keynote speeches, including Ms. Dechen Tsering, Regional Director and Representative, Asia and the Pacific Office, United Nations Environment Programme (UNEP), Mr. Mei Song, Researcher-in-Chief, Beijing Cultural

Development Research Institute, Ms. Mehri Madarshahi, President of Global Cultural Networks, and Former Senior Economist and Management Analyst, UN Secretariat, Mr. Guan Chenghua, Professor of Beijing Normal University (BNU) and Dean of China Institute of Innovation and Development, BNU, Mr. Charles Landry, Founder of the Creative City concept, Ms. Li Youwen, Associate Professor of Beijing Foreign Studies University (BFSU) and Vice Dean of Academy of Regional and Global Governance, BFSU, Mr. Geir

Oslo Metropolitan University, Institute for Urban and Regional Research, Ms. Wen Chunying, Dean and Professor for School of Foreign Studies, Communication University of China, and Director for the Center of City Branding, Ms. Yang Baozhen, Expert for International Projects of China Women's Development Foundation and Former Chinese Consul to France, and Mr. Zhang Xiaoming, Researcher of Chinese Academy of Social Sciences (CASS) and Vice Director of China National Center for Culture Studies.



Hans d'Orville

Chairman of Advisory Committee of ICCSD and Former Assistant Director-General for Strategic Planning, UNESCO

Hans d'Orville reviewed in detail ICCSD's main work over the past year, noting that ICCSD has conducted diverse work and achieved fruitful results, continuing to promote publicity and exchange, investigation and research, international cooperation. For example, it has consolidated and expanded the multi-media matrix including ICCSD website and WeChat public platform, continuously enhanced its communication capacity, influence and authority in the creative field, published more than 50 articles of cutting-edge ideas on the creative industry, organized the compilation of the Chinese version of the 2021 Application Guidelines for the UNESCO Creative Cities Network (UCCN) and professional journals, provided flexible solutions for promoting sustainable development, held eight thematic salons and six exhibitions to demonstrate the best practices in creative economy and sustainable development. Moreover, ICCSD has extensively participated in industry seminars and innovative activities, deepened cooperation and contact with relevant enterprises, in order to boost industrial development empowered by the creative economy.



Xiao Lan

Executive Director of ICCSD

Xiao Lan noted that with the gradual recovery of economic, production and social activities, we must once again examine the relationship between development and the environment, and the relationship between development and equity. The pandemic has varying impacts on different social groups, geographical regions and economic sectors. Workers in tourism, retail and manufacturing have been hit hard by the pandemic, with women and young people seeing a particularly sharp drop in income, while workers in the informal economy face greater barriers in applying for grants and benefits. Xiao Lan believed that we should talk more about an inclusive, sustainable and resilient people-centered recovery. In this special period, ICCSD hopes to fully play its role as a bridge of cross-cultural communication, better publicize and promote the concept of creative sustainable development, contribute its ideas to achieving equitable recovery and low-carbon development.



Dechen Tsering

Regional Director and Representative, Asia and the Pacific Office, United Nations Environment Programme (UNEP)

Dechen Tsering emphasized that the number of international initiatives to combat plastic pollution has increased, but voluntary action alone cannot drive systemic change and achieve desired global goals, so we urgently need a more binding and comprehensive international framework. The Fifth United Nations Environment Assembly adopted a resolution that will result in a legally binding global agreement by the end of 2024, within which member states will collaborate over the next two years to address plastic pollution throughout its life cycle. This requires a concerted effort across the plastic production, use, collection and recycling chain, and a key role for governments and businesses to end plastic pollution in a comprehensive and collective way. We call for product redesign to reduce unnecessary packaging, innovative research and development of environmentally friendly materials to replace plastics, and the creation of new jobs to promote a shift to an integrated circular economy; the establishment of professional economic models to determine the cost of pollution, the close integration of plastic pollution issues and economic production activities, and the application of natural capital calculation principles based on full consideration of external factors to promote proactive action by companies to assume social responsibility.



Mei Song

Researcher-in-Chief, Beijing Cultural Development Research Institute

Mei Song emphasized that Beijing is bench-marking itself as an international science and technology innovation center and a global cultural innovation center, making plans and drawing a new blueprint for development in the field of creative industries, and ensuring the prosperity of cultural industries to promote sustainable development goals as scheduled.

By actively exploring successful experiences and implementing green and low-carbon measures, Beijing successfully held the Winter Paralympic Games and successfully fulfilled its promise of "Green Olympics" and "Scientific Olympics" to the world; with the opportunity of integrating culture and technology, Beijing has strengthened the interface between digital technology and creative industries to further activate new cultural industries and optimize the development of cultural industries. At the same time, it has taken the protection and reuse of old factories and other industrial sites as a breakthrough, and made useful explorations for sustainable development by widely promoting energy conservation and emission reduction, with the century-old ShouGang becoming a landmark and model for urban renewal.



Mehri Madarshahi

Former Senior Economist and Management Analyst, UN Secretariat

Mehri Madarshahi, former Senior Economist and Management Analyst, UN Secretariat, spoke about the global economic disruptions, the growing energy crisis and the unprecedented pressure on ecosystems due to the epidemic and the international situation. We stand at the tipping point of the climate change precipice, where countries need to strengthen cooperation to address the climate change crisis in the context of development, based on the principles of equity, flexibility and differentiated responsibilities, and implement action plans in line with the UN Sustainable Development Goals and the Paris Agreement. Developed economies should take the lead in fulfilling their carbon emission reduction responsibilities and meeting their commitments for financial and technical support, while assisting developing countries in addressing climate change and creating the necessary conditions for achieving the sustainable development goals. Countries should develop specific frameworks for goal achievement, prioritizing the reduction and elimination of greenhouse gas emissions within their own borders over international transfers to achieve net zero emissions. We must cut emissions in half within a decade to weaken the severe impacts of climate change.

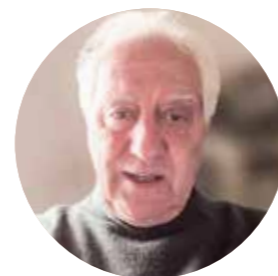


Guan Chenghua

Professor at Beijing Normal University and director of the Institute of Innovation and Development

Guan Chenghua said that, in terms of development model, the green economy breaks away from the previous model of human economic and social growth and turns to a new path that benefits the well-being of future generations, focusing on whether long-term effective growth can be achieved or whether the goals of prosperity pursued can be transmitted between generations.

This runs counter to the direction advocated by the mainstream of economic research and is destined to require strong government policy intervention. To truly achieve productivity leap and sustainable development, countries around the world need to take concerted actions to accelerate revolutionary breakthroughs and progress in energy technology, such as actively developing and popularizing fossil energy alternative technologies, while exploring the introduction of new ideas and concepts of creativity and design into urban regeneration, so as to enhance the quality of green transformation and urban regeneration, and to seek for a new urban future.



Charles Landry

Founder of the Creative City concept

Charles Landry believes that to promote urban renewal and green transformation, it is necessary to strengthen the interface between policy-making institutions, academic research institutions and commercial entities in order to build a cross-industry think-tank type policy-making system to escort the formulation and implementation of policies in the whole process. In the development of industrialized cities, the protection and transformation of industrial sites has gradually evolved into a hot area for the development of creative cultural industries, and factories and old buildings are increasingly regarded as cultural core assets for building city brands and highlighting their historical heritage. We need to take creative cultural activities as an entry point to promote successful cases globally, promote the concept of carbon neutrality down to all levels of society, and involve more stakeholders to achieve a carbon neutral recovery with equity.



Li Youwen

Associate professor and vice dean, Academy of Regional and Global Governance, Beijing Foreign Studies University

Li Youwen believes that effective measures are urgently needed to combat plastic pollution of the oceans and to protect marine life and species diversity in order to solve the dilemma. To this end, I advocate that professional organizations join media platforms to expand publicity on raising public awareness of marine conservation, popularize the consequences of excessive plastic use and environmental hazards, and call on more people to be builders and promoters of marine ecological civilization.

In pursuit of industry profits, the petrochemical industry produces all kinds of plastic products that indirectly lead to increased pollution, so the relevant enterprises should not be absent from the social responsibility in strengthening marine ecological protection and combating marine pollution. In addition, cultural diversity cannot be separated from the technical aspects, information and communication technology and artificial intelligence continue to build and portray a new picture of work and communication, and we are waiting to see what the future of culture will look like.



Geir Orderud

Senior Researcher, OsloMet, Oslo Metropolitan University, Institute for Urban and Regional Research

Geir Orderud mentioned that equity in the context of carbon neutrality should be considered from different dimensions, firstly, procedural justice and distribution of effects, and that it is important to ensure that the implementation process is reasonable and that the results are sufficiently predetermined to achieve the stated goals. Secondly, while continuing to promote universal standards of carbon neutrality and equity, the promotion of policy implementation from cultural contexts should be strengthened. In addition to focusing on the impact of climate change on the present generation, intergenerational factors such as the well-being of future generations should also be incorporated into decision-making, and a shift from a human-centered public opinion environment to a biocentric mindset and cultural system that focuses on global species diversity should be accelerated. Finally, in the economic sphere and in the environmental movement, I suggest following the polluter-pays principle flexibly, balancing willingness and ability to pay in practical terms, and putting differences in ability to pay at the center of economic planning and policy making to ensure that the world can recover from the epidemic in a truly equitable way.



Wen Chunying

Dean and professor for School of Foreign Studies, Communication University of China

Wen Chunying mentioned that in the era of Internet and media, I think we can first try to raise people's awareness of sustainable development through new ways of integrated media, such as co-producing multilingual UGC (user original content) public service videos to promote the idea to the public under limited budget. Second, promote dialogue and exchange among civilizations through culture, treat culture as an asset with both inputs and outputs, and promote close interaction between countries and accelerate the flow of creativity. Thirdly, through awareness-raising and cultural integration to facilitate the implementation of the industrial level, we will use the profit-driven drive to promote the implementation of the industry as a starting point to promote the real awareness of all social classes of the urgent need for sustainable development from different levels, and unite more stakeholders, so that young people, teenagers, workers and society as a whole can take action together.



Yang Baozhen

Expert for International Projects of China Women's Development Foundation Former Chinese Consul to France

Yang Baozhen said that China has clearly proposed to achieve carbon peak by 2030 and carbon neutral by 2060, and the "double carbon" target poses a serious challenge to the existing carbon-driven economic development model, but also brings unprecedented opportunities for industrialization and urbanization.

Technological innovation is critical to achieving carbon neutrality, and the promotion of alternative energy sources such as solar power as a pillar of energy is seen as central to balancing the environment with development. As international clean energy cooperation projects continue to intensify, low-carbon economic policies such as the launch of carbon markets and the issuance of green consumption vouchers have led to an increasing tendency toward green financialization, and the rise of low-carbon shared lifestyles among urban dwellers, multiple factors are contributing to the early realization of a carbon-neutral recovery with equity.



Zhang Xiaoming

Researcher of Chinese Academy of Social Sciences (CASS) and vice Director of China National Center for Culture Studies

Zhang Xiaoming said that the cultural industry gradually develops in a low-carbon direction, the infrastructure construction of China's cultural industry has basically been completed, and the whole industry has entered a new stage of content construction. Data from the Development Research Center of the State Council shows that the four low-carbon cultural industries of news and information services, creative design services, cultural consumption terminal production, and content creation and production, by virtue of their rapid development, have created a new "green" engine for the development of cultural industries. Keynesian social justice theory calls for the development of cultural industry policies that take into account employment issues and job availability, rather than using GDP economic indicators to measure the size of the cultural industry.

In the context of the pandemic causing a large amount of social demand to shift online and the accelerated digital transformation of the cultural industry, the Internet amplification effect enables people to access more opportunities for cross-cultural exchange and communication; at the same time, social media increasingly influence information access, and big data algorithms build an information cocoon that dominates people's knowledge and understanding of the world by constantly pushing personalized information. Whether the Internet and the digital culture industry play a positive or negative role in intercultural communication requires a diversified and multifaceted dialectical view.

Appointment of New Advisory Committee Members

At the meeting, Hans d'Orville, Chairman of Advisory Committee of ICCSD and Former Assistant Director-General for Strategic Planning of UNESCO, announced the appointment of three experts as the new members of the Advisory Committee, namely Yang Baozhen, Expert for International Projects of China Women's Development Foundation and Former Chinese Consul to France, Wen Chunying, Dean and professor for School of Foreign Studies, Communication University of China (CUC), and Director for the Center of City Branding of CUC, and Li Youwen, Associate Professor of Beijing Foreign Studies University (BFSU) and Vice Dean of Academy of Regional and Global Governance of BFSU.

The Advisory Committee of International ICCSD was established in April 2019 and it provides professional consultancy to ICCSD. The Committee includes over 30 members from 14 countries who come from international organizations, research institutes, social organizations and private companies. They are engaged in creativity economy, urban development, industrial planning, design, artificial intelligence, network technology, sustainable development and communication etc.

ICCSD co-sponsors China Sustainable Creative Industries Symposium "Designing Futures: Paths, Trajectories and New Interfaces"

On January 21, 2022, the Creative Center in collaboration with the East Asian Studies Council of the Macmillan Center for International and Regional Studies at Yale University, the Yale Beijing Center, and the Beijing Foundation for Contemporary Art, launched the China Sustainable Creative Industries Symposium "Designing Futures: Pathways, Trajectories, and New Interfaces" to focus on the post-pandemic era of the arts, culture, and creative industries.

Eleven professional guests from the Consulate General of China in New York, LIFE WEEK, Caixin Media, Gehua Culture Group, iQIYI, and China Industrial Design Association shared the sustainable operation case model of China's art and culture creation industry from multiple perspectives, including international research, government cooperation, innovation economy, art creation,

technology integration, industry investment, and media observation, and discussed the future of the industry in the post-pandemic era development and international cooperation potential in the post-pandemic era.

Ms. Lang Lang, Director of Research Department of ICCSD, shared the changing trends of the creative industry in the post-pandemic era: digitalization and regionalization. According to Lang Lang, the impact on the creative industry during the pandemic was very obvious. This is related to its own characteristics: firstly, it highly relies on crowd gathering in public places; secondly, most of those engaged in art work and cultural industries are small and micro enterprises and individual practitioners, who are not as risk-resistant as large enterprises. The hardest hit in the creative industry is the world heritage. World Heritage depends on tourism, and many World Heritage sites were shut down

during the pandemic. According to a UNESCO questionnaire, revenues at heritage sites generally fell by 52%. Performing arts is the second hardest hit one, and visual arts is the third. Therefore, it is an inevitable trend for the cultural and creative industries to undergo digital transformation in the face of the pandemic, such as the digital display of museum collections. In addition, there are changes among urban systems, and the internal connections of urban clusters become close.



Chen Chunmei

Cultural Counselor, Chinese Consulate in New York

"Cultural and creative industries certainly have economic attributes, but their social attributes are more prominent: what it embodies is the care for society and humanity."



Lang Lang

Director of Research Department of ICCSD

"When facing the pandemic, the cultural and creative industries have to move from their reliance on physical space to digital space. Digital space is the way for the cultural industry to save itself at this time."



Li Honggu

Editor-in-Chief of LIFE WEEK

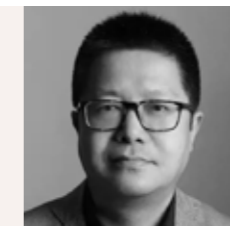
"Our past is someone else's future. Within this connection, the 'now' is a concept of time that is expanding. In the midst of this process, our creativity takes shape."



Zhang Lihui

President of Caixin Media

"Originality is the root of news and the driving force and life source of media development. Only high-caliber marketing content, original content and original solutions can gain greater value and more recognition."



Wang Yudong

Deputy General Manager of Gehua Culture Group

Chairman of Beijing International Design Week Company and executive deputy director of the organizing committee "Many people say they want to live poetically on the earth, but I think not, people had better cramp in the city and try not to disturb the ecology outside."



Chen Hongjia

Chen Hongjia, Senior Vice President of iQIYI

"Good culture and entertainment with technology can not only create virtual reality, but also bridge the gap between virtual and reality."



Chen Dongliang

Course professor of Central Academy of Fine Arts Vice President of China Industrial Design Association

"Creative design forms technology into an industry through the Winter Olympics, not just a transient application, and this is what really makes creative design the driving force behind green Winter Olympics and sustainable development."



Zhang Xiaogang

Chinese contemporary artist

"Technology will bring us progress and may bring us destruction, I have my doubts, but I also believe that this era will certainly bring us a revolutionary change in perception."



Wu Na

Guqin Artist, Founder of Aman Academy

"I told her that the core value that Aman Academy promotes is called self-interest and altruism. She replied, 'So, people can really be altruistic?' This is indeed what we really practice in this insignificant little realm of ours."



Zuo Jing

Zuo Jing Studio curator and countryside construction expert

"There are many beautiful design stores in Beijing, Shanghai and Hangzhou, but there is probably only one design store with a sense of age like the D&DEPARTMENT Huangshan store."



Chishi Chirin

Chief Executive Officer, Songtsam Group

"The sense of space presented in the lobby of Lhasa Linka awakens the empathy and childhood memories of many elderly people in Lhasa; the old things and artworks can communicate and interact with the guests who come here up close and personal. This ending may be even better than entering a museum."

The content and images of this article are from the public website of Beijing Foundation for Contemporary Art.

Establish A Global Treaty to End Plastic Pollution



Dechen Tsering

Regional Director and Representative, Asia and the Pacific Office, United Nations Environment Programme (UNEP)

Plastic pollution has become one of the most serious environmental problems in the Asia-Pacific region, and there is an urgent need for cooperation at the global level to drive solutions for a better future. In recent years, the number of international initiatives to combat plastic pollution has been increasing. However, voluntary action alone cannot drive systemic changes and achieve desired global goals. Therefore, a more binding and comprehensive international framework is urgently needed.

It is urgent to establish a global treaty

During fifth UN Environment Assembly (UNEA 5.2) that concluded successfully this March, Member States agreed to a historic resolution "End Plastic Pollution: Towards a legally binding instrument". The resolution aims at creating a pathway to establish an intergovernmental negotiating committee to prepare a legally binding global agreement by the end of 2024. By June 2022, an open-ended working group meeting

will be convened, which will define the rules of procedures, the approaches as well as discussion on the workplan for the Intergovernmental Negotiating Committee (INC). Some of the issues and concerns raised by countries are around arrangements for capacity building and technical assistance, technology transfer or mutually agreed terms as well as financial assistance.

In two years, countries must work intensively to reach agreement on a comprehensive approach to address the full lifecycle of plastic within a formal legal agreement. The agreement will cover the full life cycle of plastics, which requires us to make concerted efforts in all aspects of plastic production, use, collection, and recycling, and to play a key role in building a plastic circular economy by governments and businesses to end plastic pollution in a comprehensive and collective manner. At the same time, stakeholders from all fields are encouraged to participate and the cultural and creative industries are advocated to play an active role in

the process.

The number of international initiatives to fight plastic pollution has more than doubled in the last five years. Almost all of Fast-Moving Consumer Goods (FMCG) companies are undertaking plastic packaging initiatives. These initiatives include everything from the launch of fully recyclable products to investments in recycling infrastructure. Over 200 businesses have signed on to 2025 targets under the New Plastics Economy Global Commitment. Voluntary initiatives are important, with frontrunners raising the levels of ambition and pioneering rapid responses to the challenge.

But voluntary initiatives alone cannot drive the system change required. Current efforts do not aggregate to deliver the desired global change of preventing all plastic leakage into the environment by a certain target date. They must be complemented by regulatory action. There is an opportunity to strengthen policy coordination and collaboration beyond exchanges of information

and best practices, but this requires a more binding and comprehensive international framework. We must accelerate the establishment of a global treaty to develop an enabling environment and level the playing field for all businesses, which is aligned with a joint vision and global goal underpinning the global agreement.

A global treaty will empower the circular plastics economy

In 1972, world leaders met in Stockholm for the United Nations Conference on the Human Environment which, for the first time, brought environment to the central stage for human well-being and development. The Stockholm Conference inspired a series of global environmental actions such as the formation of environment ministries and agencies around the world, a host of new global environmental agreements, World Environment Day and the establishment of the United Nations Environment Programme (UNEP). 50 years after the Stockholm Conference, where do we stand now? As science tell us, the environment is worse off than it was 50 years ago. Only 10 percent of the Sustainable Development Goals targets are likely to be met by 2030, unless we change our current development trajectory that is characterized by unbalanced economic growth, unequal wealth distribution and unsustainable consumption and production.

Plastic pollution has a direct and deadly effect on wildlife and on biodiversity. Terrestrial microplastic pollution has led to the decrease of species that live below the surface, such as mites, larvae and other tiny creatures that maintain the fertility of the land. Plastic begins as a fossil fuel, and greenhouse gases are emitted across its entire plastic life cycle: The annual global production and

incineration of plastic is estimated to have contributed more than 1.7 gigatonnes of greenhouse gases into the atmosphere in 2015, roughly equivalent to the emissions the world's 4th largest emitter.

Terrestrial microplastic pollution has led to a decline in species living near the surface. More than 800 marine and coastal species are affected by this pollution through ingestion, entanglement, and other dangers. More than 700 species of marine animals have been found with traces of plastics in their digestive tracts. Coral reefs have been deemed 89% more likely to develop disease in the presence of plastic. It is estimated that each year, a total of 220 million tons of plastic waste are generated, and this is set to double by 2040 if we do not act on it now. The science is clear that we must address plastic pollution urgently, with a systemic, life-cycle approach.

Establishing a circular plastics economy is a top priority, and it is necessary to take systematic interventions in the upstream and downstream of plastics production and use to promote whole-process industrial change. This not only involves actions on recycling materials at the end of life, but also calling on producers to reduce unnecessary packaging through products redesigning, innovate and develop bioplastics and alternative materials, and extend the economic chain to create new jobs and investment opportunities; policy makers to strengthen guidance and regulation

through legal instruments to ensure the proper implementation of plastic waste recovery and recycling; professional institutions to estimate the cost of pollution by establishing economic models, closely integrate plastic pollution with economic production activities, and follow the principles of natural capital calculation based on the full consideration of external factors, so as to encourage enterprises to proactively assume social responsibility; all relevant parties to undertake publicity to ensure that the social and environmental costs of plastic pollution are widely known, raise the public's awareness in plastics reduction, and advocate the construction of sustainable consumption patterns in the whole society. Actions at all levels should be united to promote the effectiveness of the whole system.

Inger Andersen, UNEP Executive Director, has defined the UNEA resolution on plastic as "The most important moment for the environmental community since the adoption of the Paris Agreement". Under the current critical situation, it is urgently needed to unite and strengthen collaboration to jointly address the challenges posed by global plastic pollution. Experts and scholars in various fields are expected to actively participate in the drafting and formulation of a global agreement to end plastic pollution, so as to build a powerful legally binding tool at the global level as soon as possible, and alter our relationship with plastics, therefore benefitting the natural world and human health.



The Change of Creative Industries amid the Pandemic after Stagnation



Lang Lang

Director of Research Department
International Center for Creativity and Sustainable Development under the auspices of UNESCO

In 2015, the Beijing Municipal Government bid to UNESCO to host a category 2 center with the purpose of creativity and sustainable development, and UNESCO considered and adopted the proposal at its 38th session. Now our center is a UNESCO category 2 center funded and sponsored by the Beijing Municipal Government to complete some of UNESCO's work on creativity and sustainable development.

ICCSD focuses on research on sustainable development and creative industries and creative cities. We also serve as a platform to promote and share sustainable development experiences in China and East Asia. We have established a platform organization that hopes to connect more social resources and facilitate collaborative projects, and also launch training for capacity-building in less developed regions.

When preparing the report on the impact of the pandemic on the cultural and creative industries, we wanted the contributing teachers to write

about the fallouts that the pandemic would leave behind. For example, what kind of changes would affect creative cities and creative industries? We got two words: digitalization and regionalization.

Cultural industries in the wake of the Pandemic

The Covid-19 has had a huge impact on global GDP, according to the World Bank. In the global GDP growth graph from the 1960s, 2020 is the year with the most negative growth. There have been several economic crises in history, but global GDP still grew then as well. The first negative global GDP growth was caused by the subprime mortgage crisis in the U.S. In 2020, the world's major economies all experienced recessions that far outweighed the financial crisis that hit us. Negative GDP growth reached

-3.6% in the US and even greater in the UK, at -9.7%. China achieved more than 2% growth in that year due to faster control of the pandemic and earlier resumption of production, but

it was also very small compared to previous growth.

The cultural and creative industries have borne the brunt of the impact. UNESCO's report shows - gray bars represent the percentage of GDP growth of major economies, apricot bars represent the percentage of value added of cultural industries, and the line on the far right is zero - only China achieved positive growth, but cultural industries did not grow as high as our national GDP. Other economies such as the US, New Zealand and the UK all had negative growth, and their negative cultural industries growth was much larger than their negative GDP growth.

During the pandemic, the creative industry was hit hard. This is related to its own characteristics: first, it highly relies on crowd gathering in public places; second, most of those engaged in art work and cultural industries are small and micro enterprises and individual practitioners, and they are not as risk-resistant as some large enterprises.

The hardest hit among the cultural and creative industries is the world heritage. World Heritage depends on tourism, and many World Heritage sites were shut down during the pandemic. According to UNESCO's questionnaire survey, the income of heritage sites generally dropped by 52%. The second hardest hit was the performing arts, and the third was the visual arts.

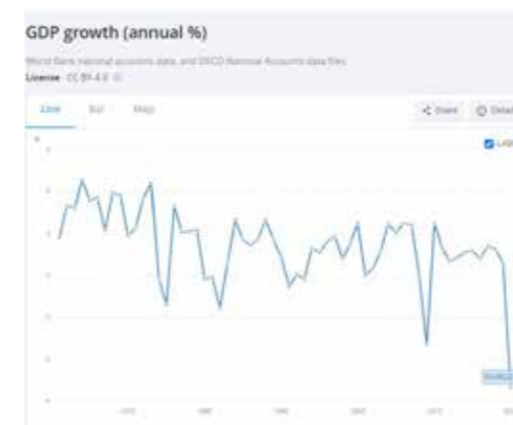
Design, creative services, audio and video were relatively less affected. So, for the cultural and creative industries, when facing the pandemic, the most important thing is that they have to shift from the reliance on physical space to digital space. Digital space is the way for cultural and creative industries to save themselves at this time.

Cultural products have been digitized

How is the digital economy evolving in the face of the pandemic? As is shown from the data, the digital economy itself has grown more substantially at a time when the woes are overwhelming and all economies are in recession. The digital economy includes not only the more hardcore digital industries, like some digital technology products and digital infrastructure, but an equally large part of it is the digitization of traditional industries. Some traditional industries, including some cultural and creative industries, are applying digitalization to increase the efficiency of their output. This part we also count it in the digital economy. In light of more macro digital economy algorithm, in fact, in 2020 most of the

economies are still positive growth in the digital economy part. Among them, the United States has the largest volume of digital economy, reaching \$13.6 trillion. The volume of China's digital economy is still far below that of the United States, at \$5.3 trillion. But China's digital economy is growing strongly, ranking first in the world.

In China, the service industry is the fastest penetration of digital technology in the three major industries, and the penetration rate of the service industry can reach 40.7% in 2020, while the primary and secondary industries are relatively small. Other countries have similar situations, such as Japan or Germany, where the manufacturing industry is highly advanced, and their digital technology penetration rate



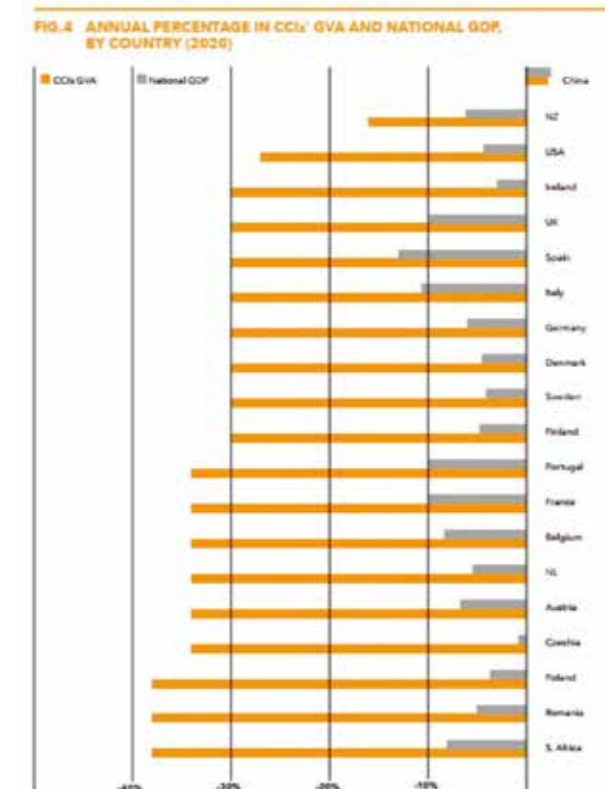
Global GDP growth graph

	Importance of in-person audience activities	Ability to adapt to physical distancing	Flexibility of workers' home working	Impact of key characteristics on the level of functioning through the COVID-19 pandemic
Design and Creative Services	●	●●●	●●●●	●
Audio-visual and Interactive media	●	●●●	●●●●	●
Books and E-books	●	●●●	●●●●	●
Visual Arts and Crafts	●	●●●	●●●●	●
Performance and Exhibitions	●●●	●●●	●●●●	●●●
Cultural and Natural Heritage	●●●	●●●	●●●●	●●●

Legend: ● Some disruption, ●● Significant disruption, ●●● Extreme disruption, ●●●● Complete or near-complete / (Disruptive & Resilience) - more affected

SOURCE: ICP Consulting (2021)

Table of the extent to which each type of cultural industry was affected by the pandemic



Bar chart of GVA and national GDP of cultural and creative industries by country in 2020



Interface of the digital collection system of Qingzhou Museum, Photo/Qingzhou Museum official website



Stills from the online performance of "Waiting for Godot 2.0", Photo/Sohu

in the secondary industry is larger than ours, but it does not exceed the application of digital technology in the service industry.

Digital transformation of cultural and creative industries is a particularly inevitable trend in the face of the pandemic. Digital transformation contains two parts. One is that the consumption of cultural products has been in online form, making online platforms see explosive growth: in the first quarter of 2020, registered users of Tencent Video grew by more than 300%; users of the MangoTV online platform grew by more than 700% year-on-year; and the Steam online gaming platform reached 23 million simultaneous online users in March 2020, the highest record for the platform. In another part, the creative industries have also experimented with new ways of digitization, such as the

digital display of museum collections. This not only increases the area of people that can be reached, but also broadens the intellectual boundaries: the audience can link to other points of knowledge online, unlike in museums where many places have only a short introduction. So, this turned out to be a complement to an offline exhibition that will probably continue to grow after the pandemic as well.

There are also many up-and-coming artists who have tried their hand at digitization. For example, director Wang Chong did an online stage play of "Waiting for Godot". The creators presented a stage play in their own homes in different cities.

The digitization of the education industry is actually the most obvious, although it sounds like it's not a core component of the cultural and creative

industries. In the first quarter of 2020 alone, as many as 376.9 million young children worldwide were affected by school closures, so governments are demanding online education. Online education in China has spurred, reaching 342 million online education users in December 2020. Online education is not just about moving offline classes online, it is a major shift in the form of education. Therefore, after the cultural and creative industries have experimented with digital transformation, we actually need to discuss some other issues.

Digitization originally hoped to share resources, decentralize, and achieve balance and greater equity. However, our observation reveals that there is something called digital divide, which includes several aspects.

One is that there may be an imbalance in different geographical regions. For example, in less developed regions, the digital infrastructure may not be built. When UNESCO does statistics on the museum industry, the Metropolitan Museum of Art in the U.S. or the Palace Museum in Beijing have done online exhibitions, but rarely do we see significant museums in Africa have this ability to move their exhibitions online. This is the inequity in cultural presentation caused by different economic capacity in different regions and countries. China's infrastructure is relatively well laid, with 4G and 5G towers even in remote areas. But education practitioners will find that the terminal equipment is unfair and unbalanced. Children in Beijing and Shanghai may have an iPad in hand, while in less developed areas, children may not have tablets or good computer devices, and may have to use their parents' cell phones for learning, causing them greater distress.

The other divide is between generations. We have a different level of acceptance and perception of digital

life than our parents. After everything is digitally managed, inconvenience increases for the elderly. For example, seniors don't know how to use online cultural products. Among the 17 Sustainable Development Goals set by the United Nations is a goal for quality education. One of the indicators for measuring quality education in the EU is the percentage of digital education for older people. This has become an important social issue that needs attention in the digital age. That is why digital education for older people is also on the agenda in our country.

Another issue is how digital security is ensured. The vast majority of people are technically non-professional and do not know that their information is leaking or how to leak. Nowadays, there are many digital platforms and user data is not controlled by the public sector, it is in the hands of the private sector. Who exactly should have the right to use and own this data? To ensure the long-term development of the digital era, this is the question we all need to face and solve.

Reacquainting with neighborhoods, regional tourism

Another finding in the pandemic is the localization of life. Everyone was enclosed in the neighborhood with their neighbors, and we suddenly found ourselves having to get reacquainted with these neighbors that we didn't even know before. So after the pandemic, there was a renewed emphasis on community space. We need some small cultural spaces in the community, such as bookstores or libraries within the community, to provide services to the citizens. This is a change in the inner city space.

Another change is that we need the composite nature of functional spaces. Our previous regular approach was that living space was living space and

working space was working space. But the emergence of the pandemic has broken down this spatial separation and functional distinction between home and office.

There was also a change between urban systems: urban agglomerations became closely linked internally. Before the pandemic, cities at the same level would have been more connected, for example, between New York and London than between New York and the smaller cities next to it. After the pandemic, long-distance travel is affected and the chain of production and distribution will be re-localized back to the intra-regional level. This is not a bad thing for the cultural industry. Because the cultural industry is integrated with production and marketing, it has to be closer to the consumer. But it is transnational travel that is more affected, regional travel is growing instead. Suddenly we see a lot of interesting little B&Bs popping up around Beijing and Shanghai, and many of the B&B owners are also in the cultural and creative industries. They provide a space for city dwellers to rest that is not too far away, so regionalization has intensified in that respect.

UNESCO's statistics found that cultural and creative industries in big cities were hit the hardest. Why? Because cultural and creative industries in big cities are the most concentrated, and such concentration is not allowed during the pandemic. And a part of this decay will not resume. Because some people did not work at that time, they might return to their hometowns; some people might not return to big cities afterwards, and they might start other creative attempts in their hometowns or second- or third-tier cities again.

This decentralization is not necessarily bad for the cultural and creative industries. The discourse of cultural and creative industries is gradually

dispersed in lower tier cities, and it is complemented by more mature online office and video conferencing technologies. Cultural and creative industry practitioners had to stay close to their peers in Beijing and Shanghai before, but now they are used to online communication, so it does not matter if they are a little far away.

We would like to ask: Will the hierarchy among cities be reconstructed? We can't shake the authority of the top cities like New York, London and Paris in the field of culture and creativity, but some loosening is beginning to appear in the second and third tier cities, and the ranking will slowly change. And the trend of decentralization will be good for the cultural development of cities in the next level, and give them a space to show their culture and characteristics.



Groundnut Community in Ganlu West Park, Photo / Groundnut Community Public



Beijing Micro Hutong Architecture, Design/ Zhang Ke, Photography/ Wu Qingshan, Photo/ MoMA

"Intangible Cultural Heritage + Technology" in Contemporary China



Yang Hong

Director of Department of Arts Management, Communication University of China

The term "Intangible Cultural Heritage + Technology" is suspected of being a false proposition, for it appears to be an umbrella term that includes such multiple factors as cultures and arts, knowledge systems and social practice. For example, the "Twenty-four Solar Terms", which was selected as a Masterpiece of Humanity in 2016, was in fact selected with a long subtitle - "The knowledge system of time and its practice formed by the Chinese through observing the annual movement of the sun. Thus, the intangible cultural heritage also contains science and technology, which is the wisdom of the ancients, traditional technology and indigenous knowledge that has been passed on in a living state and continues to benefit mankind

However, in contemporary times, we need to mention the concept of "Intangible Cultural Heritage + Technology" because we need to recognize that the spiritual core and material carrier of any heritage need to be preserved to maintain value, to accumulate value through

vertical transmission and horizontal dissemination, to add value by injecting new contents, and to realize value transformation through input reproduction. we must make it clear that systematic conservation, creative transformation and innovative development of intangible cultural heritage all require the help of contemporary science and technology.

Contemporary intangible cultural heritage, intangible cultural heritage for all

In China, the cultural undertaking named after intangible cultural heritage protection began in 2004, when China officially joined the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage. In just a few years, China has promulgated the Intangible Cultural Heritage Law, established a four-level list system of representative projects and representative inheritors at the national, provincial, prefectural and municipal levels, implemented categorized protection measures such as the Traditional Craft Revitalization

Program, and set up national cultural ecological reserves throughout the country.

The imported term "intangible cultural heritage" has unexpectedly reached a "broken circle" level. Despite the public's deep or shallow knowledge of intangible cultural heritage, it has "gone viral" out of its circle, so much so that the term can be found in popular video pop-ups. The term "intangible cultural heritage" is used by netizens to describe classical, grounded, "possible-not-to-be-intangible" cultural matters or cultural products. certainly, this is a great picture that we would like to see, as opposed to not being asked for.

Chinese people's awareness of their own heritage has risen from the "material" level of cultural relics, ancient buildings and classics to the "immaterial" level, and the awareness of heritage conservation has risen from the "static conservation" level to the "living conservation" level. The awareness of heritage conservation has risen from the level

of "static conservation" to the level of "living conservation". Intangible cultural heritage, as a carrier of all civilizations, is not aloft and remote but ubiquitous and inheritable. The public's participation threshold in heritage conservation has lowered, and the process of participating is the process of sharing the fruits of conservation. This also accelerates the recognition of "intangible cultural heritage" for all people.

Since the 18th Party Congress, General Secretary Xi Jinping has repeatedly talked about the protection and inheritance of intangible cultural heritage on different occasions. In August, 2021, the State Office of the Central Government issued the Opinions on Further Strengthening the Protection of Intangible Cultural Heritage, which was issued after the Opinions on Strengthening the Protection of Intangible Cultural Heritage in China issued by the State Office in 2005, reflecting the high importance the central government attaches to the cause of protecting intangible cultural heritage, and it also signifies that the protection of intangible cultural heritage in China has entered a new stage where systematic and high-quality development and protection of research results utilization are highly valued in the 14th Five-Year Plan period.

In order to accurately and effectively contribute to the protection of INTANGIBLE CULTURAL HERITAGE, science and technology should be matched with the major international and domestic measures for the protection of INTANGIBLE CULTURAL HERITAGE. Internationally, it is advocated to protect INTANGIBLE CULTURAL HERITAGE in nine aspects: identification, archiving, research, preservation, protection, propagation, promotion, inheritance

and revitalization; China has clearly protected it by adopting measures of inheritance and dissemination in the form of legislation; in addition, protecting INTANGIBLE CULTURAL HERITAGE, an important part of Chinese excellent traditional culture, should also adhere to the principle of creative transformation and innovative development, and give full play to its role in the continuation and development of Chinese civilization and promotion of human civilization.

The inheritance of INTANGIBLE CULTURAL HERITAGE is accompanied by innovation

INTANGIBLE CULTURAL HERITAGES are the creations of our predecessors, which have been recognized and inherited by more predecessors, and have also been improved by many predecessors' innovations and survived through the years. Therefore, as a basic measure for the protection of INTANGIBLE CULTURAL HERITAGE, the act of "inheritance" has been accompanied by independent and spontaneous "innovation" from ancient times to the present, including the renewal of technology corresponding to the improvement of productivity level.

The improvement of tools has made

craftsmen less labor-intensive and more efficient, and the optimization of techniques has improved the quality of finished products of traditional technics. For example, the use of power tools in the arts and crafts industries such as stone carving, wood carving and even jade carving has made both preliminary processing and later finishing more labor-saving and more room for creativity.

At the same time, contemporary technological changes have caused impacts on traditional crafts for its replaceable nature and are in direct contradiction with the preservation of handicraft. For example, computer-programmed carving machines have shifted stone and wood carving to batch production, while only processes such as facial carving remain hand-carved, which has a huge impact on the value of the craft and the transmission of skills. Another example is that the hand-weaving technique of Nanjing cloud-pattern brocade with wooden machine is the first batch of national representative projects of intangible cultural heritage, and it was also selected as a representative list of human intangible cultural heritage in 2009, and there is a popular saying that "inch of brocade is golden". In fact, there are four major types of silk brocade, such as gold weaving, brocade, satin and flower weaving, the first three of which can





Liang Shanbo and Zhu Yingtai", a Yueju Opera adapted from the legend of Liang Zhu ■

be produced by modern machines, but the flower weaving technique of "swivel weaving" and "different color by flower" can only be done by hand. In contemporary times, new varieties of silk weaving are constantly developed, and the market demand for cloud brocade has decreased. As a result, there are constantly calls from experts: if the handicraft nature of traditional crafts is not protected and allowed to be replaced by mechanization, it will eventually lead to the extinction of traditional arts and crafts.

Changes in the social structure of urban and rural areas and production and lifestyle have made more traditions drift apart from contemporary people. Traditional Chinese furniture mortise and tenon construction, traditional dyeing and weaving techniques, and traditional brewing techniques are skills that have flowed into the blood of the Chinese people, and have long since gone beyond satisfying the real needs themselves, internalizing them as the bearers of the continuity of Chinese civilization. What role can technology play in this? It is not a substitute for innovation, but the creation of conditions and innovative models to promote the living heritage, so that technology can help more intangible cultural heritage to play a

role, return to everyday life, and return to the tide of contemporary

The "intangible cultural heritage + technology" can help open up a contemporary stage for Chinese stories. The legend of Liang Shanbo and Zhu Yingtai is one of the four great folk legends of China. For thousands of years, it is the music, dance, drama, opera and other artistic expressions based on the legend of Liang Zhu that have made it a wonder in the forest of Chinese folk literature and art. The Yueju opera "Liang Shanbo and Zhu Yingtai", the violin concerto "Liang Zhu" and the movie "Liang Shanbo and Zhu Yingtai" constitute the vast Liang Zhu cultural system. It is clear from this that the vehicle for telling Chinese stories is renewed with the times, and that the emerging art forms spawned by contemporary technology can enrich the expression and open up the contemporary stage for narratives of intangible cultural heritage.

"Intangible cultural heritage + technology" can help Chinese art to be close to modern aesthetics. The Chinese aesthetic has been precipitated in the world of Chinese people for thousands of years, and the intergenerational transmission of this unique taste is inseparable from the tacit connection with the times,

so as to achieve the continuation and transmission of the national personality and the perpetual renewal of the aesthetic style. For example, the Zigong Lantern Festival is the second batch of national INTANGIBLE CULTURAL HERITAGE representative projects, combining traditional production techniques with modern science and technology to produce a beautiful appearance of the lanterns, continuing the Zigong Lantern Festival to the current artistic realm.

"Intangible cultural heritage + technology" can help Chinese crafts reshape the value of handiwork. The value of handicrafts lies in the thickness of cultural traditions, the precision of craftsmanship and the temperature of emotions. Technology can help confirm, transmit and add value to handicrafts, so that hand-made products will not be overwhelmed and cherished. Digital transformation promotes the creation of new production and consumption models. How can the experience economy, personalized customization economy, interactive economy and other opportunities of the times benefit traditional handicrafts? Internet companies can play a platform role in helping Chinese crafts to reshape the value of handcraft and promote the spirit of artisans.

The dissemination of intangible cultural heritage is upgraded by technology

The "dissemination" is another important measure for the protection of INTANGIBLE CULTURAL HERITAGE, which can be upgraded to the relationship between media and civilization. INTANGIBLE CULTURAL HERITAGE is the medium through which civilization has been passed on and culture has been exchanged from ancient times to the present, from language transmitted

by the mouth and ears, to shapes transmitted by the heart and hands, to performances transmitted by the body and rituals transmitted by the group. INTANGIBLE CULTURAL HERITAGE is a collection of human communication media before the industrial age. It is expressed in the preamble of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage as follows: "The intangible cultural heritage is an element of close human relations and of communication and understanding between them, and its role is immeasurable."

At the same time, the media evolve and even change with the times, with printed texts, photographic images, radio and audio, film and multimedia the carriers and tools for transmitting human civilization and facilitating cultural exchange are constantly renewed, the media properties of INTANGIBLE CULTURAL HERITAGE are bound to weaken, and other media need to be leveraged to enhance the visibility of INTANGIBLE CULTURAL HERITAGE and reconnect it with contemporary society. The resource attribute of INTANGIBLE CULTURAL HERITAGE should be enhanced, and through the combination with new carriers and new media, the value of INTANGIBLE CULTURAL HERITAGE should be continued and transformed, and put into new cultural creation and production.

Technology can contribute to the holographic science popularization of INTANGIBLE CULTURAL HERITAGE. Helping the public understand the intrinsic and extrinsic value of cultural heritage and its relationship with individuals is a process of establishing a connection between heritage and contemporary people, as well as a process of personalizing heritage knowledge. The realization of this process requires the

use of media commonly used by the public and expressions that they are passionate about. For example, self-media allows the public to discover and share on their own, and the consciousness of heritage conservation is realized through the process of media; online social platforms help the public from different circles to reach out and participate in INTANGIBLE CULTURAL HERITAGE-related practices, allowing heritage to be rediscovered from the public's perspective; the past life of each heritage is rich and has multiple interpretations, and technology can help the public to extend their knowledge and explore more.

Technology can help aggregate INTANGIBLE CULTURAL HERITAGE resources. The cultural resources of the Forbidden City and Dunhuang are aggregated, both in terms of the physical space in which they exist and the iconic, symbolic nature of their cultural labels. However, INTANGIBLE CULTURAL HERITAGE is scattered almost all human settlements, and thus requires systematic sorting and integration of resources, whether for conservation or utilization. When we started the practice and research of digital preservation of INTANGIBLE CULTURAL HERITAGE more than ten years ago, we started with data cataloguing and database construction. Nowadays, the aggregation of INTANGIBLE CULTURAL HERITAGE resources should break through the research scope of "digital humanities" and build an intelligent hub for the conservation and utilization of INTANGIBLE CULTURAL HERITAGE, so that users can "reach" each INTANGIBLE CULTURAL HERITAGE and several related communities, groups and individuals connected to each INTANGIBLE CULTURAL HERITAGE, so that the release, matching and collaboration of conservation and utilization needs

can be realized online, achieving deep, dynamic and multi-effective integration of resources and activating this treasure trove.

Technology can help the innovative transformation of INTANGIBLE CULTURAL HERITAGE. In the game of globalization and localization, the role of science and technology is crucial, being the creator and front-runner of popular culture, and can also be the driver of the return of traditional culture and the source of national cultural revival, allowing Chinese culture and art to meet the spiritual world and material life of contemporary people, and to fit in with modern education, entertainment and consumption patterns. With the help of technology, more intangible cultural heritages can embed their spiritual core into various contemporary emerging carriers, generating new cultural forms and cultural consumption; they can continuously supply nutrients to "national styles" and "national trends", deepening the connotation and potential of the trends. Even in the virtual world created by technology, the folk cultural wealth passed down is still valid, because the virtual world is still a place of practice for the continuation of human civilization and cultural inheritance.



Zigong Lantern Festival ■

ICCSD attends and delivers a keynote speech at the Digital Cultural and Creative Industry Development Forum

On October 15, 2021, under the guidance of Sichuan Internet Information Office, Sichuan Provincial Department of Economy and Information Technology and Sichuan Intellectual Property Service Promotion Center, the "A World of Innovation, Dream in Chengdu" Digital Cultural and Creative Industry Development Forum of 2021 hosted by Internet Society of China and Sichuan News Media Group (Newscc) opened in Chengdu. ICCSD was invited to attend the forum, delivered a keynote speech titled "Creative City and Digital Culture Industry", and

inaugurated the newly established Newscc think-tank.

Yanting Liu from ICCSD Research Department introduced the newest ICCSD research report "Creative Economy and Urban Regeneration (2019-2020)", and published the Creative Economy for Sustainable Development Index (CSDI Index), and shared creative cities case studies on the Beijing City of Design and Chengdu City of Gastronomy, and the contribution of creative economy to urban employment and economy (SDG 8). ICCSD believes that cultural and creative industries are the internal

driving force for shaping a city's cultural image and attractiveness, and under COVID-19, digital economy will play an important role in promoting cultural transformations.



Liu Yanting from ICCSD Research Department delivers keynote speech

ICCSD visits Tang Ren Fang Museum in Zhangjiawan Town

On November 5, 2021, ICCSD paid a visit to Tangrenfang Museum in Zhangjiawan Town, Tongzhou District of Beijing upon invitation, and got a reception from Ms. Tang Yan, the founder of Tang Ren Fang and the inheritor of Beijing silk figurines or "juanren" in Chinese, a national-level intangible cultural heritage. In 2021, Beijing silk figurines, the cream of traditional Chinese sculpture, were listed as the fifth batch of National intangible cultural heritage lists. Ms. Tang introduced the inheritance of Beijing silk figurines and its craftsmanship. She has innovated new silk dolls while retaining the essence of traditional craftsmanship. Moreover, she set up Tang Ren Fang, a craft workshop, to mass-produce such new silk dolls. As a national gift, silk dolls have made and will make an

impressive appearance at the G20 Summit, the Belt and Road Forum for International Cooperation, the China-ASEAN Forum, the Forum on China-Africa Cooperation, the upcoming Beijing 2022 Winter Olympics and many other state occasions. In addition, Tang Ren Fang is also vigorously engaged in education poverty alleviation and other good causes. In 2012, it established an academy of intangible cultural heritage in Guizhou Province. In Beijing, Guizhou Province and other areas, it provided training in the craftsmanship of intangible cultural heritage to support poverty alleviation and employment, assist the disabled and help unemployed women with new job opportunities, and afforded learning and employment

opportunities to children from poor families.

The two sides are both showing the intention to cooperate in a bid to, domestically and internationally, spread and share exemplary cases of intangible cultural heritage inheritance and poverty alleviation by intangible cultural heritage in the form of co-held salons, and forums and seminars.



Tang Ren Fang Museum in Zhangjiawan Town

Dr. Lang Lang from ICCSD gives an exclusive interview to Culture & Tourism

Developing the creative industries and building creative cities has been a strategic priority in many countries. Member cities of the UNESCO Creative Cities Network (UCCN) have proved across the globe in unique ways that culture is the pillar of a city. Culture & Tourism, the omnimedia platform of China's Ministry of Culture and Tourism, conducted an exclusive interview with Ms. Lang Lang, Director of Research Department of ICCSD, about creative cities on December 15, 2021.



Ms. Lang Lang figured that the creative industries feature in creative cities, and creative cities, in turn, are crucial in advancing the cultural economy and knowledge economy. The creative cities designated as a part of UCCN have shown around the world uniquely that culture is not just an ornament

but also the pillar of a city. A city must find its uniqueness and attach equal importance to cultural creativity and scientific and technological innovation. She said, "Both local cultural education to inhabitants and tourists' experience

of the city culture during the tour need to be reflected in public services invisibly and gradually. As a result, the city can strike a chord with the masses in the course of visiting and make its culture more accepted."

ICCSD supports "Youth on the Silk Road" short video contest

"Youth on the Silk Road" short video contest, organized by CRI Online of China Media Group and supported by ICCSD was officially launched on February 28. The contest calls for short videos focusing on stories of "Generation Z" (the young people born between 1995 and 2009) from countries and regions along the Silk Road. By telling the stories of the growth and struggle of youths on the Silk Road, the contest aims to show the achievements and prospects of people from different countries along the Silk Road in the pursuit of a diversified and harmonious world under the Belt and Road Initiative.



ICCSD serves as a guiding unit of "Yiyuanzhongshi—2022 Beijing Central Axis Special Exhibition"

On December 30, 2021, "Yiyuanzhongshi—2022 Beijing Central Axis Special Exhibition" opened at Beijing Dongcheng Cultural Development Research Institute. ICCSD, as a guiding unit of this event, invited Hans d'Orville, Former Assistant Director-General for Strategic Planning of UNESCO and Chairman of ICCSD Advisory Committee, to deliver a video address at the opening ceremony. The exhibition integrated Beijing Central Axis with urban heritage parks to disseminate a new concept of old city conservation to the whole society, and also exhibited the fruit of the application for the Central Axis to be included in the list of world cultural heritage sites, its conservation and utilization in recent years. On top of showing landscapes on the Central Axis through photographic comparison, model restoration and multimedia presentation, the exhibition also invited the masses to salons and lectures, and offered them interactive experiences to share the prospect of Beijing Central Axis and the conservation of old city.

Hans d'Orville remarked that a central axis as the mainstay of the entire heritage of a capital city is a novelty that only Beijing can offer. Once the application is approved, a unique new category on its own will be established among the tangible sites. The Central Axis is the best preserved core area of the old city of Beijing, with an 800-year history of urban development.

He said, "The Photo and Video Exhibition on the Central Axis of Beijing, organised by Beijing's



2022 Beijing Central Axis Special Exhibition opened at Beijing Dongcheng Cultural Development Research Institute



Dongcheng Cultural Development Research Center, will enable the visitor to trace the evolution of the Central Axis as a key feature, backbone and lifeline of the capital city and as major carrier of Chinese civilization. The multidimensional exhibit will focus on historical and cultural meanings of the Central Axis and its impact on city construction, in Dongcheng District in particular. On the whole, it will demonstrate the cultural attraction of the Central Axis from a variety of perspectives."

Under the joint guidance of CPC Dongcheng District Committee, Dongcheng District People's Government of Beijing Municipality, Chinese Society of Cultural Relics,

Beijing Municipal Cultural Heritage Bureau, Office of Application for the World Heritage and Preservation of the Beijing Central Axis, and ICCSD, the exhibition was hosted by Beijing Dongcheng Cultural Development Research Institute and was organized by Cultural Heritage Conservation Centre of Architectural Design and Research Institute of Tsinghua University Co., Ltd. Present at the event were Shan Jixiang, dean of Beijing Dongcheng Cultural Development Research Institute, Deng Chao, deputy director-general of the Department of Policies and Regulations of the National Cultural Heritage Administration, Chen Mingjie, secretary of the Party Group and director of Beijing Municipal Cultural Heritage Bureau, Ren Wanping, deputy director of the Palace Museum, Lv Zhou, director of National Heritage Center of Tsinghua University, Sun Xinjun, secretary of the CPC Dongcheng District Committee, and Zhao Haiying, a member of the Standing Committee of the CPC Dongcheng District Committee and director of the Publicity Department of Dongcheng District.

"Creativity 2030" Salons



The "Creativity 2030" Salon is one of a series of activities under the brand "Creativity 2030" of ICCSD. Themes involve creativity, sustainability, science and technology, cultural diversity, design and innovation, and other fields. One or two experts, scholars, and senior practitioners will be invited each time to communicate with the Center's staff and social partners in the form of speeches, dialogues, interactive Q & A, etc.

The 15th Salon

Bamboo and rattan and sustainable development —Green power of bamboo and rattan



Li Yanxia

Senior Programme Officer of INBAR's Global Program

On December 17, 2021, ICCSD held the 15th Creativity 2030 Salon under the theme of "Bamboo and Rattan and Sustainable Development". Li Yanxia, Senior Programme Officer of Global Program at the International Bamboo and Rattan Organization (INBAR), was specially invited to take the audience on a journey into the world of bamboo and rattan and to learn about the critical role bamboo and rattan across the globe play in the accomplishment of the UN's Sustainable Development Goals (SDGs).

Bamboo and rattan are important nature-based solutions to a series of global challenges, playing an important part in alleviating poverty, developing a green economy, mitigating and adapting to climate change, building disaster-resistant architecture and protecting environment. Putting bamboo and rattan, the two unique strategic resources, to good use is instrumental in realizing the UN's Sustainable Development Goals (SDGs).



The key role of bamboo and rattan resources in livelihood improvement and poverty alleviation

Over 200 million people worldwide live on bamboo and 8 million people in China engage in developing bamboo industry. There is a bamboo forest area of 1.08 million mu (72,000 hectares) in Anji County, Zhejiang Province, and the total value of the bamboo industry output there is

20 billion yuan, with nearly 50,000 employees and a per capita output value of \$40,000. The total number of bamboo-based enterprises has reached 1,360 (2016).

Under the World Heritage sustainable livelihood project, INBAR has

vigorously joined hands with UNESCO to launch a pilot activity in Chishui, Guizhou Province. The activity, for one thing, helps revitalize rural areas by building training bases, developing curriculum modules, organizing training and capacity building, and holding exhibitions. For another, it is consonant with

common concerns of the international community about climate change, and the commitment that China will achieve carbon peak in 2030 and carbon neutrality in 2060. Based on the distinctive bamboo resources in Chishui, pilot activities of carbon reduction and low-carbon development in World Heritage Sites are carried out to

explore paths towards low-carbon development and increase climate resilience in rural areas. Currently, the project has born fruit. More than 300 people have benefited from it, 60% of whom are women. 33 local people get income from suppliers and the gross income of the workshop per month is 80,000 yuan.



Bamboo as economic and clean energy

Bamboo can be used to produce bamboo charcoal which can help solve the problem of daily carbon supply and the shortage of electricity. As a result, it is conducive to reducing deforestation, relieving the pressure on logging natural forests, avoiding carbon dioxide emissions caused by deforestation, mitigating climate change, and enhancing communities' adaptive capacity for climate change.

Tube-shaped, spherical and granular charcoal can also be made from bamboo. At the same time, bamboo

charcoal is smokeless and odorless when burning, which is better for human health.



Sustainable bamboo architecture

Bamboo used in architecture can also contribute to the accomplishment of SDG11. Bamboo, renowned as a plant like reinforcement steel bars, is endowed with the high tensile strength of cement and the toughness of plants. Therefore, bamboo can be used to construct buildings of green, low-carbon and energy-saving in a bid to live in harmony with nature.



Bamboo industry empowers green consumption and production (SDG12)

Bamboo can replace plastic and reduce environmental pollution. As a green, low-carbon, fast-growing, easily regenerative and biodegradable material, bamboo as a replacement for plastic can be applied to any consumption scenarios, including tableware, various sticks, flooring,

furniture, daily necessities, building materials, structures, automotive

interiors, wind turbine blades, and drainage pipelines.



Bamboo facilitates dual carbon goals

Bamboo can help reach dual carbon goals in five major aspects:

*Bamboo forest carbon sink (carbon capture): As an important forest

resource, bamboo is beneficial to carbon sequestration;

*Products carbon pool (carbon utilization): Related bamboo products are introduced to everyday life in a bid to increase their value in use;

*Carbon emission reduction in bamboo supply chains (efficiency improvement and carbon reduction): The improvement of the supply chain will promote the development of the circular economy and industrial

parks, and lower carbon emissions and carbon leakage;

*Effect of alternative to emission reduction (efficiency improvement and carbon reduction): Replacement for high-carbon-emission materials and products (plastic, reinforcement steel bars, cement), biomass energy;

*Carbon trading (carbon offset and neutrality): Methodology of forestry carbon sink projects, carbon finance, carbon tariffs, carbon labeling.

International Bamboo and Rattan Organization (INBAR)

Founded in 1997, the International Bamboo and Rattan Organization (INBAR) is the first intergovernmental organization with its headquarters in Beijing, China. It is committed to improving the well-being of producers and users of bamboo and rattan by tapping into the sustainable development of bamboo and rattan resources, and playing a unique role in environmental and ecological protection, poverty alleviation and world fair trade through pioneering new applications of bamboo and rattan.



The 16th Salon

How cities utilize the brand of the UNESCO Creative Cities Network



Wen Chunying

Professor and Doctoral Advisor of Communication University of China
Fulbright Scholar
Dean of School of International Studies of the CUC
Director of Place Communication Research Center of the CUC

On January 19, 2022, ICCSD held the 16th Creativity 2030 Salon under the title of “Creative Cities from the Perspective of City Branding”. Professor Wen Chunying from Communication University of China was specially invited to take the audience closer to the underlying logic of the concept behind “UNESCO Creative Cities” and to delve into the approach to using creative cities branding.



On-site

What is the kernel of city branding?

Prof. Wen stressed two core concepts, namely “stakeholders” and “city-brand management”. Different schools are unanimous that stakeholders should make a long-term commitment.

It is commonly believed that the purpose of city-brand management is to attract tourists, investment and talents, and to enhance local competitiveness. However, this perception is prone to lead to losing sight of the ultimate goal, such as the formation of cultural identity. Such understanding, which stems from a typical marketing perspective, narrows

the concept of city branding and takes it entirely as a tool, mistakenly applying it with strategies of promotion and image enhancement.

In the second half of last year, Prof. Wen’s team conducted a study on creative cities, taking Wuhan, Changsha, Suzhou and Nanjing as samples. The study investigated topics related to creative cities on three types of media, including government websites, social media and mass network, taking elements of city branding, stakeholders and public network into account. Its purpose is to find the answer to how China’s cities utilize the designation of the UNESCO Creative Cities Network and thus

to expound on the underlying logic through these attempts and behavior analysis.

Media channels of cities are diversified

There are precedents for cities’ media campaigns that bear similarities. For example, media coverage shows limitations of geography like merely covering the province. Media coverage in Nanjing, Suzhou or Changsha is within the province. And social media and other types of media all present the same commonality. From the perspective of news production, naturally, one of its essential properties is geographical proximity.

But differences also exist among cities. We can say that each city has its own thought. Suzhou and Wuhan bank more on social media, while Chengdu and Nanjing count more on mass media. And Changsha uses multiple media evenly. Compared with mass media, social media is richer and more diversified in dissemination channels, which is easier to link to external resources. Overall, the less promotion of Suzhou and Changsha is a concern, which corroborates other studies. For example, in the fit between city competitiveness and ranking released by the Chinese Academy of Social Sciences (CASS), studying which cities “do more and say less”, Suzhou is a typical one. This is mainly reflected in the fact that it is Shanghai’s media that focuses on Suzhou rather than the local media in Jiangsu Province, which also mirrors the competitive landscape of cities.

The spotlight on events, city visions and cultural facilities

Prof. Wen’s team also makes a radar chart for the five cities, covering five dimensions, including landscape strategy, action, organizational structure, infrastructure and others.

Each city has its individuality. For example, Chengdu pays more attention to organizational structure, Suzhou and Nanjing to brand actions and infrastructure, while Wuhan gives even attention to these dimensions. Additionally, events, city visions and cultural facilities are three media focus with the highest frequency. Prof. Wen indicates that landscape strategy includes public arts, public space, urban design and architecture. The organizational structure includes residents’ participation in the community’s network and the cooperation between government and society. Research shows that public space, architecture and urban



design are relatively marginal in building creative cities. By contrast, city visions and events are dominant, while service quality is absent. In terms of infrastructure, cultural and tourism facilities are highlighted, while convenience is less mentioned.

The establishment of special institutions is instrumental in advancing creative industries

Data also shows that establishing special institutions in cities makes it easier to mobilize resources and more effective in building the brand of creative cities. Take Shenzhen for example. It can carry out related activities constantly, support related industries, establish design awards and develop an international reputation due to the establishment of special institutions.

Lastly, Prof. Wen said that currently

there are still some problems to be improved for creative cities. For example, the official use of the brand of the UNESCO Creative Cities Network, which is mainly used as a tool for city visions and is short-lived in events, is absent in day-to-day development; public space and community networks related to creative cities are inadequate severely; media campaigns are only limited within the province, showing significant geographic limitations; mass media is in common with state media. . . . Improving the development path of creative cities still has a long way to go.



"Design Day Marathon" exhibition

On January 25, 2022, ICCSD held the 6th "Creativity for Sustainability" Series Exhibition, displaying the award-winning works of the 2021 Design Day Marathon.

Design Day Marathon is a major international workshop initiated by Beijing Institute of Fashion Technology. As one of the most significant design contests of Beijing Design Week, Design Day Marathon is a major international competition jointly held by Beijing Institute of Fashion Technology and many other domestic and overseas universities. It encourages interdisciplinary and cross-cultural designs across domains and actively explores new solutions for global sustainable well-being. The 2021 Design Day Marathon was guided by ICCSD.



The scene of the exhibition

On September 25, 2015, UN Sustainable Development Summit was convened at United Nations Headquarters in New York and 17 sustainable development goals (SDGs) were adopted by 193 UN member states. The SDGs are committed to settling development problems once and for all in social, economic and environmental dimensions by adopting a holistic approach, and finally transforming to sustainable development between 2015 and 2030. Among all 17 goals, Goal 3 focuses on good health and well-being. Ensuring healthy lives and promoting well-being for all at all ages is vital for sustainable development.

The theme for the 2021 Design Day Marathon being "Designing for Sustainable Well-Being" is consonant with Goal 3-Good Health and Well-Being, whose essence is to lay a foundation for the pursuit of a happy life and a rich mind. The 21-day workshop gathered 300 students, 45 tutors and

25 guest judges from 76 colleges and universities in 11 countries and regions. Eventually, 25 design solutions with commercial value were produced.

The Exhibition displayed the award-winning works of the 2021 Design Day Marathon, showing design projects focusing on "Design and Sustainable Well-Being", and approaches to and means of achieving sustainable development goals.

Gold Prize

Formy
For Mom & Baby

Textile wearables made for pregnant women. Sustainable wearable because it consists of artificial muscle fibers and natural materials. FORMY, who strives for her usual lifestyle even after pregnancy and childbirth. 怀孕和分娩后仍努力过正常生活的FORMY.

设计说明：智能纺织品越来越与再生生态系统融合，扩展的材料属性是无形的，如数据使用和十年来功能的变化，纺织品基本上对人体友好、灵活，对人体和环境有各种适用性。智能纺织品可以作为第三层皮肤，作为环境保护、数据传感器、机器人、可再生能源、导电电极、温度控制等功能元件，数字织物纤维等应用广泛。因此，在人类未来数字生活的复杂问题上，开发可穿戴和智能纺织品将是关键综合解决方案。

Design of cloth for :mother who gave birth

给妈妈的布料的设计是一条打筋膜。生孩子的妈妈会遭受关节和肌肉拉伸的痛苦，人工肌肉支撑关节，减轻肌肉的压力。人造肌肉放在中间，其他几层织物保护母亲免受紫外线和电磁波的伤害，人造肌肉支撑关节和上面的肌肉，当它们缩水时，织物的表面就会减少，它将在外部当作装饰。

FORMY For Mom&Baby

Silver Prize

将Semar解读为生命、希望和未来的代表
Interpreting Semar as the Representation of Life, Hope & Future

设计说明：在疫情期间，我们生活的平衡点发生了巨大的转移，本次的主题是鼓励参与者和探索在这艰难时期(自我隔离，身体隔离，在家工作等)身体和精神的变化。参与性可以重新Semar与自己国家本土神话和民间故事之间的联系，并阐述关于艺术和设计视角下的当代生活平衡与福祉的。

Semar
Javanese mythology character whose part of Punakawan (anti-character)
A character with a body of a bull, a human face, and a long, pointed tail. He is known for his mischievous and playful nature. (神话人物Semar，其部分为普纳卡湾(多字符) 具有牛身和人脸，长尾，尖尾，顽皮，幽默，幽默) 他以其顽皮和幽默的性格而闻名。 (Semar, a character from Javanese mythology, whose part is Punakawan (anti-character). He is known for his mischievous and playful nature.)

3D Visualization
Saving Area

Parts of tutors' comments and reflections

Steffen P. Walz
Dicorium Digital Solutions 指导教师
"We must put sustainable development at the center and listen to different voices from different countries. When design is used as a driving force or catalyst for social change, its form will also undergo various possible changes."

PARK JISUN 朴智顺
韩国祥明大学指导老师
"Design Day Marathon is leading global convergence design event. Creative sustainable wellbeing ideas from various departments and countries are great experience in terms of sharing knowledge, new perspectives and innovative vision for future design."

Susu Nousala
苏力阿尔托大学指导老师
"Thank you for including me in your process and giving me a chance to engage with your students. The projects and presentations were a joy to be involved with!"

Bronze Prize

欢乐的精神
Spirit of joy

设计说明：可以这样理解色彩，产生积极效果。对于一个设计项目来说是一个巨大的优势，对不同的颜色的组合和应用，不仅需要理论知识，而且需要设计者有足够的视觉敏感度将需求转化为色彩语言，色彩与人们的情感息息相关，并随着与“设计”产生强烈而直接的联系。掌握这一强大的语言，或色彩对情感与行为的作用力，是有助于设计者提高基本的设计技巧。

Space Design Diagram & Public facilities
区域设计图 - 公共设施和

Bench + Removal seats 座椅+移除座椅 **Fountain + Touch stimulation** 喷泉+触摸刺激

FOOD BANK ON WHEELS
流动食品银行 - 流动食品银行

Parts of tutors' comments and reflections

刘介中
中国城市发展研究会指导老师
"传播力是设计作品最重要的精神，什么叫传播力，就是看谁在脑子里都能记住的东西，到了脑子里就是设计还有印象，这能够用你的嘴巴说出来跟大家分享，成为被讨论的内容，这是最基本的传播力。"

杨一帆
西南交通大学指导老师
"设计是思想和非常好的想法，能引导大家去创造新的设计产生交流平台，跨学科的合作和跨学科知识体系的形成已经是教育必须去做的一件事情，设计界的盟友，老师和同学一定要多多的汲取其他学科和领域的知识。"

王喆
南京艺术学院指导老师
"相比于传统的院校设计课程，本次马拉松课程具有十分丰富的计划安排，是对于传统课程的良好补充。此外，在联合项目持续发展的同时，南京艺术学院核心课程的指导下，同学们可以进一步体验从个体到社群，从社群到整个社会的系统设计方法，实践由“悦己”到“悦他”的思维方式的转变。"

A case exhibition on Intangible Cultural Heritage and Sustainable Development

On April 11, 2022, ICCSD held the 7th "Creativity for Sustainability" Series Exhibition, under the title of "Intangible Cultural Heritage for Sustainable Development Goals (SDGs)—The Case of Beijing Tang Ren Fang".

The exhibition was jointly held by ICCSD and Beijing Tang Ren Fang, a craft workshop, with "Intangible Cultural Heritage and Sustainable Development" as the theme. It showcased practice cases of Beijing Tang Ren Fang to carry forward and preserve intangible cultural heritage.

In the Convention for the Safeguarding of the Intangible Cultural Heritage, UNESCO defines intangible cultural heritage as "practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognise as part of their cultural heritage". "This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity."



The scene of the exhibition

Founded in 2014, Beijing Tang Ren Fang is devoted to preserving, inheriting, spreading and carrying forward Chinese intangible cultural heritage. It is a domestic company specializing in the creation, design, production, and sales of "Beijing silk figurines", a nation-level intangible cultural heritage, and derivative products of "Silk Dolls", committed to promoting the development of

traditional Chinese handicrafts and the spread of traditional Chinese culture. The workshop integrates intangible cultural heritage into vocational education and assistance for the disabled; helps more people find jobs and create more value in work to make consistent contributions to poverty alleviation by business nurturing culture; sets up academies of intangible culture to carry forward intangible

cultural heritage; delves into the connotation of intangible cultural heritage and handicrafts, forms an industrial chain of handicrafts training and impart skills of intangible cultural heritage to create more jobs based on the cultural and creative industries of intangible cultural heritage.



Source of exhibits: Tang Ren Fang

"Creativity Promotes Sustainable Development" Serial Exhibitions

Serving as an open and inclusive platform for international exchanges and display, ICCSD holds a series of exhibitions on the theme of "Creativity Promotes Sustainable Development".

Among the past exhibitions, the first exhibition with the theme of "Rainbow-Weaving Nationality" presented the poverty-alleviation projects of the Derung nationality in Yunnan Province. The second and third exhibitions were respectively the charitable art exhibition and "2030 My Hometown" painting collection and

exhibition, both jointly hosted by ICCSD and Green & Shine Foundation. They were designed to draw public attention to children's art education in rural areas. The fourth one displayed the cultural and creative rural construction project named "Art Intervention and Creative Architecture", which is a successful case of the integration of cultural creativity and rural revitalization carried out by Baima Huatian Commune.

How to Participate in the Serial Exhibitions

Centered on the 17 sustainable development goals of the United Nations, ICCSD updates the exhibition theme every quarter. The public is welcomed to contribute and participate. The works should be a series of creative exhibits (finished exhibition products are required), with the content and theme covered by the sustainable development goals of the United Nations. We will provide an international exhibition platform for your creativity.

Proposal submission email: lifang@unesco-iccsd.com

UNESCO publishes “Re|Shaping policies for creativity: addressing culture as a global public good”



Recently, UNESCO has published the report “Re|Shaping policies for creativity: addressing culture as a global public good” (hereinafter referred as the Report), the third edition of a series designed to monitor the implementation of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions (the former edition is entitled “Re|Shaping Cultural Policies”). The Report provides a global overview of the state of the cultural and creative sectors, reveals emerging trends at a global level through new data, and puts forward policy recommendations to foster creative ecosystems that contribute

to a sustainable world by 2030 and beyond.

The Report estimates that the cultural and creative sectors account for 6.2% of all employment and 3.1% of global Gross Domestic Product (GDP). However, these sectors lost over 10 million jobs in 2020. Therefore, we must build resilient and sustainable cultural and creative sectors; harness new opportunities and meet challenges for inclusive cultural and creative industries in the digital environment; open up cultural governance through civil society participation; integrate culture into sustainable development frameworks.

On one hand, the Covid-19 pandemic has proven the intrinsic value of the cultural and creative sectors which in a crisis can create social cohesion, provide education resources and protect individual well-being. At the same time, the pandemic also makes a dent in the potential of the sectors for economic growth, which is always underestimated. On the other hand, the global crisis also shows that we need to respond to the huge challenge in order to protect the diversity of cultural expressions across the world in conformity with UNESCO’s 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

the cultural and creative sectors lost more than 10 million jobs due to the pandemic. According to estimates, the global Gross Value Added in the cultural and creative industries contracted by US\$750 billion in 2020. In the countries with available data, the revenue of the cultural and creative industries decreased by between 20% and 40%.

Even in years before the Covid-19 pandemic, a decline in public funding

has resulted in an unparalleled fall in income and employment in the cultural and creative sectors, which further exacerbate the precarious working conditions of many artists and cultural professionals across the world. The vulnerability of workers in the cultural and creative sectors was brought to light by the pandemic, given that many artists in multiple countries have been confronted with inadequate social safety nets.

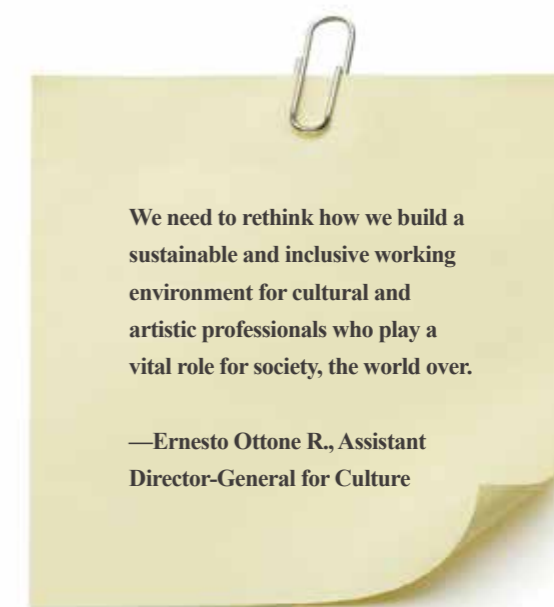
Protecting the diversity of cultural expressions

The new edition of the UNESCO Global Report, Re|Shaping Policies for Creativity, suggests that although global flows of cultural goods and services keep increasing, aid funds for the development of culture and entertainment are declining and little progress has been made on narrowing a huge gap of culture and entertainment between developed and developing countries. Gender inequality is one of the severe inequalities in the cultural and creative sectors.

Diversity constitutes social cohesion and human peace. The current circumstance greatly limits people’s access to the diversity of cultural expressions across the world. And thus, it restricts the overall capacity of the cultural and creative sectors to promote sustainable economic growth in developing countries. The cultural and creative sectors account for 3.1% of global GDP and 6.2% of all employment.

Unprecedented collapse in income and employment within the cultural and creative sectors

UNESCO reckons that in 2020 alone



We need to rethink how we build a sustainable and inclusive working environment for cultural and artistic professionals who play a vital role for society, the world over.

—Ernesto Ottone R., Assistant Director-General for Culture

Bringing labour protection of cultural workers in line with what applies to the general workforce

The Report calls on governments to ensure economic and social welfare for artists and cultural professionals, as workers in many other sectors have enjoyed. For example, a minimum wage that encompasses all employment models in the cultural and creative sectors and better pensions and sick leave schemes designed for freelancers or self-employed people.

The Report indicates opportunities

brought by the accelerated transformation of cultural products and performance towards digital platforms, and also emphasizes the urgent need for designing a fairer remuneration system for online creators. Digital earning cannot compensate for a dramatic plunge in returns due to few offline events.

Content and Pictures: UNESCO

MONITORING FRAMEWORK OF THE 2005 CONVENTION ON THE PROTECTION AND PROMOTION OF THE DIVERSITY OF CULTURAL EXPRESSIONS												
VISIONARY PRINCIPLES	Ensure the sovereign right of States to adopt and implement policies to protect and promote the diversity of cultural expressions, based on informed, transparent and participatory processes and systems of governance			Facilitate equitable access, openness and balance in the flow of cultural goods and services as well as the free movement of artists and cultural professionals			Recognize the complementarity of economic and cultural aspects of sustainable development			Respect human rights and fundamental freedoms of expression, information and communication as a pre-condition for the creation and distribution of diverse cultural expressions		
GLOBAL	SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE			ACHIEVE A BALANCED FLOW OF CULTURAL GOODS AND SERVICES AND INCREASE THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS			INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS			PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS		
LEVEL OF IMPLEMENTATION	Cultural and creative sectors	Media diversity	Digital environment	Partnering with civil society	Mobility of artists and cultural professionals	Flow of cultural goods and services	Treaties and agreements	National sustainable development policies and plans	International cooperation for sustainable development	Gender equality	Artistic freedom	
STRATEGIC OBJECTIVES	Polices and measures support the development of dynamic cultural and creative sectors	Polices and measures support diversity of the media	Polices and measures support digital creativity, enterprises and markets	Measures strengthen the skills and capacities of civil society	Polices and measures support the outward and inward mobility of artists and cultural professionals	Polices and measures support bilateral, regional, and international flows of cultural goods and services	Treaties and agreements support the Convention or implement its objectives	National systematic development policies and plans include action lines to support diverse cultural expressions	Development cooperation strategies include action lines to support diverse cultural expressions	Polices and measures promote gender equality in the culture and media sectors	Polices and measures promote and protect freedoms of creation and expression and participation in cultural life	
KEY INDICATORS	Policy-making is affirmed and involves multiple public bodies	Polices and measures support diversity of content in the media	Polices and measures facilitate access to diverse cultural expressions in the digital environment	Civil society is involved in the implementation of the Convention at national and global levels	Operational programmes support the mobility of artists and cultural professionals, especially from developing countries	Information systems evaluate international flows of cultural goods and services	Other agreements, declarations, recommendations and resolutions refer to the Convention or implement its objectives	Polices and measures support study in the distribution of cultural resources and enhance access to such resources	Development cooperation programmes strengthen creative sectors in developing countries	Monitoring systems evaluate trends of representation, participation and actions of women in the culture and media sectors	Polices and measures promote and protect the social and economic rights of artists and cultural professionals	
ACTIVITIES	Strategic decision of the governing bodies implemented • Assessment carried out • Partnerships and networks established strengthened and fostered • Public debates organized • Informative and data collected, analysed and shared • Policy analysis, benchmarking and monitoring annual • Global reports produced • Capacities and skills enhanced • Technical assistance and policy advice provided • Projects financed											

Five years ahead: a 50% probability of average global temperature going beyond 1.5-degree threshold



Video by the World Meteorological Organization (WMO)

According to the latest report by the World Meteorological Organization (WMO), there is a 50-50 chance of average global temperature temporarily reaching 1.5 °C above the pre-industrial level for at least one of the next five years. And the likelihood is increasing with time.

The Warmest year on record probably

There is a 93% likelihood of at least one year between 2022-2026 becoming the warmest on record and displacing 2016 from the top ranking. According to the Global Annual to Decadal Climate Update produced by the United Kingdom's Met Office, the WMO lead centre for such predictions, the odds of the five-year average for 2022-2026 being higher than the last five years (2017-2021) are also 93%. The annual update makes use of the expertise of internationally

renowned climate scientists and the best prediction systems from leading climate centres around the world to produce actionable information for policymakers.

“This study shows – with a high level of scientific skill – that we are getting measurably closer to temporarily reaching the lower target of the Paris

Agreement on Climate Change. The 1.5°C figure is not some random statistic. It is rather an indicator of the point at which climate impacts will become increasingly harmful for people and indeed the entire planet,” said WMO Secretary-General Prof. Petteri Taalas. “For as long as we continue to emit greenhouse gases, temperatures will continue to rise.



Photo credit: United Nations Development Program (NUDP) | Climate change is impacting on the coastal zones of Tunisia as well as the biodiversity of humans and oceans.

And alongside that, our oceans will continue to become warmer and more acidic, sea ice and glaciers will continue to melt, sea level will continue to rise and our weather will become more extreme. Arctic warming is disproportionately high and what happens in the Arctic affects all of us.”

The possibility of breaking the benchmark set by the Paris Agreement is rising

The Paris Agreement sets long-term goals to guide all countries to reduce global greenhouse gas emissions considerably in a bid to limit the global temperature increase in this century to 2 °C while striving to limit the increase even further to 1.5 °C.

The Intergovernmental Panel on Climate Change says that climate-related risks for natural and human systems which are posed by global warming of 1.5 °C are higher than at present but lower than posed by 2 °C.

Dr. Leon Hermanson of the Met Office led the report. He said, “Our latest climate predictions show that continued global temperature rise will continue, with an even chance that one of the years between 2022 and 2026 will exceed 1.5 °C above pre-industrial levels. A single year of exceedance above 1.5 °C does not mean we have breached the iconic threshold of the Paris Agreement, but it does reveal that we are edging ever closer to a situation where 1.5 °C could be exceeded for an extended period.”

In 2021, the global average temperature was 1.1 °C above the pre-industrial baseline, according to the provisional WMO report on the State of the Global Climate. The final State of the Global Climate report for 2021 will be released on 18 May.

Findings of the Global Annual to Decadal Climate Update

The annual average global near-surface temperature for each year between 2022 and 2026 is forecast to be between 1.1 °C and 1.7 °C higher than pre-industrial levels (the average between 1850 and 1900).

The chance of exceeding the warmest year on record (2016) at least one year between 2022 and 2026 is 93%. The likelihood of the five-year average for 2022-2026 being higher than the last five years (2017-2021) is also 93%.

Compared to the 1991-2020 average, the Arctic temperature anomaly is predicted to be more than three times as large as the global average anomaly when averaged over the next five northern hemisphere extended winters.

The UN is setting a target of early warning systems

Over the past 50 years (1970-2019), a weather, climate or water-related disaster has occurred on almost average every day, taking 115 people's lives and causing US\$ 202 million in losses daily, according to a report on disaster statistics released by WMO in 2021. The UN has announced a new target that within the next five years, everyone on Earth should be protected by early warning systems against increasingly extreme weather and climate change. “We must invest equally in adaptation and resilience. That includes the information that allows us to anticipate storms, heatwaves, floods and droughts,” said UN Secretary-General António Guterres.



Photo credit: the United Nations (UN) | Nigeriens are internally displaced due to ever-changing climatic conditions as well as overgrazing and deforestation.



Photo credit: the United Nations | The difference between 1.5°C, 2°C or 3-4°C average global warming may sound trivial. In practice, they represent entirely different living environment for human beings in the future.