UNESCO
United Nations
Educational, Scientific and
Cultural Organization
联合国教育、
科学及文化组织

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

Sustainable
Development
Goals
可持续发展目标

ICCSD

Observatory on Creative Cities

——The Development of the UNESCO Creative Cities Network (2004-2019)

Cities have historically advanced human development, serving as melting pots for people of diverse backgrounds. A city is a crossroad where the local interacts with the global, it is an intersection where tradition dialogues with modernity. The rapid expansion of cities in the age of globalization is not only a process of economic and social development that is called to respect cultural diversity, but also a challenge and opportunity for sustainable development. Increasingly, knowledge, culture and creativity have become new keywords in understanding the speedy urban transformations, coinciding also with the emergence of knowledge societies.

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——The Development of the UNESCO Creative Cities Network (2004-2019)

Crafts and Folk Art / Design / Film / Gastronomy / Literature / Media Arts / Music

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The Development of the

UNESCO Creative Cities Network (2004-2019)

International Center for Creativity and Sustainable

Development (ICCSD)

under the Auspices of UNESCO

August 2019

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CREATIVE CITIES AND CREATIVITY 2030 (C2030)

Dr. Hans d'Orville

Former Assistant Director-General of UNESCO,

Chairman of ICCSD Advisory Committee

Cities have historically advanced human development, serving as melting pots for people of diverse backgrounds. A city is a crossroad where the local interacts with the global, it is an intersection where tradition dialogues with modernity. The rapid expansion of cities in the age of globalization is not only a process of economic and social development that is called to respect cultural diversity, but also a challenge and opportunity for sustainable development. Increasingly, knowledge, culture and creativity have become new keywords in understanding the speedy urban transformations, coinciding also with the emergence of knowledge societies.

Cities are at the heart of development and innovation. Yet the cities of today and tomorrow are facing new, unprecedented challenges. Home to half the world's population today, cities are expected to shelter two-thirds of it by 2050.

Although occupying only two percent of the world's landmass, cities consume sixty percent of global energy, release seventy-five percent of greenhouse gas emissions and produce seventy percent of global waste. As cities expand, they threaten biodiversity, and place urban infrastructure and resources – from water to transport to electricity – under enormous strain. Unchecked development and mass tourism place cultural heritage sites and living heritage practices at particular risk. Rising inequality and migration make cities the focal points for new social cleavages, exclusion and discrimination.

Exploring the linkages between creativity and sustainable development from an urban perspective has been a major focus in promoting international cooperation among cities. Numerous city alliances and networks have been created. Since 2004, the ever-expanding UNESCO Creative Cities Network (UCCN), now counting 180 from 72 countries, is working to leverage the ability of cities to bring creative people together, to spark economic growth, to foster a sense of community and to preserve urban identities and heritage.

These cities have chosen creativity as a strategic factor for their sustainable

development. They also subscribe to the recognition that culture is both an enabler and a driver of development. UCCN aims at enhancing the dynamism, power and innovation that have shaped a particular city's development. Under the seven established categories – Literature, Film, Music, Crafts and Folk Art, Design, Media Arts and Gastronomy – any UNESCO creative city can engage with other designated cities, exchanging experiences and knowledge, drawing on best practices and inspiration from other world centers, and promoting cross-fertilization.

Part of creativity is, of course, design. Beijing has been named by UNESCO as a creative city of design. This designation recognizes the dynamism, drive and innovation that has inspired and put its stamp on the capital's development. As such, Beijing is well-placed to engage with other world cities - and promoting cross-fertilization of the best and brightest minds.

The International Center for Creativity and Sustainable Development (ICCSD) is a new international think tank for creativity development, and advance of the 17 SDGs. To this end, ICCSD has launched CREATIVITY 2030 (C2030), a new global initiative which seeks to stimulate, mobilise and exchange creative solutions, tools and approaches in all walks of life.

As an integral part of C2030, ICCSD has prepared the present publication An Observatory of Creative Cities: The Development of the UNESCO Creative Cities Network (2004-2019). It provides an analysis of the present composition of UCCN from various perspectives and complements it with in-depth reports on selected creative cities. The report finally shares the perspective of various decision-makers and stakeholder about their experience with creative cities as new and dynamic actors on the international scene in the pursuit of The 2030 Agenda for Sustainable Development, as adopted by the United Nations in 2015. These contributions underline that Creativity and Sustainability are interlinked and have become inseparable elements of nowadays development paradigm.

Observation on UCCN Annual Conferences

Themes of the Past UCCN Annual Conferences

(i) Overview of annual conferences of the Creative Cities Network

(ii) Abstract of Conclusions of UCCN Annual Conferences

Timeline of City of Design Sub-Network Events

Observation on UCCN Annual Conferences

Themes of the Past UCCN Annual Conferences

Overview of annual conferences of the Creative Cities Network

Origins and Backgrounds

The Creative Cities Network is a project launched by UNESCO in October 2004, which was originated from the Global Alliance for Cultural Diversity. By building a cooperative platform between public sector, private sector and civil society, this initiative aims to unlock local creativity, as well as social and economic potentials in cultural industries, to develop new international partners and facilitate UNESCO to support cultural diversity. Since Edinburgh proposed this initiative in 2004 and became the first member of the Creative Cities Network, the Network has developed 180 member cities in 72 countries. Member cities by their own characteristics belong to seven creative fields: Literature, Music, Film, Design, Gastronomy, Media Arts, Crafts and Folk Arts.

The key importance of the Creative Cities Network lies in the construction of a networked platform to promote cooperation between member cities. Founded in 2006, the UCCN Annual Conference is an important mechanism in promoting exchange and cooperation among member cities. Under the organization of UNESCO, most of the past 12 sessions of Annual Conferences has been held in

one or several member cities with European andAsian cities being dominant, except that theI Annual Conference took place in UNESCO's headquarters in Paris. The IV Annual Conference in 2010 and the VIII Annual Conference in 2014 were respectively held in Shenzhen and Chengdu, China.

Two Core Themes

There are mainly two core themes for the UCCN Annual Conference: discussion on network operating mechanisms and related UN policies.

Constructing of the Operating Mechanisms of UCCN

In 2006, the Creative Cities Network was still an emerging network and had only 8 member cities. During the II annual conference in Santa Fe, United States, the main focus on constructing the network was the enlargement of the its size. In 2010, when the IV Annual Conference took place in Shenzhen, the Creative Cities Network had developed to 26 cities in 17 countries from four continents. With increasing global influence, the theme of the conferences changed into : using multi-media technology to promote efficient exchange among cities. At the VI Annual Conference held in Montreal, Canada in 2012, member cities systematically discussed the construction of mechanism, including funds, management and application process for joining in the Creative Cities Network. The nomination procedures and the Financial Regulations for special accounts (Draft) has passed the Annual Conference in Bologna, Italy in 2013. The steering group system and its key role were established in the annual conference in Kanazawa, Japan in 2015. The new Strategic Framework for the Creative Cities Network was formally

promulgated in the Annual Conference in Enghien-les-Bains, France in 2017. The Creative Cities Network has gradually become the a systematically mature international cities alliance.

Initiatives in Accordance with UN Policies for Creativity and Sustainable Development

Furthermore, over the past 15 years, the Creative Cities Network has always been closely responding to important policies and initiatives of UN and UNESCO. The establishment of the Creative Cities Network is in response to UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

"Creative tourism" and "Changes in the connotations of creative economy" were discussed respectively on the II and IV Annual Conferences with hopes of supporting the protection and promotion of cultural diversity by using creative economy as a measure. Member cities discussed for the first time the importance of the creativity programme in sustainable development of urban environment in the V Annual Conference held in Seoul, Korea. The concerns of the Creative Cities Network has extended from economic and cultural diversities themselves to their linkages to sustainable development. At the conferences thereafter, sustainable development is the main focus of Creative Cities Network in the hope of proactively contributing to the 2030 Agenda for Sustainable Development in different aspects.

Member cities submitted research results about to be included in the Global Report on Culture and Sustainable Development at the Annual Conference in May, 2015 and UN issued the Transforming our world: the 2030 Agenda for Sustainable Development in September of the same year and the areas of concerns of the Creative Cities Network are closely combined with UN's general policies. The enhancement of inner relationships between the core area, marginal area and suburban area of cities and the improvement of the role of culture and creativity in public space, the advancement of civic engagement and the reinforcement of social ties and local prosperity were discussed at the X Annual Conference themed "Creative Urban Manufacturing and the New Urban Agenda". The impact of electronic technology on urban inclusiveness was discussed and the Mayors' Declaration was announced to express the Cities' determination to support the achievement of sustainable development goals (SDGs) through creativity at the XI Annual Conference themed "Move towards Sustainable Cities through Creativity: Inclusive Design of Public Space in an Electronics Era". At the XII Annual Conference, it was proposed that the Creative Cities Network is an important partner of UNESCO in the practice of 17 SDGs. And the XIII Annual Conference 2019 was held in Fabriano, Italy during 10th and 15th June with the theme "The Ideal City", which takes the discussions of the V and X Annual Meetings on the impacts of culture, creativity, cooperation and innovation into a profound level. By putting the "sustainability" into the core of the long-term strategies of UCCN, the meeting has emphasis the importance of sharing knowledges, promoting the public consciousness and involvement on culture, creativity and sustainable development related issues.

Hereto, the Creative Cities Network has developed into a creative solution for sustainable development with well-established operative mechanism, which combines the ideas with practice, and attracts the participation of global stakeholders in all aspects. And for the long term, the Creative Cities Network is continuing its path on constantly putting more efforts into realizing common goal of the world on sustainable development by abundant creative initiatives.

Abstract of Conclusions of UCCN Annual Conferences

Year	Session	Host City	Theme	Dates	Main Conclusions on Network System Construction	Main Topics	Major Outcome Resolutions
2008	I	Paris, France	The First Working meeting on UNESCO Creative Cities Network(UCCN)				
2008	II	Santa Fe, US	Creative Tourism: A Global Conversation	28 September – 2 October 2008	Develop the network of Creative Cities	Define "Creative Tourism"; Identify economic opportunities; Develop creative tourism programmes	Publication: Creative Tourism, A Global Conversation (Edited by Rebecca Wurzburger & co., August 2009)
2009	III	Lyon, France	Working meeting on UNESCO Creative Cities Network	15–17 June 2009			
2010	IV	Shenzhen, China	New Technology –New Media, and Creative City Synergy	7–9 December 2010	Rely on digital technologies to increase connections between communities and interaction among network members	The transformation of content for creative economies	The network will place a priority on working collaboratively with UNESCO to develop a joint digital platform to enhance communication and interaction, and acknowledges the offer of Shenzhen in this regard.
2011	V	Seoul, Korea	Sustainable Development Based on Creativity	16–17 November 2011		For the first time, explore the importance of creative solutions in sustainable urban environmental development and taking actions	
2012	VI	Montré al, Canada	Working meeting on UNESCO Creative Cities Network	21–25 May 2012	Discuss how to improve the system of fund, management and application of creative city network, and how to enhance the international influence and reputation of creative city network		
2013	VII	Bologna, Italy	Working meeting on UNESCO Creative Cities Network	18–21 September 2013	Clarify the creative city project nomination process; Programme is clarified Draft financial regulations of the Creative Cities Special Account		Pre–meeting report on regulatory framework and future organization of the Network
2014	VIII	Chengdu, China	Working meeting on UNESCO Creative Cities Network	27–29 September 2014	Discuss how to establish an effective and flexible management mechanism for the creative city network, to promote cooperation and fulfill the core tasks of the United Nations and UNESCO. Propose the development of a more universal and balanced network of Creative Cities. Establish a steering group and sub–network.		Pre–meeting report on regulatory framework and future organization of the Network
2015	IX	Kanazawa, Japan	Working meeting on UNESCO Creative Cities Network	25–28 May 2015	Main focus of activities undertaken by the UCCN Secretariat; Define the principal responsibilities of the Steering Group; Member cities providing UNESCOMember cities providing UNESCO with relevant studies, regular communication, ect.	Explore the relationship between culture and sustainable development	Call for contribution to UNESCO's Global Report on Culture and Sustainable Urban Development

Year	No.	City	Theme	Date			
2016	X	Ostersund, Sweden	Creative city making and the New Urban Agenda	14–15 September 2016		Prospects of implementing the SDGs locally, notably SDG 11 – "Make cities and human settlements inclusive, safe, resilient and sustainable"	
						Broadening the interconnection between urban, peri–urban and rural areas	
						Fostering culture and creativity in generating public spaces, enhancing participation, social cohesion, and enabling prosperity	
2017	XI	Enghien–les–Bains, France	Creativity towards Sustainable Cities: Designing inclusive public spaces in the digital age	30 June–2 July 2017	Discussion on the Strategic Framework for the Network		adopted the new Strategic Framework for the Network
					Call for application of UNESCO Creative Cities Network		As of the 2019 Call, a maximum of two applications from the same country, and covering two different creative fields, may receive the designation following the evaluation process
2018	XII	Krakow and Katowice, Poland	Creative Crossroads	12–15 June 2018	Members of the steering group should fully consider the representativeness of different geographical regions in order to create a more balanced network	Re–clarify the function of the Creative City Network as a global innovation laboratory, and emphasize that the 2030 Sustainable Development Agenda and the New City Agenda are important guidelines for the Creative City Network	
					Elect members of the second Steering Group		
2019	XIII	Fabriano	Ideal City	10–15 June 2019	Endorses the membership of the Coordination Committee in its current composition, whose mandate will run for two years renewable one time; and reaffirms the responsibility of the Coordinators to ensure leadership within their respective clusters towards the implementation of the Network's strategy;	The antifragile city	
						The innovation of know–how	
					Reaffirms its critical contribution to the sharing of experiences, knowledge and best practices through multistakeholders partnerships, and to enhance social engagement and participation within and across communities to respond to the challenges and opportunities of urbanization;	build evidence on the impact of creativity to support social and economic development, notably through the creative economy and the strengthening of local institutions,	
					Recommends the development of a long–term strategy for the governance and the sustainability of the UCCN	demonstrating and measuring impact and achievements for sustainable development at the local, national and international levels in the spirit of the Agenda 2030	
					Further recommends that the UCCN expands its strategy for outreach and partnerships from a transversal perspective within and across cities, as well as creative clusters, notably through a prioritized and strengthened corporate communication plan, notably with the support of the UNESCO National Commissions, UNESCO Chairs and Institutes, with a view to consolidate the Network's relevance and impact at the national and international level	Recalls the geographical representation across the member cities as a cornerstone of the Network aimed at preserving its contribution to the diversity of cultures and of development paths at the city level worldwide	
					Expanding the Network's role to inform policy design and planning based on this nexus	Underscores the need to better articulate the nexus between research and practice through resource mapping and measuring progress	
					Renews its commitment to leadership, building on the impact of culture, creativity, cooperation and innovation	fostering sustainable cities and communities in line with SDG 11	

NETWORKING ACTIVITIES TIMELINE

2007

SAINT-ÉTIENNE (FRANCE) MEETING OF THE UNESCO CREATIVE CITIES IN DESIGN NETWORK +COMMERCE DESIGN AWARDS CEREMONY

2008

SANTA FE (UNITED STATES) CONFERENCE ON CREATIVE TOURISM

PARIS(FRANCE) ANNUAL MEETING OF THE UNESCO CREATIVE CITIES NETWORK

BUENOS AIRES (ARGENTINA) DESIGN CITIES SUMMIT

2009

SHENZHEN (CHINA) INTERNATIONAL SHENZHEN DESIGN FORUM

LYON (FRANCE) ANNUAL MEETING OF THE UNESCO CREATIVE CITIES NETWORK

SAINT-ÉTIENNE (FRANCE) THE INTERNATIONAL DESIGN BIENNALE

2010

KANAZAWA (JAPAN) THE CREATIVE CITIES FORUM

SHANGHAI (CHINA) CODE POSTER COMPETITION 2010

SEOUL (SOUTH KOREA) WORLD DESIGN CITIES SUMMIT

SHENZHEN (CHINA) ANNUAL MEETING OF CITIES NETWORK

BUENOS AIRES (ARGENTINA) UNESCO SUMMIT OF DESIGN CITIES

2011

SAINT-ÉTIENNE (FRANCE) JOURNÉE DESIGN DES POLITIQUES PUBLIQUES CONFERENCE

SHANGHAI (CHINA) THE INTERNATIONAL INTERIOR DESIGN FESTIVAL

SEOUL (SOUTHKOREA) MEETING OF THE UNESCO CREATIVE CITIES NETWORK

2012

MONTREAL (CANADA) ANNUAL MEETING OF THE UNESCO CREATIVE CITIES NETWORK

MILAN (ITALY) TENDENZA QUÉBEC A MILANO CREATIVA EDESIGN CONFERENCE

NAGOYA (JAPAN) PECHA KUCHA NIGHT

NAGOYA+ KOBE (JAPAN) INTERNATIONAL FORUM ON YOUNG DESIGNERS AND CREATIVITY

BUENOS AIRES (ARGENTINA) INTERNATIONAL DESIGN FESTIVAL

2013

BEIJING (CHINA) BEIJING CREATIVE CITIES SUMMIT 2013

ESSEN(GERMANY) ESSEN DESIGN SEMINAR

SAINT-ÉTIENNE (FRANCE) MEETING OF THE UNESCO CITIES OF DESIGN SUBNETWORK EMPATHICITY FORUM AND EXHIBITION

SHENZHEN (CHINA) SHENZHEN DESIGN AWARDS FOR YUNG TALENTS

BEIJING (CHINA) UNESCO CREATIVE CITIES EXHIBITION AND SUMMIT

BOLOGNA (ITALY) ANNUAL MEETING OF THE UNESCO CREATIVE CITIES NETWORK

2014

SHENZHEN (CHINA) SHENZHEN DESIGN AWARD FOR YOUNG TALENTS

PARIS (FRANCE) UNESCO CREATIVE DESIGN FOR SUSTAINABLE DEVELOPMENT CONFERENCE

SEOUL (SOUTH KOREA) MEETING OF THE UNESCO CITIES OF DESIGN SUBNETWORK

GRAZ(AUSTRIA) DESIGNMONAT GRAZ

CHENGDU(CHINA) ANNUAL MEETING OF THE UNESCO CREATIVE CITIES NETWORK

2015

KANAZAWA (JAPAN) ANNUAL MEETING OF THE UNESCO CREATIVE CITIES NETWORK

GRAZ(AUSTRIA) MEETING OF THE UNESCO CITIES OF DESIGN SUBNETWORK

GRAZ(AUSTRIA) DESIGNMONAT GRAZ."MONTRAL MEETS GRAZ: I WAS THERE!"

BEIJING (CHINA) MEETING FOR THE LAUCH OF THE INTERNATIONAL CENTER FOR CREATIVITY AND SUSTAINABLE DVEOPMENT

SHENZHEN (CHINA) SHENZHEN DESIGN AWARD FOR YOUNG TALENTS

KOBE (JAPAN) MEETINGS AT KOBE DESIGN UNIVERSITY AND KIITO DESIGN AND CREATIVE CENTER

NAGOYA (JAPAN) UNESCO CREATIVE CITIES OF DESIGN PUBLIC FORUM

NAGOYA (JAPAN) MEETING OF THE UNESCO CITIES OF DESIGN

2016

ÖSTERSUND (SWEDEN) ANNUAL MEETING OF THE UNESCO CREATIVE CITIES NETWORK

BEIJING (CHINA) SECOND UNESCO CREATIVE CITIES BEIJING SUMMIT

2017

BEIJING (CHINA) THE CHINA RED STAR DESIGN AWARD WELCOME SUBMISSIONS FOR THE 2017 EDITION

ENGHIEN-LES-BAINS (FRANCE) ANNUAL MEETING OF THE UNESCO CREATIVE CITIES NETWORK

BEIJING (CHINA) CREATIVE 2030 SUMMIT

2018

KRAKOW AND KATOWICE (POLAND) ANNUAL MEETING OF THE UNESCO CREATIVE CITIES NETWORK

ANUUAI MEETING OF UCCN

UNESCO DESIGN CITIES SUBNETWORK

CREATIVE DESIGN ACTIVITIES HOSTED BY BEIJING

Features of the Creative Cities Network

Overall Analysis of the UNESCO Creative Cities Network

 (i) Geographic distribution of Creative Cities

 (ii) Trends in development of Creative Cities

 (iii) Diversity and differentiation of Creative Cities

A Case Study of Creativity and Sustainable Development

 (i) Creativity Drives Economic Transformation

    Turin: The Transformation from a City of Automobile to a City of Design

 (ii) Creativity Boosts Heritage Protection

    Cairo: Revitalization of Urban Heritages through Creative Activities

 (iii) Creativity Promotes Social Equality

    Bamiyan: Handicrafts and Women's Rights

 (iv) Creativity Accelerates the Democratic Process

    Cape Town: Creative Cities Construction Promotes Racial Integration

 (v) Creativity Changes the Eco-Environment Curitiba:

    Creativity Builds Ecological City

Overall Analysis of the UNESCO Creative Cities Network

In 2004, the UNESCO launched the UNESCO Creative Cities Network (UCCN) project that aimed at promoting creativity as a basic driving force of the evolution and sustainable development of cities. The network comprises cities that have identified creativity as a strategic factor for sustainable development at an economic, social, cultural or environmental levels. The Network investigates, researches and evaluates the experience of member cities, and encourages sharing experiences, knowledge and best practices. Exchange projects and activities were organized to create partnerships cooperative approaches, and policies for sustainable development were introduced to increase public awareness of creativity.

The UCCN covers seven creative fields: Film, Media Arts, Gastronomy, Design, Crafts and Folk Arts, Literature and Music. Member cities in each particular field of creativity are positively committed to sharing information and developing partnerships. Also, all member cities gather together and learn from each other through various international conferences and annual

Since its launch, the network has developed fast. As of 2017, there were 180 member cities from 72 countries, including 28 Cities of Literature, 13 Cities of Film, 31 Cities of Music, 31 Cities of Design, 37 Cities of Crafts and Folk Arts, 26 Cities of Gastronomy and 14 Cities of Media Arts.
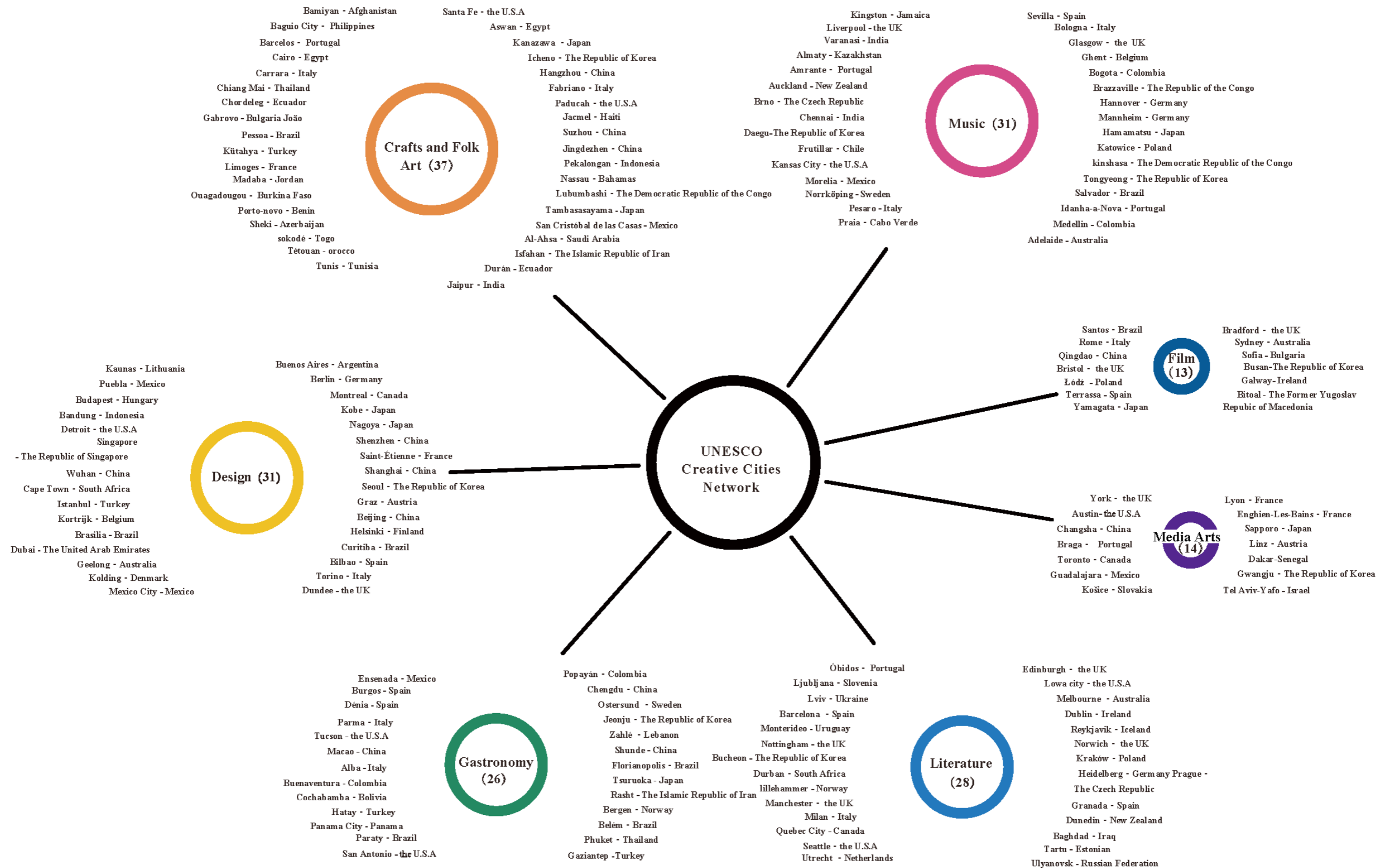
Crafts and Folk Art (37)

Bamiyan - Afghanistan
Baguio City - Philippines
Barcelos - Portugal
Cairo - Egypt
Carrara - Italy
Chiang Mai - Thailand
Chordeleg - Ecuador
Gabrovo - Bulgaria João
Pessoa - Brazil
Kütahya - Turkey
Limoges - France
Madaba - Jordan
Ouagadougou - Burkina Faso
Porto-novo - Benin
Sheki - Azerbaijan
sokodé - Togo
Tétouan - orocco
Tunis - Tunisia

Santa Fe - the U.S.A
Aswan - Egypt
Kanazawa - Japan
Icheno - The Republic of Korea
Hangzhou - China
Fabriano - Italy
Paducah - the U.S.A
Jacmel - Haiti
Suzhou - China
Jingdezhen - China
Pekalongan - Indonesia
Nassau - Bahamas
Lubumbashi - The Democratic Republic of the Congo
Tambasasayama - Japan
San Cristóbal de las Casas - Mexico
Al-Ahsa - Saudi Arabia
Isfahan - The Islamic Republic of Iran
Durán - Ecuador
Jaipur - India

Music (31)

Kingston - Jamaica
Liverpool - the UK
Varanasi - India
Almaty - Kazakhstan
Amrante - Portugal
Auckland - New Zealand
Brno - The Czech Republic
Chennai - India
Daegu-The Republic of Korea
Frutillar - Chile
Kansas City - the U.S.A
Morelia - Mexico
Norrköping - Sweden
Pesaro - Italy
Praia - Cabo Verde

Sevilla - Spain
Bologna - Italy
Glasgow - the UK
Ghent - Belgium
Bogota - Colombia
Brazzaville - The Republic of the Congo
Hannover - Germany
Mannheim - Germany
Hamamatsu - Japan
Katowice - Poland
kinshasa - The Democratic Republic of the Congo
Tongyeong - The Republic of Korea
Salvador - Brazil
Idanha-a-Nova - Portugal
Medellín - Colombia
Adelaide - Australia

Design (31)

Kaunas - Lithuania
Puebla - Mexico
Budapest - Hungary
Bandung - Indonesia
Detroit - the U.S.A
- The Republic of Singapore
Wuhan - China
Cape Town - South Africa
Istanbul - Turkey
Kortrijk - Belgium
Brasilia - Brazil
Dubai - The United Arab Emirates
Geelong - Australia
Kolding - Denmark
Mexico City - Mexico

Buenos Aires - Argentina
Berlin - Germany
Montreal - Canada
Kobe - Japan
Nagoya - Japan
Shenzhen - China
Saint-Étienne - France
Shanghai - China
Seoul - The Republic of Korea
Graz - Austria
Beijing - China
Helsinki - Finland
Curitiba - Brazil
Bilbao - Spain
Torino - Italy
Dundee - the UK

UNESCO Creative Cities Network

Film (13)

Santos - Brazil
Rome - Italy
Qingdao - China
Bristol - the UK
Łódz - Poland
Terrassa - Spain
Yamagata - Japan

Bradford - the UK
Sydney - Australia
Sofia - Bulgaria
Busan-The Republic of Korea
Galway-Ireland
Bitoal - The Former Yugoslav Repubic of Macedonia

Media Arts (14)

York - the UK
Austin-the U.S.A
Changsha - China
Braga - Portugal
Toronto - Canada
Guadalajara - Mexico
Košice - Slovakia

Lyon - France
Enghien-Les-Bains - France
Sapporo - Japan
Linz - Austria
Dakar-Senegal
Gwangju - The Republic of Korea
Tel Aviv-Yafo - Israel

Gastronomy (26)

Ensenada - Mexico
Burgos - Spain
Dénia - Spain
Parma - Italy
Tucson - the U.S.A
Macao - China
Alba - Italy
Buenaventura - Colombia
Cochabamba - Bolivia
Hatay - Turkey
Panama City - Panama
Paraty - Brazil
San Antonio - the U.S.A

Popayán - Colombia
Chengdu - China
Östersund - Sweden
Jeonju - The Republic of Korea
Zahlé - Lebanon
Shunde - China
Florianopolis - Brazil
Tsuruoka - Japan
Rasht - The Islamic Republic of Iran
Bergen - Norway
Belém - Brazil
Phuket - Thailand
Gaziantep -Turkey

Óbidos - Portugal
Ljubljana - Slovenia
Lviv - Ukraine
Barcelona - Spain
Monterideo - Uruguay
Nottingham - the UK
Bucheon - The Republic of Korea
Durban - South Africa
lillehammer - Norway
Manchester - the UK
Milan - Italy
Quebec City - Canada
Seattle - the U.S.A
Utrecht - Netherlands

Literature (28)

Edinburgh - the UK
Lowa city - the U.S.A
Melbourne - Australia
Dublin - Ireland
Reykjavik - Iceland
Norwich - the UK
Kraków - Poland
Heidelberg - Germany Prague - The Czech Republic
Granada - Spain
Dunedin - New Zealand
Baghdad - Iraq
Tartu - Estonian
Ulyanovsk - Russian Federation

Fig. 1 Members Creative Cities in each creative fields
(180 cities in total, as of July 2019)Data source: official website of UCCN

Geographic distribution of Creative Cities

1. Nearly 70% of UCCN cities are locatedfrom Europe and Asia

As of July 2019, there are 180 cities that have been admitted to the UCCN. Creative Cities can be found in 72 countries across six continents except for Antarctica. Europe and Asia are home to 68 and 52 Creative Cities respectively, accounting for 66.67% of the global Creative Cities; North America, South America, Africa and Oceania have 22, 18, 14 and 6 Creative Cities respectively. Overall, Europe and Asia have an advantage in quantity, Creative Cities while Oceania sees slow growth due to the restriction of geographic factors, but North America, South America and Africa have experienced strong growth in past years. The number of Creative Cities has increased particularly fast in Africa particularly.
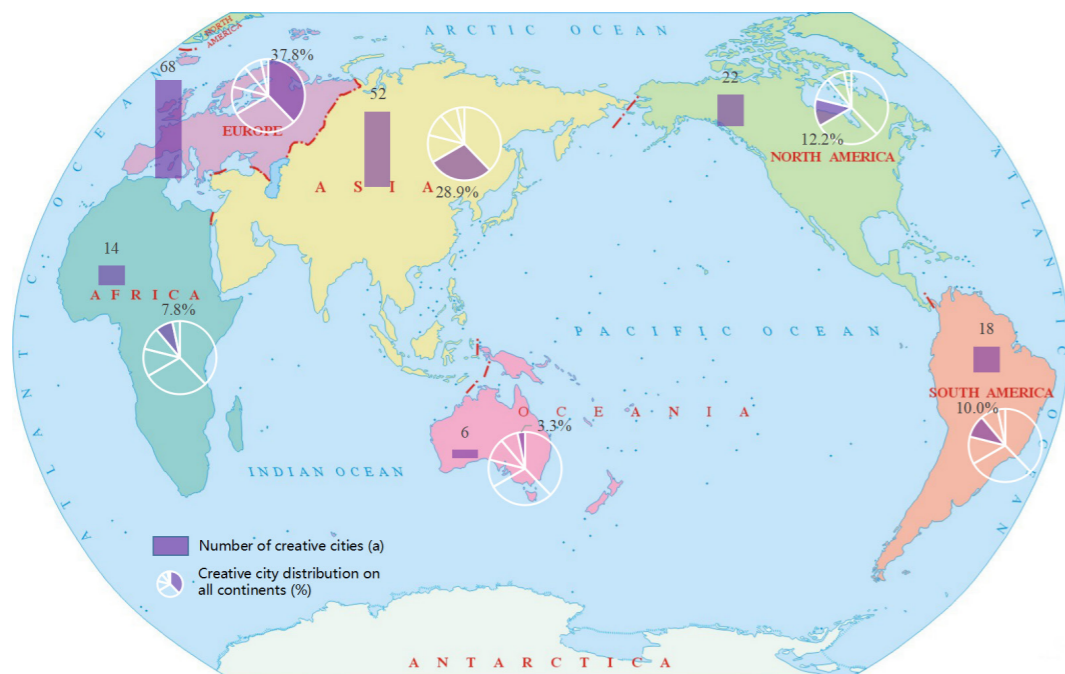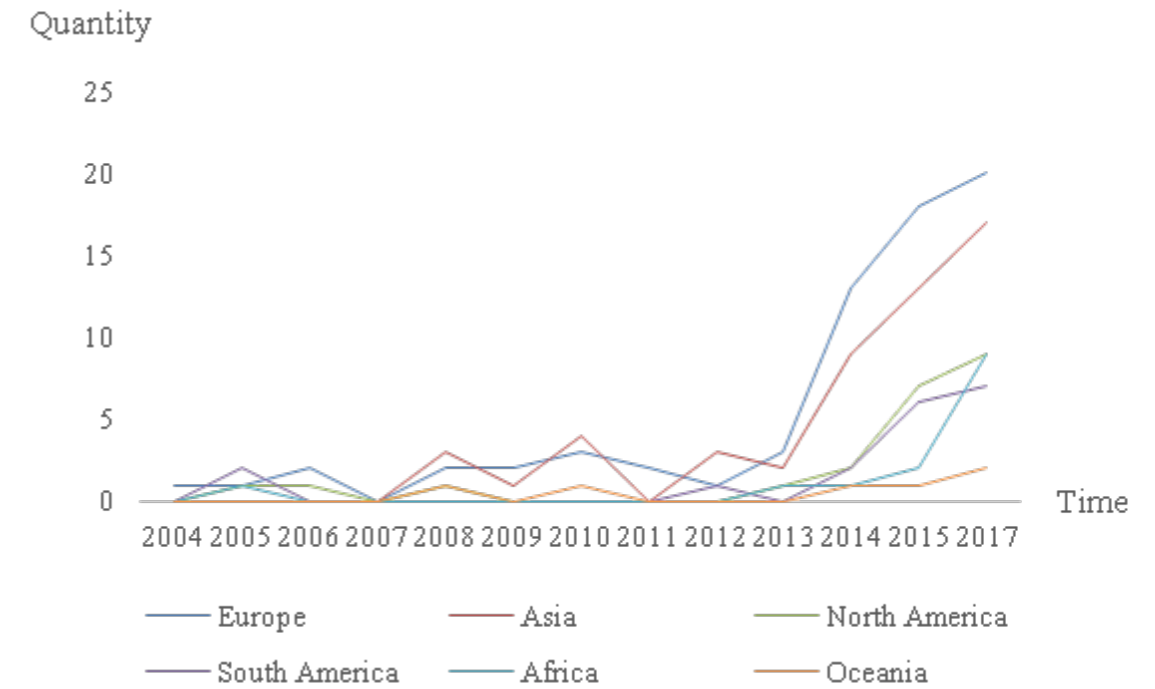

Fig. 2 Geographic distribution of Creative Cities (as of July 2019)

Source: official website of UCCN

Fig. 3 Number increased of Creative Cities in the past years in each continent(as of July 2019)
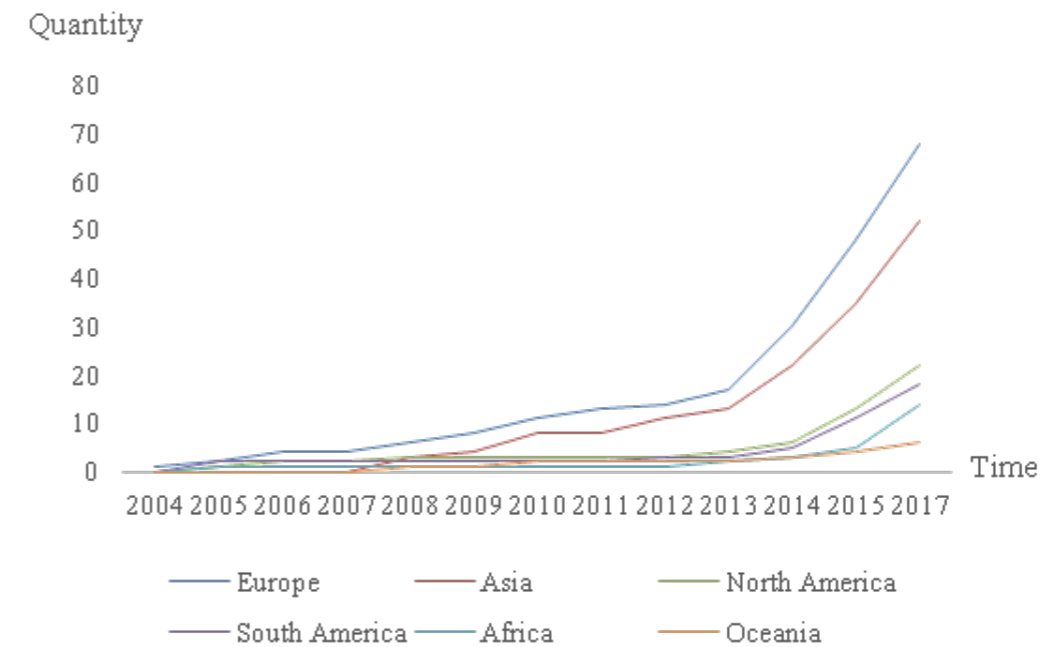

Fig. 4 Total number of Creative Cities in each continent (as of July 2019)

Source: official website of UCCN

Europe has the largest number of Creative Cities, over 60% of which are in Southern Europe and Western Europe. With a total of 68 Creative Cities, the Creative Cities in Europe account for 37.7% of the total number of Creative Cities. In Europe, the geographic distribution of Creative Cities and their population density are significantly correlated. The higher the population density is, the larger the number of Creative Cities. In Southern Europe, Western Europe and Central Europe, there is a denser population and a larger number of cities and Creative Cities are centrally located; Southern Europe has 25 Creative Cities

in total, accounting for 36.7% of the number of Creative Cities in Europe; Western Europe totally has 19 Creative Cities, accounting for 27.9% of the number of Creative Cities in Europe; Central Europe has 13 Creative Cities in total, accounting for 19.1% of the number of Creative Cities in Europe. While Northern Europe and Eastern Europe are relatively sparsely populated and have a smaller number of cities and also have a relatively smaller number of Creative Cities; Northern Europe has 7 Creative Cities and Eastern Europe has 4 Creative Cities, accounting for 10.2% and 5.8% of the number of Creative Cities in Europe respectively.
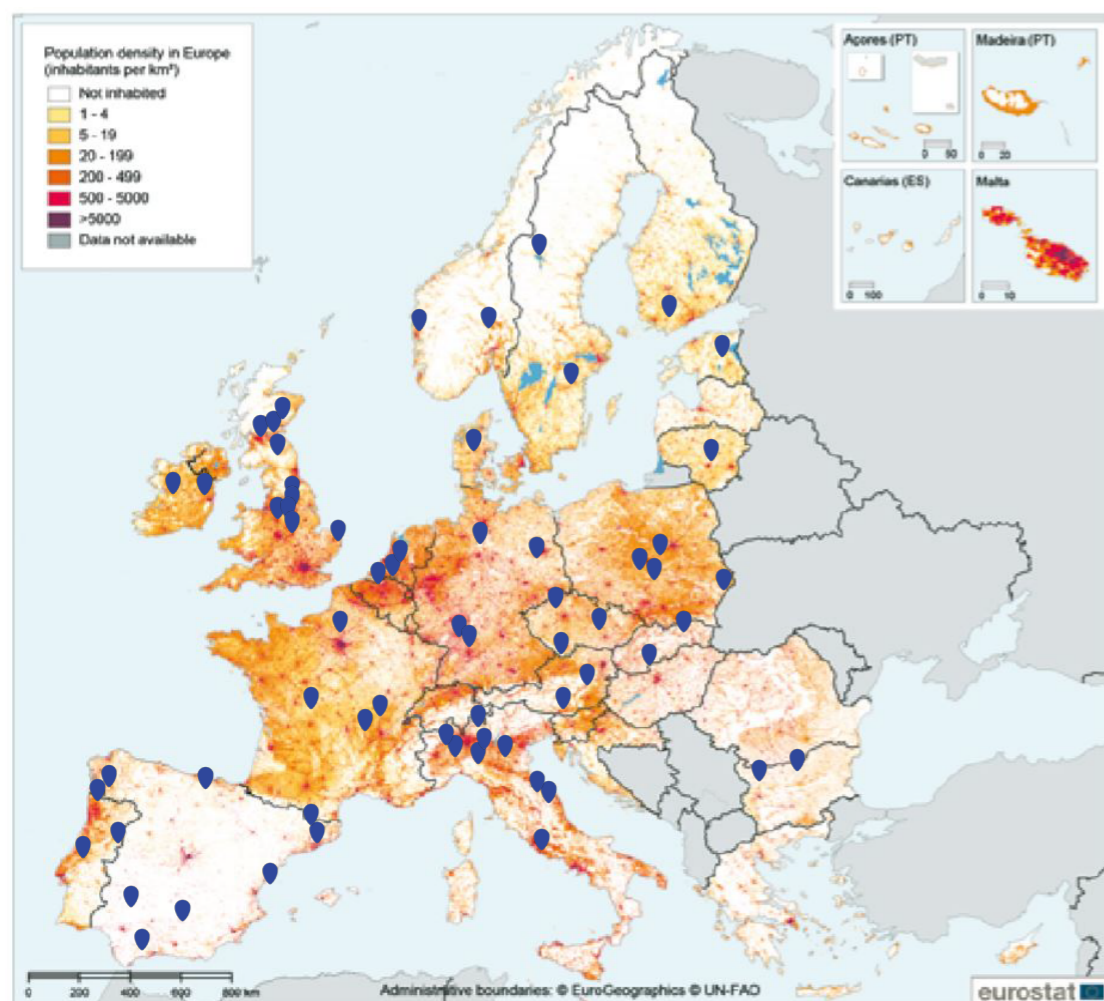

Fig.5 Population density (residents per square kilometer in land area)
and the distribution of Creative Cities in Europe (as of July 2019)
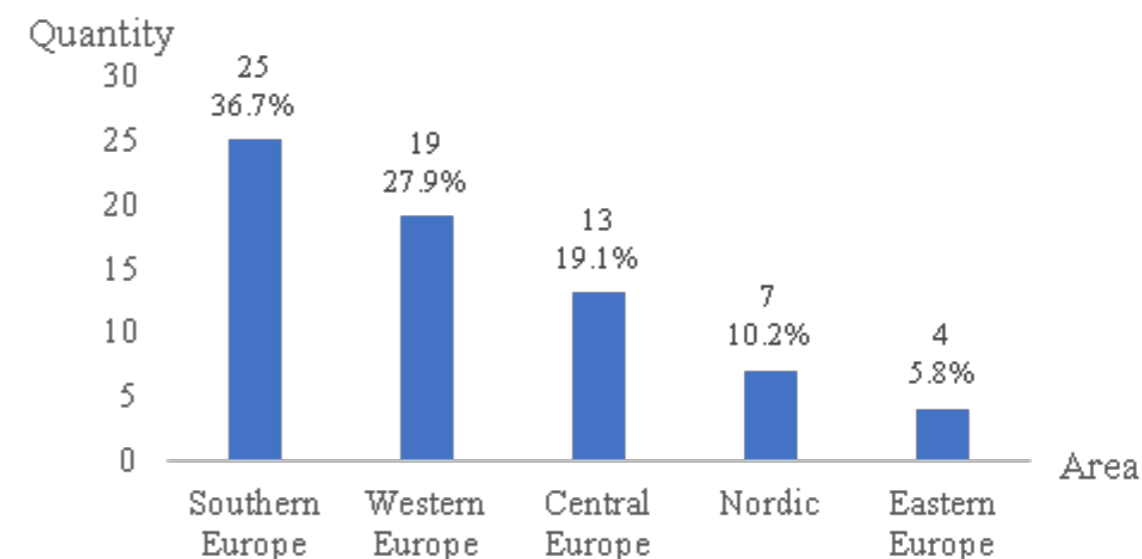Source: official website of UCCN

Fig. 6 Population density (by residents per square kilometer of land area) in Europe 2 (as of 2011)
Data source: Eurostat

Asian Creative Cities are centrally located in three countries: China, Japan and Republic of Korea. Asia totally has 52 Creative Cities, second only to Europe, accounting for 28.8% of the total number of Creative Cities around the world. Eastern Asia has the largest number of Creative Cities, 28 in total, accounting

for 53.8% of the number of Creative Cities in Asia, and all of them are located in three counties: China, Japan and Korea. China has the largest number of Creative Cities, 12 in total, covering five categories except for Literature and Music; Japan and Korea each has 8 Creative Cities. The distribution of Creative Cities in Asia cannot be separated from the situation of its economic development. In the more economically developed regions, there are a more significant number of Creative Cities. Based on the situation of economic development, Creative Cities in Eastern Asia experience higher level of economic development and there are 17 of them having GDP per capita of over 10,000 U.S. dollars, accounting for 61% of the total number of Creative Cities in Eastern Asia, and the total GDP and the development of GDP per capita in China, Japan and Republic of Korea occupy a leading position in Asia; in West Asia, there are 6 Creative Cities with GDP per capita of over
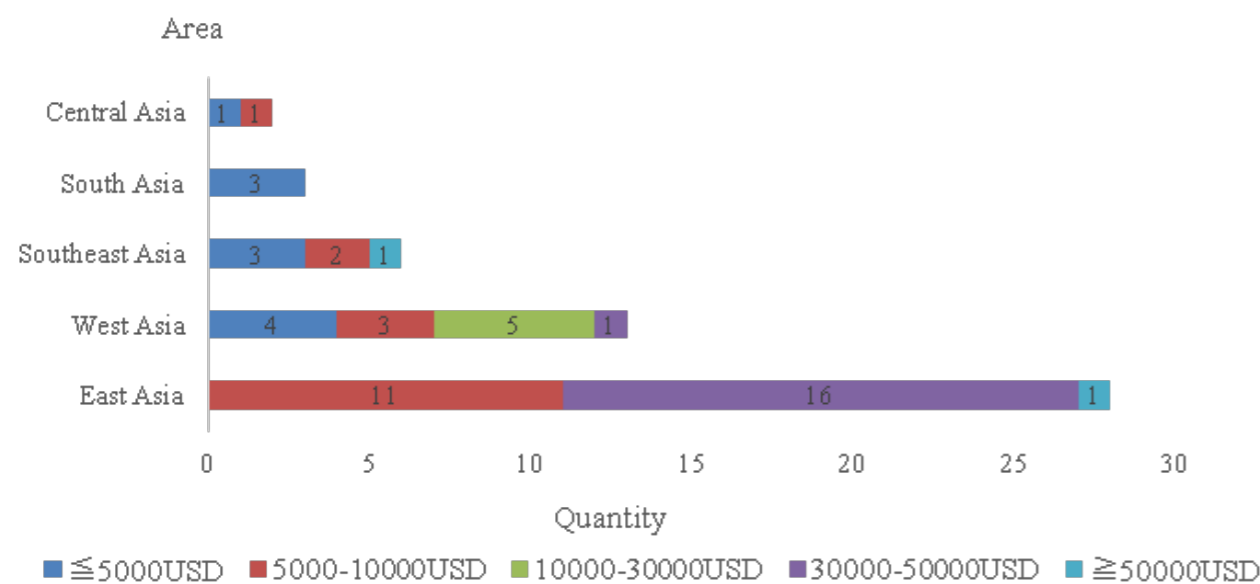

Fig. 7 Geographic distribution and GDP per capita of Creative Cities in Asia
 (Data on Creative Cities, as of July 2019, GDP per capita is GDP per capita of the country/region to which it belongs to in 2017)
Source: official website of UCCN and UNCTAD Stat

10,000 U.S. dollars, accounting for 46% of the number of Creative Cities in West Asia; in Southeastern Asia, there are no Creative Cities with GDP per capita of over 10,000 U.S. dollars other than Singapore; in South Asia and Central Asia, Creative Cities have relatively low GDP per capita and the number of these cities is smaller.

Creative Cities in the America are mainly located in the United States and Brazil. There are totally 40 Creative Cities in the American region, accounting for 22.2% of the total number of Creative Cities in the world. There are 22 Creative Cities in total in North America, accounting for 12.2% of the total number of Creative Cities in the world; the United States, Mexico and Canada have a greater number of Creative Cities. There are 18 Creative Cities in total in South America, accounting for 10% of the total number of Creative Cities in the world. With 8 Creative Cities, Brazil alone has 44.4% of Creative Cities in South America. Apparently, there are fewer Creative Cities in the United States and Canada than in Europe. The United States only has 3 Creative Cities, in 2005, Santa Fe joined the Creative Cities Network and became the first creative city in the United States; Canada also has 3 Creative Cities. In addition to Montreal selected as "City of Design" in 2006, Toronto and Quebec City were admitted to Creative Cities Network only in 2017. This reflects that UCCN still has strong European cultural links.

The number of Creative Cities in Africa takes up less than 10%. There are 14 Creative Cities totally in Africa, accounting for only 7.8% of the total number of Creative Cities. Although the number of Creative Cities in Africa is small, the number of Creative Cities has constantly increased over the past two years. In 2017, there were 9 cities selected, accounting for 64.3% of the total number of Creative Cities in Africa, which fully embodies the support of UNESCO for priority Africa.

In addition, the regional distribution of Creative Cities in Africa is influenced by the situation of economic development and the distribution of language families. Ten out of 14 Creative Cities are located in French-speaking regions of West Africa and Central Africa. There are six Creative Cities located in economically better-developed areas of North Africa and South Africa.
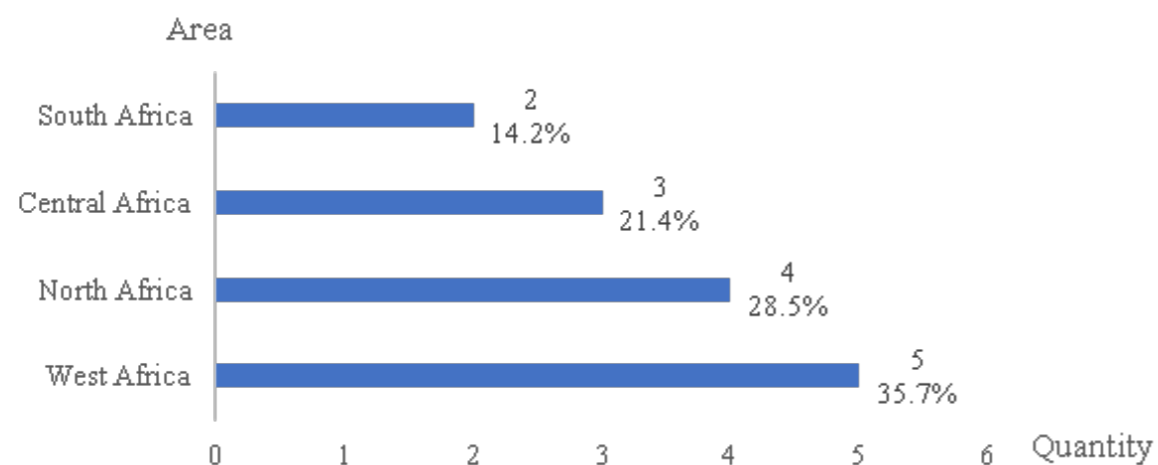

Fig. 8 Distribution of Creative Cities in Africa (as of July 2019)
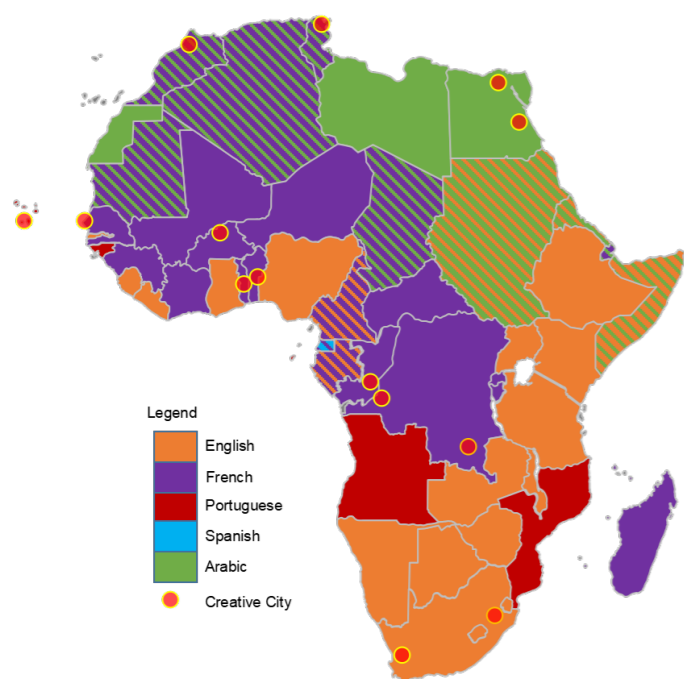
Source: official website of UCCN

Fig.9 Official languages and Creative Cities in Africa

(As of July 2019)

Source: the business office of the Chinese Embassy in Guinea and the official website of UCCN

Oceanian Creative Cities are centrally located in Australia and New Zealand. Due to the limitations of geographic factors, Oceania has a smaller number of cities and only has 6 creative cites, accounting for 3.3% of the total number of Creative Cities in the world. Among these 6 Creative Cities, 4 are in Australia and 2 in New Zealand.

2. Creative Cities along the route of the Belt and Road Initiative: "Cities of Crafts and Folk Arts" account for the largest share

China has actively preserved and passed on the cooperative spirit of the Silk Road by widely exchanging and cooperating with countries and regions along the route of the Belt and Road Initiative (BRI) in the fields such as economy, culture and education BRI comprises the Silk Road Economic Belt and the 21st Century Maritime Silk Road. BRI creates better opportunities for the development and exchange of the cultural and creative industries among the countries. It seems to promote the cultural and creative industries in order to allocate resources, appropriately plan industrial layout and position industrial development. BRI thus helps prolonging the chain of cultural and creative industries and promotes common development of cultural and creative industries in the region. There has been a significant increase in the number of Creative Cities in countries along the route[1]of or in the region related to the Belt and Road Initiative since 2014.

Currently, among 180 Creative Cities of UCCN, 93 are located along the route,

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3 Countries along the Road and Belt: 65 countries and regions according to Belt and Road Portal Website (https://www.yidaiyilu.gov.cn/).
Related countries: countries and regions that signed the "Road and Belt" cooperative documents except that 65 countries.

covering 46 counties in total. According to geographicdistribution, Creative Cities along the route can be found in six continents. Asia and Europe have the largest number, 44 and 31 respectively. Based on economic development levels, the Belt and Road run through the continents of Asia, Europe and Africa, and Asian and African countries are mostly developing countries, therefore, among Creative Cities along the route of or related to the Belt and Road Initiative, 60 of them are located in developing countries, accounting for 64.5% of Creative Cities along the route. In addition, among 93 Creative Cities, 18 are capital cities and are also the political, economic and cultural Centre of a country. The category of Creative Cities along the route covers 7 classes. Creative Cities of Crafts and Folk Arts ranked No.1 in terms of quantity, accounting for 27% of Creative Cities along the route of or related to BRI. Followed by Creative Cities of Music, the

number of which numbers 16; the number of Creative Cities of Design is 14, and of Gastronomy and Literature accounts for 13; the amounts of Creative Cities of Film and Media Arts is 6.

Currently, among 180 Creative Cities, 93 are cities in countries along the route of or related to the Belt and Road Initiative, in total including 46 countries. According to geographic distribution, Creative Cities on the route can be found in six continents. Asia and Europe have the largest number of Creative Cities, 44 and 31 respectively. Based on economic development levels, the Belt and Road extends to the continents of Asia, Europe and Africa, Asian and African countries are mostly developing countries. Along the route of or related to the Belt and Road Initiative, developing countries have a greater number of Creative Cities. 60 of them are from developing countries, accounting for 64.5% of the cities along the route. In addition, among 93 Creative Cities, 18 are capital cities and are also the political, economic and cultural centre ofthe country. In view of the category of creativity, the category of Creative Cities in countries along the route of or related to the Belt and Road Initiative covers 7 classes. Creative Cities of Crafts and Folk Arts are ranked No.1 in terms of quantity, accounting for 27% of Creative Cities in countries along the route of or related to the Belt and Road Initiative.
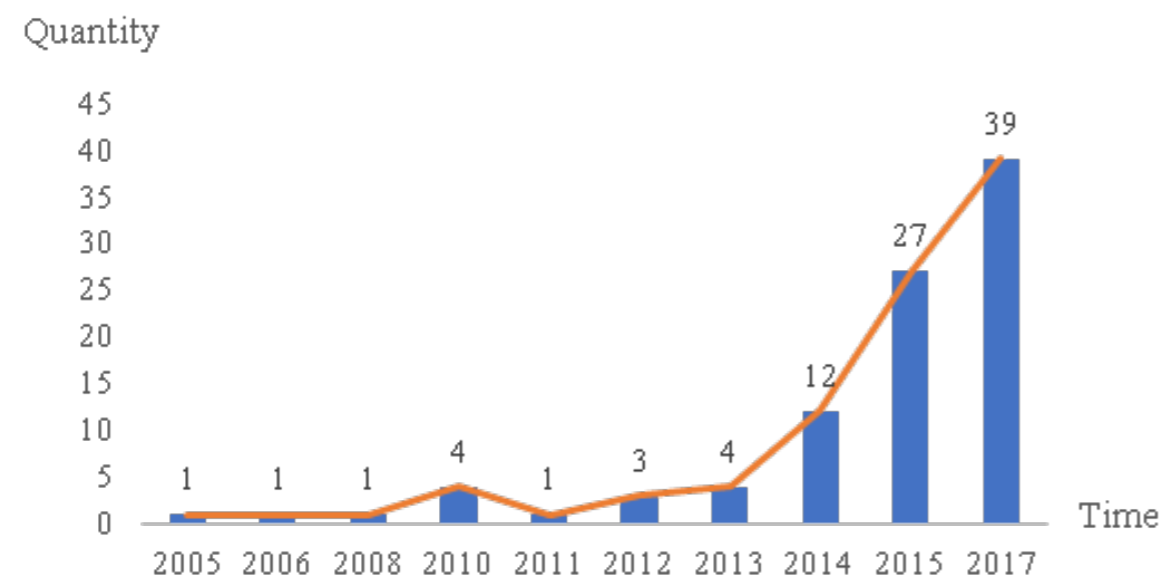

Fig.10 Number of Creative Cities along or related to the Belt and Road Initiative (as of July 2019)

Source: official website of UCCN and Chinese Belt and Road Website

Creative cities along the Belt and Road
countries/regions

Creative cities in the relevant
countries/regions of the Belt and Road

Fig.11 Distribution of Creative Cities in countries along or related to the Belt
and Road Initiative (as of July 2019)
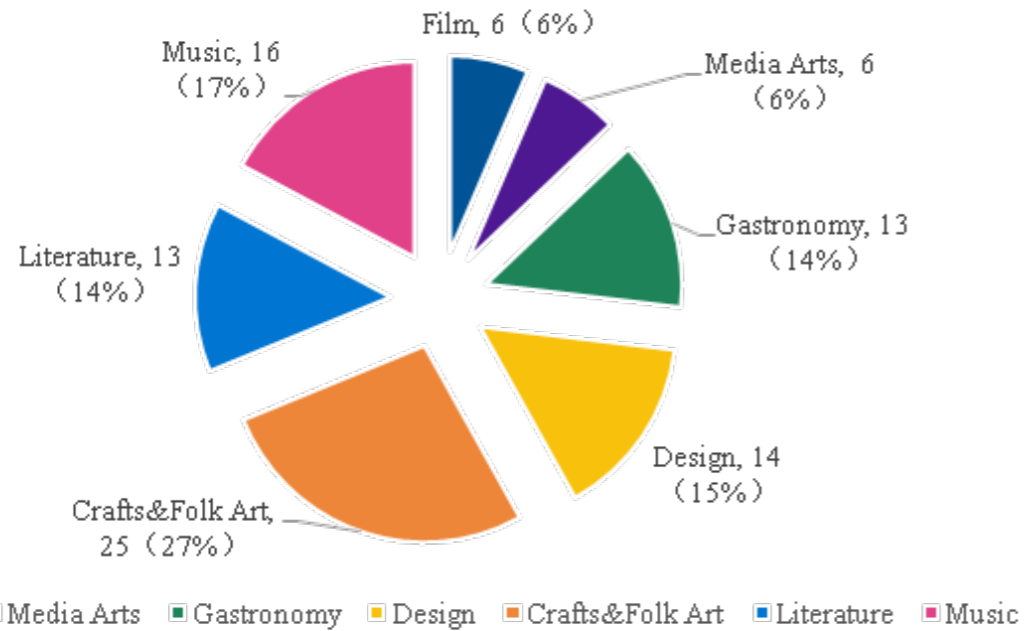Source: official website of UCCN and Chinese Belt and Road Website

Fig.12 Distribution of Creative Cities in each creative fields in countries along or related to the Belt and Road Initiative (as of July 2019)

Source: official website of UCCN and Chinese Belt and Road Website

3. Trends in geographical distribution

Overall, there is a small difference between the amounts of Creative Cities in developed countries and developing countries. Among 180 Creative Cities, 94 belong to developed countries, accounting for 52.2% of the entire Creative Cities while 86 belong to developing countries, accounting for 47.8%. Concerning the date of joining the Network, cities in developed counties in Europe and America were dominant before 2014. From 2004 to 2014, there were 69 cities totally joining the Network, among which 47 Creative Cities are from developed countries, taking up 68.1%. Since 2015,111 cities in total have joined the UCCN, among which 64 are in developing country, making up 57.5% of cities joining the Network after 2015. UCCN has shifted its focus more to developing countries instead.
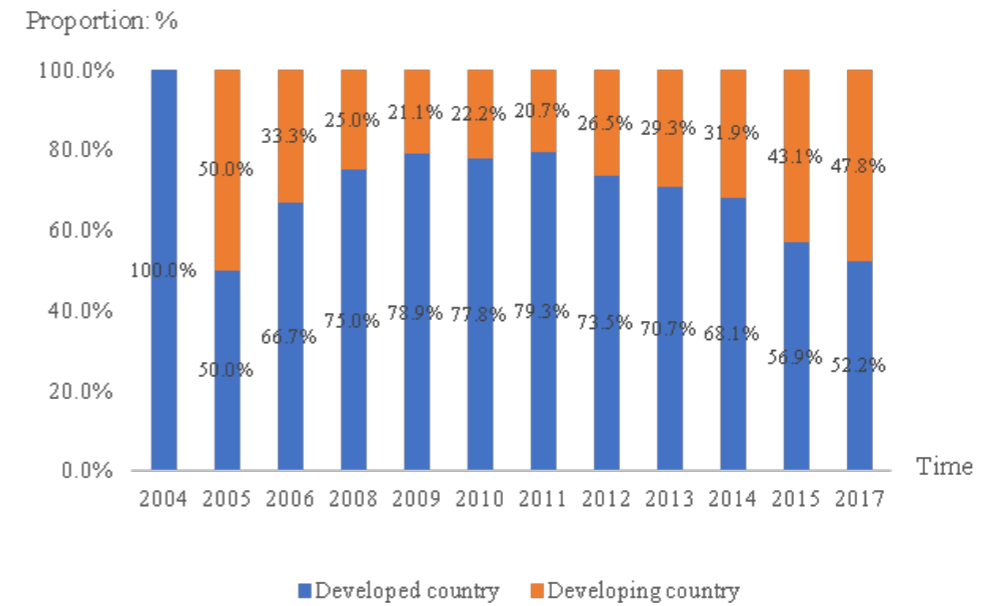

Fig.13 Percentage of developed and developing countries in which new Creative Cities joined the Network in the past years (as of July 2019)

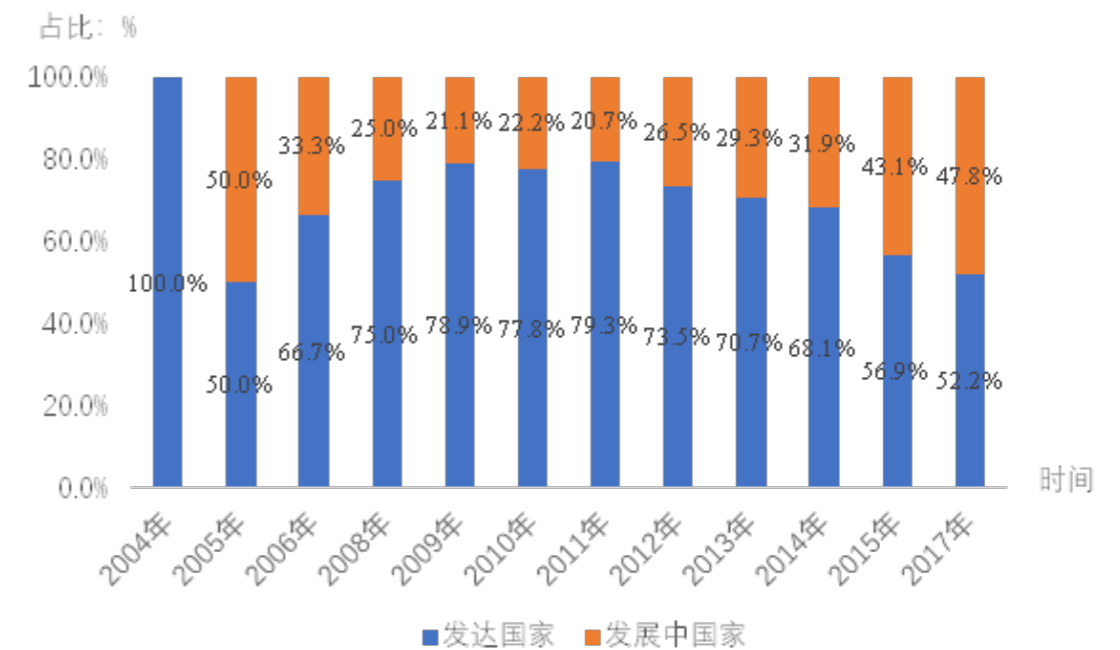Source: official website of UCCN

Fig.14 Percentage of developed and developing countries which have Creative Cities in the past years (as of July 2019)

Source: official website of UCCN

Trends in development of Creative Cities

1. Creative Cities develop steadily and each category shows a different trend

The Creative Cities Network have developed steadily with increasingly enhanced global impact and cohesion, and the number of Creative Cities has exhibited a growing trend overall since the launch of this program in 2004. There is a significant increase in the amount of Creative Cities after 2014. As of 2014, 69 cities in 32 countries joined the Creative Cities Network, and in 2015, the number achieved "leapfrog" growth. The number of member cities reached 116 , covering 54 countries (the period of applying was changed to 2 years per round after 2015). In 2017, another 64 cities in 44 countries joined the Network. At present, there are totally 180 Creative Cities from 72 countries. According to the time of entry, City of Literature is the category appeared first., Edinburgh from the United Kingdom became the first "City of Literature" in 2004 and is also the first creative city in the Network. Since then, the category of Creative Cities gradually diversified. Although seven classes were set up to encourage cultural diversification since the beginning of this program, cities joined the Network was relatively unitary in category before 2014. Cities that joined the Network after 2014 have covered seven categories, which also reflects the increasingly vigorous support of UNESCO in terms of encouragement of cultural diversity.
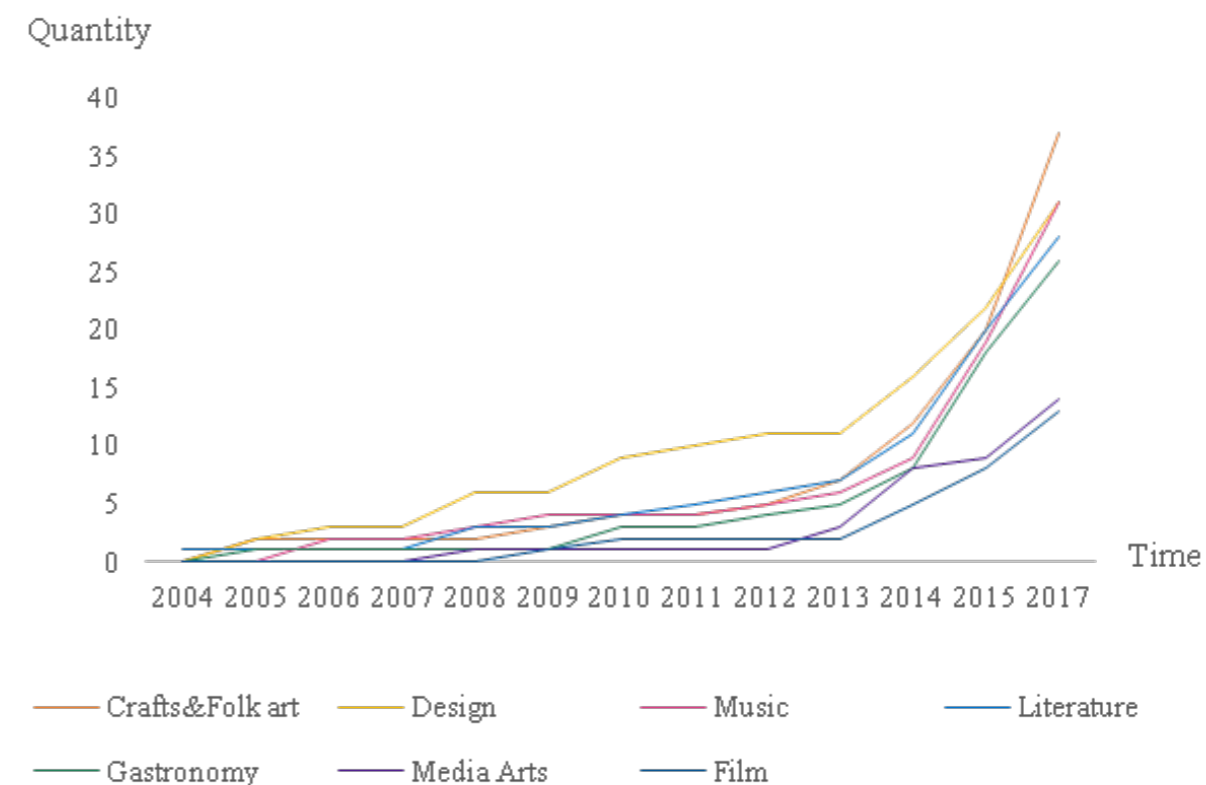
Fig.15 Growing trend of Creative Cities in each creative field in the past years (as of July 2019)
Source: official website of UCCN

1. Asian cities lead Cities of Crafts and Folk Arts and Gastronomy— European cities lead other categories

Based on quantities, Europe has a significant advantage in Creative Cities in the segments of Literature, Music, Film and Media Arts. There are 28 Creative Cities of Literature in total, 18 of which are in Europe, accounting for 67.9% of the total number of Cities of Literature. Among Cities of Music and Film, European Creative Cities take up 41.9% and 61.5% respectively, exhibiting a significant "European advantage" in the core field of cultural industry. Asian Creative Cities

occupy 43.2% and 38.5% in the segments of Crafts and Folk Arts and Gastronomy respectively and draw level with Europe in the number of Cities of Design. Compared with performance in other fields, Africa has a greater number of Creative Cities in terms of Cities of Crafts and Folk Arts, accounting for 57.1% of the total number of Creative Cities in Africa and taking up 21.6% of all the cities of Crafts and Folk Arts. As the cradle of ancient civilization, Asia and Africa show a remarkable advantage in the fields that highlight traditional culture, such as Crafts and Folk Arts and Gastronomy.
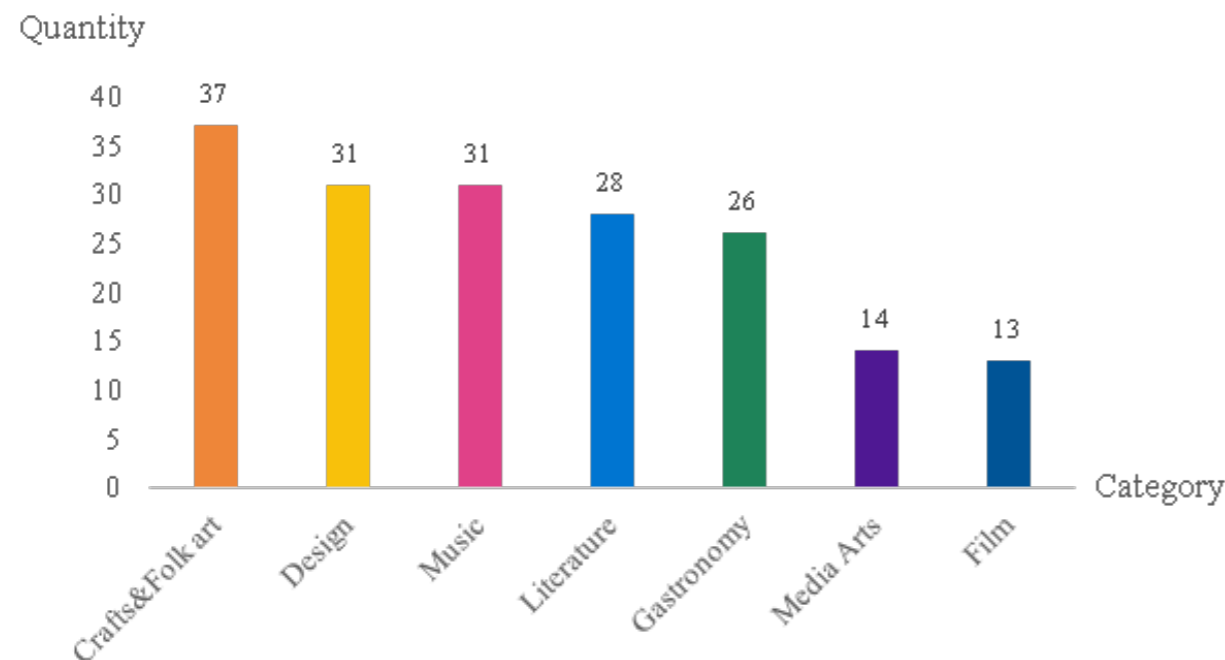

Fig.16 Amount of Creative Cities in each creative field (as of July 2019)

Source: official website of UCCN
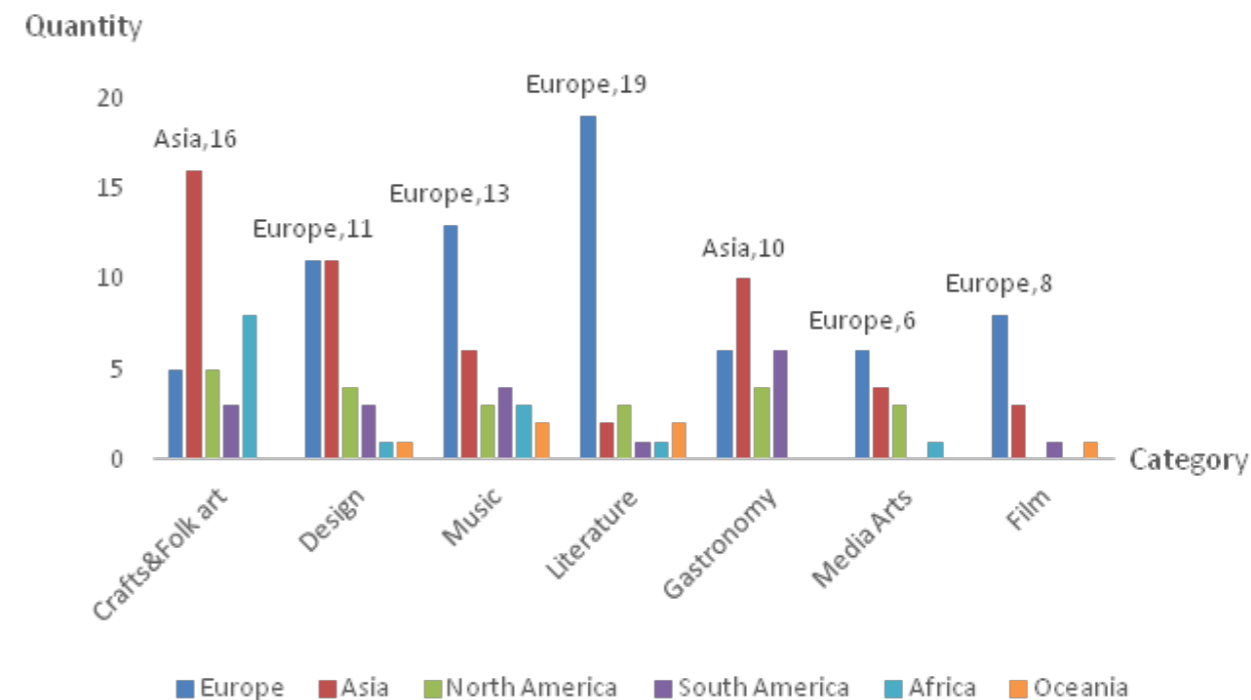
Fig.17 Geographic distribution of Creative Cities in each creative field (as of July 2019)

Source: official website of UCCN

According to the level of national economic development and the distribution of categories of Creative Cities, developed countries have an advantage in terms of quality in the core fields of cultural industry such as Media Arts, Literature, Film and Music; developing countries are dominant in Crafts and Folk Arts and Gastronomy. Among 37 Creative Cities of Crafts and Folk Arts, 28 are in developing countries, accounting for 75.7% of the total number in this category. Taking the geographic distribution of each category into account, it is easy to find that Creative Cities in the core fields of cultural industry are centrally located in developed European countries and Creative Cities that have advantages in traditional cultural resources with Crafts and Folk Arts and Gastronomy are centrally located in developing countries with profound cultural background in Asia and Africa.

Proportion: %

Fig. 18 Percentage of developed and developing countries which have Creative Cities in each creative field (as of July 2019)
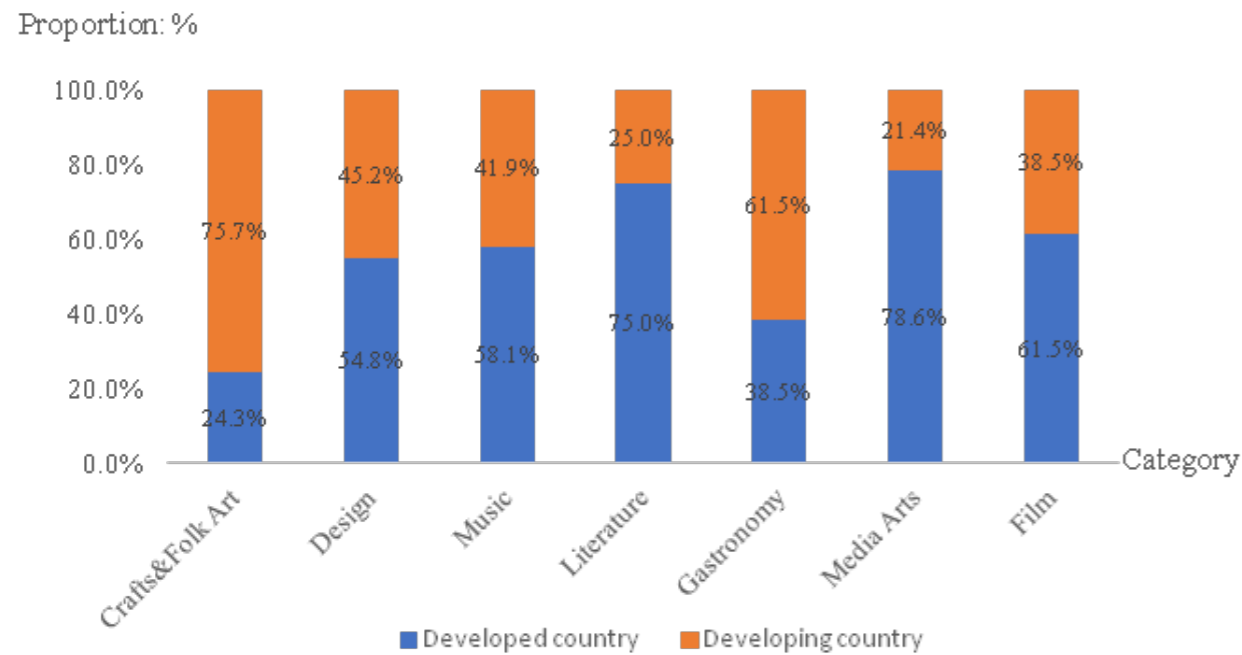Source: official website of UCCN

Diversity and differentiation of Creative Cities

1. Domination of European cities and culture persists

Maintaining cultural diversity and boosting urban cultural dynamism are the foundation of the development of Creative Cities. Therefore, the Creative Cities Network is much more likely to develop cities outside developed countries in Europe and America to attract to the Network.

Creative Cities on seven themes are all characterized by cultural diversity. For example, Cities of Music include Brazzaville, the cradle of Congolese rumba, Salvador, the birthland of samba, Tongyeong, the headstream of traditional Korean music, and Mannheim, the birth place of Mannheim School. Among Cities of Gastronomy, Shunde is the cradle of Cantonese cuisine, a world-famous style of cooking; the City of Crafts and Folk Arts Pekalongan is known for promoting and carrying on traditional handmade artistic batik and Jingdezhen is famous for porcelains. But in terms of core categories in cultural and creative industries such as Literature, Music and Film, Europe still has a very significant edge and it can still be found that Europe is dominant in the Creative Cities Network.

As regards official languages, member cities of the Creative Cities Network have more than 40 official languages. The number of Creative Cities whose official language is English is the largest and reaches 39, taking up 21.7%; the other official languages widely used are Spanish, Portuguese, Chinese, French, German and Korean, and the remaining official languages that are relatively less used are mostly minority languages, including more than 30 languages, such as

Bulgarian, Slovenian, Persian, Irish, Polish, Macedonian and Kazakh and the kinds of languages and characters are abundant and varied. However, these minority languages are still dominated by European languages. Especially in terms of Cities of Literature, the number of Creative Cities based on Asian and African languages is very limited, only taking up 3.6%.

2. The economic and social development status of cities varies greatly in different categories, and the degree of industrialization of developed countries is higher in the same category

There is a significant difference between cities in different categories in terms of economic and social situations. For example, there are 25 Cities of Literature with GDP per capita of over 10,000 U.S. dollars, accounting for 89% of the total number of this category. There are 20 Cities of Design and 14 Cities of Gastronomy with GDP per capita of more than 10,000 U.S. dollars, representing64.5% and 53.8% of each category respectively. By contrast, only 32.4% cities of Crafts and Folk Arts (12 in number) have a GDP per capita that is over 10,000 U.S. dollars. Among cities of Design, 67% cities have a population over 1 million, and there are 8 cities with a population of over 10 million people. So, it can be seen that most of cities of Design are densely populated metropolises. Ten of them are capital cities, the political and cultural cCentre of a country. By contrast, among 37 cities of Crafts and Folk Arts, there are only 9 cities with a population of more than million people, taking up 24% of the total number. A majority of cities in this category are small-sized cities and 8 of the cities have a population of less than 100,000, equivalent to a small town in China.

Proportion: %

Category	Crafts& Folk Art	Design	Music	Literature	Gastronomy	Media Arts	Film
≧50000USD	5%	13%	10%	21%	19%	7%	15%
30000-50000USD	16%	35%	35%	36%	15%	57%	38%
10000-30000USD	11%	16%	19%	32%	19%	14%	15%
5000-10000USD	27%	29%	19%	4%	42%	14%	31%
≦5000USD	41%	6%	16%	7%	4%	7%	0%
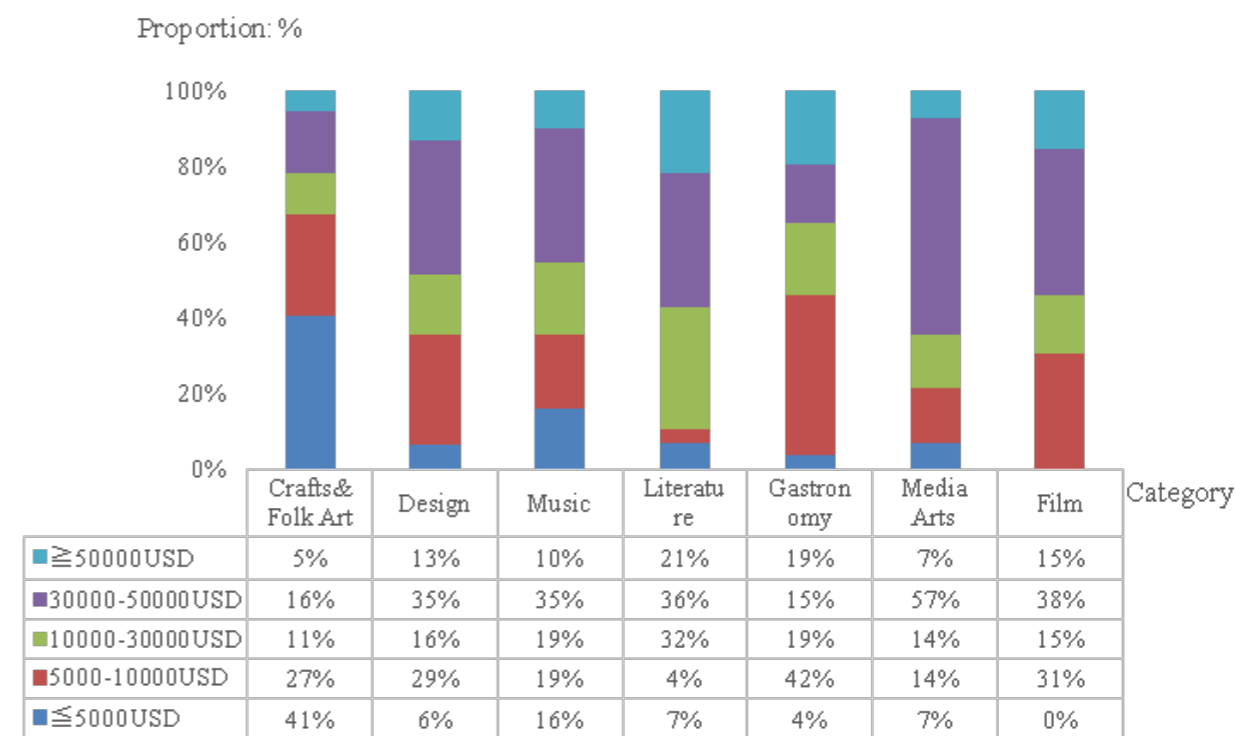
Fig. 19 GPD per capita of Creative Cities in each creative field
(Data on Creative Cities, as of July 2019;
 GDP per capita is the GDP per capita of a country/region to which it belongs)
Source: UNCTAD Stat and official website of UCCN

Effected by the level of economic development, there is also a big difference between Creative Cities in developing and developed countries in the same category. For example, there is a difference between Chengdu, China and Jeonju, Korea, which are both cities of Gastronomy in Asia, in terms of construction of industrial chains driven by gourmet. Chengdu and Jeonju adopt active measures to develop gourmet industries during the construction of the "City of Gastronomy". Subject to the level of economic development and the development of cultural and creative industries and other factors, Chengdu has deficiencies in terms of universal gourmet education and industrialization levels compared to Jeonju.

In the practice of construction of the "City of Gastronomy", both cities focus on boosting gourmet research and education. Sichuan Tourism University teams up with related Chinese and international universities, scientific research institutes and associations to jointly build a collaborative innovation centrefor industrialization and internationalization of Sichuan cuisine. This centre a advances the research work in five aspects of standard systems for Sichuan cuisine, core technologies, food safety and nutrition, communication of cultures and technologies of Sichuan cuisine and personnel training. Jeonju develops gourmet related to its culture and mines stories from gourmet by building gourmet database, researching related literatures and analyzing Jeonju's famous chefs and their recipes. This increase the added value of Jeonju food culture. To establish a Korean side dish cluster, Korea spent 3 years and 3.3 billion won in standardization and diversification Korean side dish. Jeonju set up Korean creative culinary schools, fostered celebrity Korean food experts and promoted high-end Korean cuisine. And Gourmet courses are also set up in middle schools and universities to promote the popularization of gourmet culture.

In the comparison of Chengdu and Jeonju, Jeonju pays more attention to basic research and universal education of gourmet. Jeonju uses technology to create a database for standardized research on gourmet so as to normalize and promote the commercialization of gourmet industries, and fully mines the historical culture of gourmet to achieve inheritance and development of traditional culture with gourmet as a breakthrough point. Chengdu also attaches importance to the development and utilization of cultural resources of gourmet, but needs to enhance research and investment in historical progress, inheritance and preservation and value exploration of gourmet culture. In terms of education and

training of gourmet culture, these two cities set up culinary schools and training agencies to provide a lot of talents for the development of gourmet industries. By contrast, however, Jeonju attaches more significance to universal education of gourmet and increases the civilizing influence of traditional food and culinary projects on high school and university educations, while Chengdu's gourmet education remains in professional education.

Both Chengdu and Jeonju have formed a gourmet industry chain integrating ingredients production and food processing, with synergies in the development of agriculture, food processing and tourism. But the development of gourmet industry in Chengdu excessively focuses on the vertical industry chain of catering service and weakens unlimited creative possibilities of gourmet in the horizontal industry chain. The creativity of gourmet is mainly concentrated on the levels of "eat" (catering enterprises), "watch" (food festivals) and "superficial experience" (food tourism) and has not ascended to the level of creative economy, whereas Jeonju takes gourmet as the starting point of development of cultural and creative industries, breaks through the value proposition in which gourmet is only centered around catering industries, and highlights the correlations of gourmet between the added value of culture and the value of creativity in the horizontal and vertical chains of gourmet industries, and forms a complete system for gourmet industries in aspects such as side dish cluster, tableware, cooking equipment, tourism, entertainment, publicity and technical training in auxiliary industries, supporting industries and derivative industries.

A Case Study of Creativity and Sustainable Development

The Creative Cities Network was established to promote the development of the creative economy as a means to better achieve the United Nations Sustainable Development Goals. In 2015, the United Nations General Assembly officially released Transforming our world: the 2030 Agenda for Sustainable Development. The Agenda identifies 17 goals and 169 targets for sustainable development, including economic, social and ecological and interrelated aspects. The creative economy not only plays a role in the

sustainable growth of economy, but also exerts non-negligible functions in beefing up social equity, ameliorating the public well-being, and protecting the ecological environment and cultural diversity. The following examples sit in the five Creative Cities of Turin, Cairo, Bamiyan, Cape Town and Curitiba, explaining the role of the above-mentioned dimensions of creativity in promoting sustainable development.

Case Study

Creativity Drives Economic Transformation

Turin: The Transformation from a City of Automobile to a City of Design

Turin, the capital of Piedmont, is the third largest city of Italy. As the first capital after the reunification of Italy, Turin is rich in historical and cultural resources, preserving a large number of classical and Baroque architectures. After World War II, Turin's industry grew rapidly, especially in the automobile. Its urban economy is highly dependent on machinery and automobile manufacturing. The world-renowned automobile company, Fabbrica Italiana Automobili Torino (F.I.A.T.), has its headquarter and

factory in Turin, making it the "City of Automobile of Italy" with its strong industrial strength playing an important role in the country's economic development.

In the early 1990s, Italy experienced a severe economic crisis, with industrial cities such as Turin being the hardest hit and the decline in industrial activity peaked in 1993, which seriously hampered the pace of urban development. Turin was a typical industrial city of post-Fordism period. Its large-scale factory re-

locations and closures produced more than 5 million square meters of industrial wasteland and the decline of its industrial activity has had a profound impact on urban form and material space[2] .

2 Sharing and Quality — 2018 China Urban Planning Annual Conference Papers edited by the China Association of City Planning, China Architecture & Building Press, 2018.

The economic crisis and the negative impact caused by the development of industry prompted Turin to begin the urban regeneration and industrial transformation. In the process of promoting urban renewal, Turin City has upgraded its core industries with the advantage of industrial design, reshaped the city's creative space through the protection and utilization of its industrial heritage, and continued to explore historical and cultural resources to develop tourism. After more than two decades of reform and development, Turin has completed the transformation from an industrial city to a cultural city, and its development orientation has returned to culture. In 2014, Turin was awarded the title of "City of Design" by UNESCO as a member of the Creative Cities Network.

1. Automobile Industry Upgrading in Turin Makes it the "City of Design"

The automobile industry has always been the core and representative of the industry in Turin, which is thecentre of F.I.A.T. and the core of the Italian and even the whole-world automobile industry and automobile design and manufacturing. The automobile industry hasplayed a crucial role in Turin's economic boom, but its downturn also caused a rapid decline in Turin's economy due to the city's great reliance on it. As thecentre of Italy's automobile industry, a number of independent car styling studios and design companies have sprung up, such as the world-famous Pininfarina SpA, Gruppo Bertone, Torino Design, etc.; a quantity of world-class experts of car design have emerged, such as Giorgetto Giugiaro, Gandin, etc.; and supplies of the most classic cars in the world have been produced, such as Ferrari 250 GT, Maserati 5000 GT, BMW 3200 CS, etc. A wealth of design talents and strong research and development innovation capabilities are the secrets of Turin's automobile

Fig. 20 Car Design in Turin [3]

3 Website of Museo dell'automobile, http://www.museoauto. it/website/it/percorsi-espositivi/ automobile-e-design, accessed: June 26th, 2019.

industry having the world-leading core competencies.

In the upgrading and transformation of the automobile industry, Turin has made full use of its advantages in automobile design to attract global design talents on the one hand, and also to enhance the international influence of the automobile industry on another. In 2005, the Turin Chamber of Commerce launched the " From Concept to Car" project to promote its unique car design abroad. The project leader pointed out: "60% of Turin's economy is dependent on exports. Nowadays, Turin should take advantage of all the research and development industry chain to change its economy from exporting products to exporting knowledge, technology, and know-how."3 The global project attracts automobile companies from all over the world every year. In 2014, Fiat and Chrysler Automobiles, one of the three major U.S. auto brands, formally merged

as Fiat Chrysler Automobile (FCA), which further opened up the U.S. market and raised the international profile of Fiat and Turin. In the same year, UNESCO, after taking the overall development of Turin in terms of industry, culture, art and creativity into account, finally rated Turin as a creative city and awarded it the title of "City of Design".

2. Protecting and Utilizing Industrial Heritage

According to the Nizhny Tagil Charter, industrial heritages are industrial cultural relics of historical, technical, social, architectural, or scientific value, including buildings, machinery, factories, production workshops, factory mines, processing and refining sites, warehouse stocks, production sites, conversion sites, energy-using sites, transportation infrastructure, and other sites for social activities related to industrial

production, such as housing, religious or education. After a mass move out of the car industry in the 1990s, a huge number of old factories and industrial land in Turin needed to be reopened.

From 1993 to 2001, Turin undertook a series of planning policy adjustments, and in 1995, The Comprehensive Master Plan of Turin proposed a transformation of the economic structure to develop the service sector by re-using industrial wasteland. Afterwards, factories were relocated to the suburbs and key areas were remodeled. For example, the Lingotto Factory, once Fiat's main building, was converted into a comprehensive service building that combines offices, hotels, theatres, concert halls, conference rooms, shopping centres and other functions altogether.

The famous Parco Dora in Turin is also a modern park designed by renowned

German landscape architect Peter Latz and transformed from an industrial site by the riverbank. The park has five distinct areas, Ingest, Vitali, Michelin, Mortara and Valdocco, the first three of which are named after former factory sites, and the last two are located above the newly repaired tunnel. The refurbished River Dora area, with new residential buildings, new traffic trunks and recycled industrial sites, becomes a modern, green, stylish and avant-garde park.

After joining the Creative Cities Network, Turin has focused more on applying design to cultural heritage protection and hosts a number of creative design events each year to promote urban development. In October 2018, Turin launched a one-month project called " Turin. Towards an Accessible City", which aimed to use creative design thinking to protect cultural heritage. More than 150 institutions,

Fig. 21 The refurbished Parco Dora [4]

large and small, were involved in the project, and there was a total of 160 specific activities, such as seminars, theatrical performances, concerts, films and exhibitions. At the same time, Turin successfully hosted the second"Torino Design of the City of 2018" which mainly focused on the revival of cultural heritage [5].

4 Garden Design Journal (SGD), https://www.gardendesignjournal.com/features/project-parco-dora-turin, accessed: June, 26th, 2019

5 Cities of Design Network, https://www.designcities.net/events/towards-an-anccessible-city-a-month-of-reflections-on-inclusion/, accessed: Aug, 5th, 2019.

3. The Government System Conducts the over-all Planning of the Tourism Industry Development

Turin is rich in historical and cultural resources. But before the 21st century, Turin's tourism industry showed a depressed state, and specific manifestations of which were the lack of international tourism products and brands, the supply-driven market instead of demand-driven, the deeply rooted image as an industrial city, and insufficient attention to the development of tourism from the government. In 1998, in order to raise its international profile, Turin began to explore the Strategic Plan for the international Promotion of Turin, in which it was creatively proposed to create Turin as a city of "culture, tourism, trade and sport".

In the 21st century, the Turin Municipal Government has further recognized the driving role of tourism in urban transformation and social progress. In 2003, the Turin Tourism Bureau comprehensively formulated the overall tourism project in Turin, with the overall goal of developing a new tourism market through increasing the diversification of the tourism supply, with the focus on the development of business tourism with business talks and exhibitions as the main body and urban short-holiday leisure tourism with urban festivals as the principal part. Under the platform of government-enterprise cooperation, integrating and promoting the city's more than 40 museums, Baroque culture, architectural culture, as well as specialty food, including chocolate, wine and other local food, and ultimately making Turin a well-known special tourists' destination.

Since the development plan of the tourism industry was clarified in 2003, the tourism industry in Turin has made great progress in the

following year, with a 13.7% increase in the number of tourists, and the majority of new visitors are new those who came Turin for the first time. To further release its cultural vitality, Turin has managed to shape the city's cultural brand by setting up institutions and hosting world-class cultural and artistic and sporting events. The Turin's International Book Salon, held in Turin, has grown into one of the most famous book fairs in Europe, and Turin was named the World Book Capital City by UNESCO in 2006. In the same year, Turin successfully hosted the Winter Olympics, providing an opportunity for the local tourism industry to flourish. Since then, Turin has fully exploited its museum's resources, cultural and industrial heritage, and attracted more visitors through international conferences and colorful festivals. According to the Dati statistici sul Turismo in Piemonte

(2018), Turin's tourism industry scale has been growing since 2009. The number of tourists in 2018 reached 7,248,575,with an increase of 2,87% from a year earlier, and the number of arrivals reached 2,505,985, with an increase of 1.58% on a year-on-year basis[6].

The overall tourism planning, rational use of industrial heritage, and various cultural and artistic activities have played an important role in Turin's transformation from an industrial city. Over the past few decades, Turin has successfully transformed itself from an industrial cCentre into a creative cCentre, becoming one of the most dynamic cities in Italian culture and creativity sector. Turin's creative and cultural sectors account for 9.1% of the total number of active institutions and companies in Italy and ranking third in Italy with approximately 100,000 employees[7] .

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6 Visit Piemonte, https://www.visitpiemonte-dmo.org/documenti/market-research-statistics/rapporto-dati-2018/, accessed: Aug. 5th, 2019.

7 UNESCO Creative Cities Network, https://en.unesco.org/creative-cities/torino, accessed: June 26th, 2019.

Case Study

Creativity Boosts Heritage Protection

Cairo: Revitalization of Urban Heritages through Creative Activities

Located in the Egyptian capital, Cairo Province, Downtown Cairo, with a history of thousands of years, is one of the world's least war-damaged ancient cities. In 1979, Cairo was added to the UNESCO World Heritage List with a large number of well-preserved historical sites. On 31st October 2017, Cairo was awarded the "City of Crafts and Folk Arts" by UNESCO and became a member of the Creative Cities Network for its exquisite traditional crafts and its development of cultural and creative industries.

Cairo's transformation to a vibrant and creative city is inseparable from the reconstruction and upgrading of Downtown Cairo. In the early 20th century, Downtown Cairo was a prosperous and vibrant world-class upscale city, integrating life, shopping and leisure altogether. Since the 1970s, urban areas have been occupied by the elderly, intellectuals, artists and left-behind foreigners, and with the absence of government management, it developed stagnantly and gradually declined. In 2009, at the request of the

World Heritage Committee (WHC), UNESCO launched a renovation project for Downtown Cairo (Urban Regeneration for Historic Cairo, referred to as URHC), and it had been advancing since 2010 with the assistance of the Cairo authorities. However, the process was put on hold in 2011, affected by public protests and parades. And with the steady restoration of political order, the reconstruction of Downtown Cairo was re-launched. In 2015, the Cairo Lab for Urban Studies Training and Environmental Research (referred to as CLUSTER) organized "Creative Cities: Re-framing Downtown Cairo " themed international conference on the role of culture, art and innovation in urban renovation, followed by a series of renovation measures to revitalize the old town in the light of the conference programme. It has promoted the development of local tourism and cultural and creative industries, laying the foundation for Cairo's stride towards a creative city.

1.Recreate urban space through innovative design

The streets of Downtown Cairo were intricate, the boundaries between public and private spaces were blurred, and the main streets were occupied by vendors, leaving little public space. In order to solve this problem, the municipal government conducted a series of transformation measures, including transferring street vendors, prohibiting parking on the main streets, removing walls that had graffiti on them, etc. At the same time, in order to build urban public space, partnered with the Danish Egyptian Dialogue Institute and the Centre for Culture and Development in Copenhagen, CLUSTER organized a seminar with designers and artists in Denmark and Egypt. At the seminar, they delved into how to create a transition zone between public and private space and made the final decision: built the Passageway.

Targeting at congested streets of the old town, through the redesign and transformation of neighborhood parks, floor tiles, benches, street lights and other elements, and according to different themes, Passageways are public space integrating life and leisure. Kodak and Philips were two of the first to be remodeled. Kodak Passage, with the theme of "The Green Oasis", was renovated in many different aspects, including renovating the road, adding plants and flowers, using recyclables like plastic bottles and colored paper to decorate the streets. After renovation, the Kodak Passageway connected Adly Street and Abdel Khalek Tharwat Street and became a beautiful pedestrian street, with idle shops on both sides becoming cultural and artistic activity space. CLUSTER won the Cairo Design Award 2017 for its creative transformation of Kodak Street.

The Philips Passageway, featuring "The Light Oasis", is an L-shaped passage connecting Sherif and Adly Streets. The main functions of this passage are for retail, food, entertainment and other leisure services. In addition to Kodak and Philips, many abandoned or chaotic streets have been renovated with this concept into completely new passages, with roads clean and bright, and stalls in order, creating cleaner and more orderly road space for the city. And the measure was widely recognized by street merchants.

Fig. 22 The Kodak Passageway under renovation[8]

2. Protect Heritage and Build a Symbiotic System

ing effort. Protecting historical buildings is the basis of inheriting Islamic historical civilization and ensuring the sustainable development of the Downtown Cairo, and it is also the prerequisite for the tourism development in Downtown Cairo. To date, Cairo has carried out three large-scale restorations of ancient buildings, the first of which was carried out after the 1992 earthquake, such as strengthening foundations, upgrading electrical and sewage systems and clearing groundwater; the second of which was mainly to repair paintings on the facade of buildings; and the third of which was carried out in 2014 by maintaining extensive buildings.

As the "City of Handicrafts and Folk Arts", Cairo's traditional crafts are exquisite and diverse. The Cairo bazaar is home to many traditional crafts workshops, such as copper, iron, gold and silver jewelry workshops, stained glass, weaving, leather goods, carpet workshops and so on, and the masters and apprentices in these workshops still pass on their skills and crafts in the oldest way. So, the bazaar is the priority if we want to protect these traditional crafts. In the process of the transformation of the downtown, the sanitary environment, business order and management in bazaar are constantly improving. Built in the 14th century, the Khan el-Khalili bazaar is home to a large collection of traditional craft workshops, and its long history, a full range of crafts and orderly operation make it a symbol of Cairo's ancient culture, popular with foreign tourists.

The Historic Cairo is not just a

Fig. 23 Khan el-Khalili bazaar [10]

8   Cairo Lab for Urban Studies Training and Environmental Research (CLUSTER), http://clustercairo.org/cluster/design/cairo-downtown-passages-kodak-passage, accessed: July 1st, 2019.

9   Lonely planet, https://www.lonelyplanet.com/egypt/cairo/attractions/khan-al-khalili/a/poi-sig/406432/355225, accessed: July 1st, 2019.

collection of buildings, but a complex of many interwoven elements, including religious architecture, Islamic culture, traditional crafts, and the people who live there. These elements are inseparable and harmonious in the same ecosystem, so the city is able to release its unique charm to the world.

3. Introduce More Activities to Increase the Artistic Atmosphere

Building a creative city cannot be achieved without the participation of artists, and it is equally important to build art venues, carry out artistic activities, and activate the local cultural and artistic atmosphere. CLUSTER's main measures in this regard are to create a separate art space in the city, introduce cultural and artistic activities, bring abandoned buildings to life, and bring contemporary art back into the city centre.

There are many dilapidated and uninhabited buildings in the city centre, about 30% of apartments are empty and 20% locked, and land agents have remodeled them to build art space such as theatres, cinemas, galleries and cafes to attract people. The Bab Saada Performing Arts centre, which began planning renovations in 2012, was converted from an abandoned cinema. In addition to renovating old buildings, the number of new art space is increasing. For example, the Cimatheque-Alternative Film Centre, dedicated to filmmakers and enthusiasts, demonstrates the diversity of film development in various regions, with the aim of providing a venue for filmmakers and audiences to watch, discuss, learn and create films, so that more people can understand the art of film.

At the same time, Cairo has actively introduced and frequently hosted a wide range of cultural activities,

such as art festivals, film festivals, art exhibitions, book fairs, etc., to attract artists and residents of the street to participate, so that the interaction between arts and the public can be strengthened. For example, the Downtown Contemporary Arts Festival (D-CAF) is Egypt's only international multidisciplinary contemporary art festival, which aims to popularize art to all. In 2017, D-CAF began to hold arts grants to provide free tickets and transportation to poor individuals and communities. According to statistics, in 2017, a total of 1,325 people received free tickets and participated in theatre, music, dance and film events during D-CAF[10] .

Transforming neglected places in the city into art space and increasing the number of cultural venues and events are important forces

in promoting the development of local films, exhibitions and other creative industries and propelling the transformation and upgrading of Downtown Cairo.

4. Promote Urban Transformation through Multi-participation

The transformation and upgrading of Downtown Cairo cannot be achieved without the joint efforts of all parties. Throughout the process, the government is the guide, private enterprises are important investors, artists are creators, and citizens are important participants.

In order to propose an accurate and reasonable transformation plan, CLUSTER, as the official implementation organization of the project, invited representatives of

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10 Downtown Contemporary Arts Festival, https://d-caf.org/, accessed: July 1st, 2019.

relevant international organizations, international Creative Cities, academic institutions, government researchers, architects, business representatives and other personnel, organized seminars in urban renewal projects, and put forward practical transformation plans. At the same time, it also published publications, established a database of downtown access and urban heritage building maps, etc. to introduce the project in detail to the public. In addition, CLUSTER was focused on the creative arts and has developed the Creative Initiatives Toolkit, which helps researchers, business owners, cultural workers and funders assess the current state of the cultural and creative economy in Cairo by measuring audience spending.

As for enterprises, many of them have been involved in the early stages of the transformation, contributing to the protection of Cairo's cultural

heritage, urban governance and the construction of Creative Cities. Misr Real Assets Estate, a privately owned real estate company with 62 buildings in central Cairo and Attaba, worked with the Cairo government and the National Organization for Urban Harmony (NOUH) to take charge of the downtown renovations of the exterior and interior of buildings, including pipes, carpets, etc., and have now finished about 20 of them. In addition, throughout the process, residents also actively participate in the protection of monuments, maintenance of street order and artistic activities because cafes and bazaars are located here, and their lives are inextricably linked to the city. Their participation is influencing the city's development.

Case Study

Creativity Promotes Social Equality

Bamiyan: Handicrafts and Women's Rights

Bamiyan, the largest city in central Afghanistan, has a long history and is a major city on the Silk Road. In 2003, Bamiyan was recognized as a UNESCO World Heritage Site for its many historical sites and the "Buddhas of Bamiyan ". In addition, Bamiyan has ancient carpet weaving, embroidery, carving and other traditional folk arts, and its exquisite carpets, clothing, weaving and other crafts are very popular all around the world.

Afghanistan is one of the poorest countries in the

world, and decades of war have left the country's economy backward and chaotic, with about 80% of the population living in rural areas. Its economy dependents on agriculture and livestock, which are estimated to account for 53% of GDP. The same is true of Bamiyan, where the number of rural poor is enormous, and even though equality between men and women is added in the law, the idea of male dominance is deeply rooted, and women's social status is still low. In recent years, in the process

of women's struggle for social equality, Bamiyan's traditional hand-weaving and embroidery skills have provided an important way for women to become independent, fight for their rights and improve their social status. With the help of the government and international organizations, a large number of women have devoted their energy to handicraft industry, such as carpets, clothing and handicrafts, and many outstanding female entrepreneurs have emerged who have opened factories, expanded production and employed local women, not only providing employment opportunities for women, but also promoting the economic development and social progress of the city. In 2015, Bamiyan was awarded the "City of Folk Arts and Crafts" by UNESCO as a member of the Creative Cities Network.

1. Handicraft Industry Creates a Large Number of Job Opportunities

Bamiyan's economy was backward, with the number of uneducated women accounting for a large proportion of the population. Women's employment was the biggest challenge in urban development. In Afghanistan, weaving is a must-learn skill for all girls in their growth, and girls are generally taught carpet weaving and embroidery by their mothers at the age of seven. However, in Bamiyan, this handicraft has become the most important source of income for women.

The Silkroad Bamiyan handicrafts was founded in 2010 by a commercial organization, and this project involves various hand-embroidered items such as cushion covers, bedspreads, handbags, shirts and jackets, etc. These hand-made productions are very time-consuming and labor-intensive, as the braided ropes are up to 15-20 meters long, and the weaving work can only be done outdoors, so the production can only be carried out in the period between spring to autumn in a year. However, the complex and handmade productions require the participation of a large number of skilled personnel, which provides a wealth of employment opportunities for women in and around the region.

In addition, some women's workshops have developed to enterprises. Relying on their own skills and wisdom, with the help of the relevant departments, they carry out business activities related to handicraft, such as traditional clothing, carpets, handicrafts and weaving, to create employment opportunities for women. Masoma Alizada, president of the Bamiyan Association of Women Entrepreneurs, was the first female entrepreneur to set up a clothing factory in Bamiyan. Started by sewing clothes on her own and accepting orders from the community, she is now an owner of 25 stores and employs many women employees in embroidery and clothes production. Exquisite clothing and exquisitehand-made crafts made her business more

Fig. 24 Handicraftsman in Bamiyan[11]

12   https://zh.unesco.org/creative-cities/%E5%B7%B4%E7%B1%B3%E6%89%AC, accessed: July 2nd, 2019

and more popular, and she began to participate in handicrafts exhibitions across the country, and even spread local excellent hand-woven art abroad.

2. Handicraft Revival Drives the Progress of Creative Industry

From the point of view of the inheritance and innovation of handicrafts, in order to meet different needs of the market, women need to constantly design new pictures, patterns, decorations in the weaving process, and apply the traditional skills to a wider range of fields. The Bamiyan Peace Bear, for example, is a doll bear designed referring to traditional culture. The Bear wears a variety of traditional Afghan costumes, each of which is sewed by hand, from sewing the bear body to making clothing, hat and accessories. Continuous innovation

Fig. 25 Bamiyan Peace Bear [12]

12   https://zh.unesco.org/creative-cities/%E5%B7%B4%E7%B1%B3%E6%89%AC, accessed: July 2nd, 2019

has breathed new life into traditional skills and used the power of business to spread local excellence to the whole world.

•The revival of handicrafts has led to the progress of Bamiyan's entire creative industry, and the Buddha of Bamiyan and many historical sites drive the development of the local tourism industry; national and international sports events, such as Tour-de-Bamiyan Cycling competition, Afghan Ski Challenge, etc., have reshaped Bamiyan's city image; and the newly established Bamiyan Cultural Centre has worked to promote culture and creativity as a tool for peace and economic development and created an open society free of conflict.

•In tourism, cultural heritage is the main resource for the development of the tourism industry in Bamiyan, and Bamiyan has continuously strengthened the protection of

heritage resources to attract tourists to increase revenue for the tourism industry. In the early days, cultural heritages in Bamiyan were badly damaged. A large number of Buddha statues were blown up by the Taliban, and the Cultural Landscape and Archaeological Remains of the Bamiyan Valley was listed in the List of World Heritage in Danger (LWHD). With the help of numerous international organizations, Bamiyan has made great progress in the protection of its heritage, and has solved the problems of housing, commercial development, illegal excavation of cultural heritage, and improper use of heritage sites for military training through the improvement of transport facilities. In 2015, Bamiyan was identified as the Cultural Capital of the South Asian Association for Regional Cooperation (SAARC). And in 2018, Bamiyan completed the Strategic Master Plan on Heritage

Protection and organized a heritage management workshop to fully involve local communities in heritage management.

Today, Buddha of Bamiyan, traditional crafts such as carpets and embroidery become local cultural symbols, and the city is working towards becoming a cultural and creative centre in Afghanistan.

3. Multi-party Assistance from National and International Organizations

As an extremely poor country, Afghanistan's socio-economic progress depend on the assistance of non-governmental organizations and international organizations. Bamiyan's handicraft industry can't be developed without the support of various organizations.

The Afghanistan Rural Enterprise Development Programme (AREDP) has played a significant role in addressing the employment of rural women. AREDP was founded in 2010 by the Ministry of Rural Rehabilitation and Development (MRRD), and aims to promote private sector development in rural Afghanistan through market-oriented rural development mechanisms, rather than by providing dependency assistance. It encourages individuals to set up micro-enterprises, such as clothing stores, shops, beauty salons, machinery workshops, etc., and provides professional skills training for micro-enterprises in marketing, business planning, publicity and sales, business promotion, etc. In Bamiyan province, AREDP's work is concentrated the Bamiyan City, Yakawlang, Saighan and Punjab. It covers 299 small and medium-sized enterprises and 1,033 savings groups, creating jobs for more than 12,500 people[13].

In addition to AREDP, various national and international organizations have provided important assistance to Bamiyan with funding. The Microfinance Investment Support Facility for Afghanistan (MISFA) is one of the most important organizations to provide financial assistance to various locations. Upwards, it accepted financial support from the International Development Association (IDA) and the Afghanistan Reconstruction Trust Fund (ARTF), and in 2013, IDA provided $50 million to the financing access project, which further supports MISFA as a catalyst for innovation to play a greater role in increasing access to and use of low-end financial services in the market. Downwards, MISFA provides financial support to micro-lenders around the country, such as OXUS, which provides loans to individuals. Up tonow, it has provided a total of 60 million Afghani loans to about 800 customers in Bamiyan[14].

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13   The World Bank, http://www.worldbank.org/en/news/feature/2016/03/08/woman-entrepreneur-opens-first-women-run-apparel-factory, accessed: July 2nd, 2019.

13   Ibid.

Case Study

Creativity Accelerates the Democratic Process

Cape Town: Creative Cities Construction Promotes Racial Integration

Cape Town is the legislative capital of South Africa and the capital of the Western Cape Province, and the second most populous city in South Africa, with a population of predominantly black, white and Asian. Founded in 1652 as a supply station for the East India Company, Cape Town was the first stronghold of Western European colonists in southern Africa and then developed into an important financial and business cCentre in South Africa under colonial rule. During the colonial period, Cape Town had experienced different rules of many European countries, including Holland, Britain, Germany, France and so on, forming its multiple cultures predominated by European culture and African culture. At the beginning of the 20th century, Apartheid began in South Africa. Later, hundreds of racist decrees were issued, which extended the apartheid to all aspects of life, brining discrimination and social inequality, and growing conflicts between ethnics. Until Mandela was elected president of South Africa, the apartheid was abolished, and since then, the process of democratization and urbanization began in Cape Town.

During more than two decades of social transformation, Cape Town has promoted the process of racial integration and social democratization by developing a creative economy and building Creative Cities. Its main practices are, first, to break geospatial restrictions and create public space accessible to all, while allowing black people to enter urban centres, to provide opportunities for different races to better understand each other; secondly, to abide by the creative design as a strategy for urban renewal and strengthen the cooperation between various ethnic groups in the field of art and design with the support of official organizations to let more people participate in construction of "City of Design"; finally, to vigorously develop tourism and attract international tourists through building new tourism facilities and holding a large number of cultural and artistic activities, invisibly increasing the city's tolerance of different ethnics' cultures. Now, in Cape Town, all races are participating in all aspects of the city's economic, political and cultural development, ethnic integration is deeper, and a significant progress has been made in the process of social democratization. In 2017, the UNESCO Creative Cities Network awarded Cape Town the title of "City of Design" in recognition of its thriving creative industries, particularly in the area of design.

1. Break Down Geographical Constraints and Build a Harmonious and Symbiotic Urban Space

After the abolition of apartheid, the removal of geospatial segregation in Cape Town began to accelerate. Cape Town comprehensively addressed the problem of spatial inequality among all ethnic groups by building harmonious and symbiotic urban public spaces and living space.

On the one hand, the public areas, such as shopping centres and parks, gradually became the meeting places of various ethnic groups, and some previous private places,such as cafes and restaurants gradually became new public space. Among them, the transformation of Cape Town's Central Business District (hereinafter referred to as the CBD) is the most representative one. Cape Town's CBD is located in the City Bowl area, and in the 1990s the CBD suffered a

development crisis, with homeless people occupying the streets, lack of environmental governance, poor community management, and residents and businesses moving away, which led to communities paralyzed. To bring the CBD back to life, Cape Town launched the Central City Improvement District (CCID), which aims to adhere to the principle of "preserve the history and culture of the CBD, reflect the public identity of Cape Town people, and create inclusive, effective and diversified CBD". After 10 years of comprehensive governance, CBD has improved greatly in terms of safety, sanitation and management collaboration, reducing crime by 90%, attracting investment of 14-18 billion rand, upgrading and renovating more than 170 buildings, reviving public space, improving sidewalks, and building a large number of world-class hotels, restaurants, bars and entertainment venues[15].

At the same time, in order to get more black people into the CBD, in the process of revival, dedicated space for small vendors was set up, which not only increased the income of vendors, but also activated the overall atmosphere of the CBD. According to statistics, the CBD had opened up a total of 380,000 square meters of open space for vendors, and there were 1,200 various retail stores scattered on streets[16]. The restored CBD, as the centre of new social interaction, is attracting visitors of different ethnic groups.

On the other hand, with more and more black people gradually moved from the edge of the city to the downtown, different races began to live in the same community. Demand for housing has been high in recent years as the population has grown, but there's no affordable

houses in the city centreor black people, and rental houses available to them are scarce and expensive. To address this problem, in 2017, the government used the PPP model for the first time to provide developers with land in city in exchange for affordable houses and millions of dollars of infrastructure. For example, in the Foreshore Freeway Land Project launched in 2017, the city government has made it clear that if developers want to obtain the development opportunity, they need to provide a mixed uses and solutions and ensure that they would build affordable houses in the development zone. In addition, a solution should be proposed for traffic congestion in the region. This measure managed to open up access for black people and poor people to enter the city centre and achieve real racial equality.

15　Hou Hanpo, Yuan Shenxun, Chen Jie: Cape Town CBD: Small Traders' Hilarious Counter-attack Struck by Modern Cities, Global Market Information Guide, the 30th, 2013.

16　Ibid.

2. All Citizens Participate in Creating the "City of Design"

reativity and design have been playing an important role in Cape Town's urban renewal and democratization process. As early as 1995, Ravi Naidoo founded the Design Indaba Conference which focused on the interaction and convergence of the world's top ideas and the local design industry and made "design" an important part of urban renewal. In 2014, the International Council of Societies of Industrial Design (ICSID) awarded Cape Town the honor of the World Design Capital in recognition of the city's innovation and design to transform the city and revitalize the community. In the same year, to celebrate the honor, Cape Town launched a one-year World Design Capital in 2014, focusing on the city's creative and design industries.

Based on the theme of "Live Design, Transform Life ", the WDC collected creative design projects, held a number of international design exhibitions, established innovative design laboratories, and promoted creative design concepts to the city. And all those activities including art, education, energy, transportation, health, housing and other aspects. During the WDC, 460 creative design projects were held, a series of creative workshops were launched, and the design activities were ensured to reach 111 constituencies in Cape Town. Some projects have far-reaching implications and have even continued today, such as the Maboneng Township Art Experience project, which transformed the backward countryside into an art gallery, and the Open Streets project, which aimed to create car-free streets[17]. This large-scale design campaign, in which all citizens have participated, was a great success, with artists, businessmen, citizens, communities and social activists contributing to the construction of the "City of Design". The creative industries are estimated to have contributed $1 billion in total and provided about 27,760 jobs in Cape Town, representing 2.2% of the city's total employment in 2014[18].

In 2017, UNESCO again awarded it the title of " UNESCO Creative City of Design" after a comprehensive assessment of the development of Cape Town's creative industries. Since then, Cape Town has successfully joined the Creative Cities Network,

Fig. 26 Art Gallery in the Maboneng [19]

17 Cape Town Municipal Website, http://www.capetown.gov.za/local%20and%20communities/creative-community/public-and-community-art/world-design-capital-2014, accessed: July 4, 2019.

18 UNESCO Creative Cities Network, https://en.unesco.org/creative-cities/cape-town, accessed: July 4, 2019.

19 Official website of Maboneng, https://www.maboneng.com/gallery, accessed: July 5, 2019..

becoming the first developing country city to be awarded the "City of Design" by UNESCO.

3. Tourism Industry Promotes the Urban Democratization

Tourism is an important part of the creative economy and plays a significant role in the economic, employment and sustainable development of cities. Tourism has created 716,000 jobs in South Africa, accounting for 4.6% of all jobs, according to the World Travel & Tourism Council (WTTC). If tourism-related industries are included in the statistics, as many as 2.5 million jobs are created. In 2016, more than 10 million international tourists visited South Africa, adding 402 billion rand into the local economy[20]. As the best developed city in South Africa, Cape Town is rich in tourism resources, with natural resources in Africa such as the Cape of Good Hope,

Table Mountain, Pristine Wilderness, Beaches, etc., cultural heritage resources such as the Robben Island, Bo-Kaap block, etc., food resources of the South Africa and every part of the world, as well as a large number of international artistic activities, which are all the advantages to develop tourism.

The role of Cape Town's thriving tourism industry in the process of urban democratization in Cape Town is mainly reflected in the following two aspects. First, respect for cultural diversity. Cape Town is a cultural melting pot which contains the traditional folk culture of African

indigenous, the Christian culture brought by European colonists, the Muslim culture of Malays, and the culture brought by wealthy investors from all over the world. By reasonably exploiting cultural resources of all ethnic groups, the tourism industry not only provides

more travel options and cultural experiences for international visitors, but also contributes to Cape Town's respect for ethnic, ethnic and cultural diversity. Second, it increased public participation and social inclusion. To attract international visitors, Cape Town hosts a large number of cultural and artistic festivals each year, involving citizens of all ethnics and enhancing ethnic and cultural

exchanges. The Open Design Festival, which began in 2013, attracts about 8,000 people a year, while the Indaba Design Conference attracts more than 10,000 visitors . In addition, tourism and related services have created a large number of local jobs, to some extent easing the ethnic economic tensions and promoting the sustainable economic and social development of Cape Town.

Fig. 27 Aerial view of Cape Town[21]

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20 Consulate General of the People's Republic of China in Cape Town, https://www.fmprc.gov.cn/ce/cgct/chn/gdxw/t1556700.html, accessed: July 5, 2019.

21 UNESCO Creative Cities Network, https://en.unesco.org/creative-cities/cape-town, accessed: July 5, 2019.

Creativity Changes the Eco-Environment

Curitiba: Creativity Builds Ecological City

Curitiba is located in southern Brazil and is the capital of the state of Parana. In the industrial age, Curitiba was a trading and processing cCentre for agricultural and livestock products such as tea, coffee, tobacco, corn and soybeans. After World War II, Curitiba's industry and economy developed rapidly, and the size of the city expanded. However, various social and environmental problems such as congestion, transportation, unemployment and environmental pollution seriously showed up and hindered the modernization of the city.

To solve the city's problems, Curitiba, led by the third mayor, Jaime Lerner, embarked on a comprehensive urban reform. The social and environmental problems hindering urban development have been solved by rational urban development planning, construction and improvement of public transportation system, improvement of infrastructure and the comprehensive management of the environment and some other measures. Curitiba was the only city in a developing country that was named by the United Nations as the "Best City for Living" (the other four cities were Vancouver, Paris, Rome, and Sydney). In 1994, it was recommended as a model city for public transport by the United Nations Conference on Environment and Development.

In 2012, Curitiba won the Global Green City Award at the Rio Earth Summit. Good ecological environment and social order provide a good support for Curitiba's development of the creative economy, and in 2014 it was awarded "City of Design" by UNESCO and became a member of the Creative Cities Network.

1. First-class Urban Planning and Powerful Leadership

Alfred Agache, a French expert, formulated the first City Master Plan for Curitiba in 1943. Based on the problem that Curitiba's transportation will be plagued by cars in the future, the Plan applied the plan model of Paris, took the old downtown at the core, used a combination of ring roads and radial roads to deal with problems in urban traffic in order to keep pace with the city's expanding pace. However, it requires large-scale urban infrastructure construction and even the demolition of large numbers of ancient and precious historic buildings. Moreover, Curitiba is not a developed city and does not have the financial resources to implement the plan.

In that case, what Curitiba really implemented was the 1965 Master

Plan selected through a competition. The idea of this plan was that urban transportation should meet the needs of people to travel rather than cars. So, the core of the plan was to strengthen the central and radiation axis of the central urban, and the central urban area was taken as a transportation hub and terminal, and motor vehicles were partially prohibited in the city core area and historical building blocks which were changed into pedestrian blocks. And the convenience of car travel is reduced to a secondary location.

The key to the implementation of Curitiba's urban planning was Jaime Lerner, who was elected mayor in 1971. Lerner was an architect who served as the dean of the Curitiba Research and Urban Plan Institute. After being elected mayor, he challenged traditional thinking and ventured into new experiments in urban planning. At that time, most Brazilian cities were building

expressways and flyovers to facilitate cars. The idea of "bigger is better" was so prevalent that proposals to limit the development of cars were seen as leftist, while Lerner insisted on putting car travel on the back burner in urban planning practices, and his decision was proved far-sighted. During his tenure, Lerner led the city reform in all aspects, and urban progress and development were highly recognized by citizens. In 2010, Time magazine named the mayor "one of the most influential thinkers in the world".

2. Build an Efficient and Perfect Urban Transportation System

Efficient transport systems are critical to the development of cities. Therefore, Curitiba's public transport system was the main reason why it can be the best city for living. Curitiba's public transport system, similar to the surface metro, is a very

complete and diversified network and service system. Lerner proposed the Integrated Transit Network concept to solve urban traffic problems. From 1974 to 1994, the average annual passenger flow rate of the integrated public transport system was 15%, which was three to four times of the population growth rate, and the proportion of public transport in commuter travel increased from 8% to 70%. At present, the Integrated Bus Network in Curitiba consists of 390 routes and 2,000 vehicles, with more than 2.1 million passengers per day, of which 490,000 are from vicinities of Grand Curitiba. The 390 routes cover 1,100km of roads in Curitiba and have a daily mileage of 38,000km[23].

The key to Curitiba's integrated bus network system is its original Trinary Road System, which consists of three parallel roads leading to the

city centre and three parallel roads leaving the city centre, namely,the BRT dedicated lane, the auxiliary lane, and the high-capacity one-way lane. The three roads are parallel to each other, with the BRT dedicated lanes located in the middle, connecting the city centre and outlyingareas. The auxiliary lane is near high-rise buildings on the right side, which travels in the same direction as the BRT lane, allowing different vehicles to pass through. The high-capacity one-way lane is located one block away at the boundary of the structural axis line with a direct express line, with an average operating speed of 32 km/h. Buses on the BRT dedicated lane stop at each bus stop, with an average operating speed of only 20 km/h. This unique Curitiba innovation embodies the essence of the integration of public transport, urban roads and land use.

23　Yang Tao, Guo Xiucheng, Zhang Jian, Zhu Fukun, Qiu Ying: Curitiba — Integrated Public Transport System, Urban Transport, 2009, the 3rd edition.

Fig. 28 Curitiba's Bus System[24]

3. Promote the Concept of Urban Greening and Sustainable Development all around

Curitiba is one of the cities with highest green space in the world, with several times the amount of green space per capita recommended by the United Nations, and there are three of the most effective measures implemented in the process of promoting urban greening and sustainable development.

First, increase the area of urban greening. Curitiba has nine forest areas and more than 200 free parks which were built under the support of government. At that time, the city government introduced a policy of providing free green space for conservation development

by immigrant communities from different countries, which attracted many designers to participate in the process. In addition to parks, both sides of streets, neighborhoods and other urban public spaces were also covered with green plants and grass.

Second, raise the awareness of environmental protection of the residents and carry out ecological

literacy education and related activities all round. For example, popularize environmental protection concepts to children through school and textbooks, vigorously advocate environmental protection concepts, low-carbon travel and low-carbon life with full use of television, radio, newspapers, the Internet and other media, and introduce prescribes that taxi drivers can get license only if

Fig. 29 Urban greening in Curitiba[25]

24   Curitiba city planning, https://curitibacityplanning.weebly.com/public-transportation.html, accessed: July 5, 2019.

25 American Society of Landscape Architects, ASLA for short, https://www.asla.org/sustainableurbandevelopment.aspx, accessed, July 5, 2019.

they finish environmental protection-related courses and obtain a certificate of completion. Now, the concept of environmental protection has penetrated into every aspect of people's lives, and the whole city's environmental protection atmosphere is very strong.

Third, carry out social welfare environmental protection projects. Curitiba has hundreds of social welfare projects, and the most representative one was a garbage purchase project called "garbage that it is not garbage". Its main content was that the municipal government used bus coupons to buy classified recyclable garbage and attracted people to initiatively take their garbage to the nearest place to the garbage truck. This measure not only increased citizen's participation and allowed poor residents to use convenient public transportation, but also contributed to reducing urban garbage and increasing

garbage collection and reuse. Later, in response to the problem of a plethora of cabbages in urban area, Curitiba upgraded the "garbage purchase project" and launched the Green Exchange Programme, in which citizens traded recyclable garbage for food. This initiative has continued to this day because of its combination of protection of the environment, the fight against hunger and the eradication of poverty.

4. Cultural Collision Inspires the Prosperity of Creative Industry

In the 19th century, immigrants from Germany, Poland, Ukraine and Italy began to settle in Curitiba, making it an inclusive and multicultural city. Rich culture and resources and the collision of different cultures stimulated the development and prosperity of local music, food, drama, design and other creative industries. Currently, Curitiba has

98 museums, 55 higher education institutions and 15 cultural training centres[26].

The Fundação Cultural de Curitiba (FCC) plays a huge role in the field of artistic development. Founded in 1973, the Foundation managed the development of the city's various arts industries, including film, dance, literature, music, cultural heritage, theatre, etc., and formulated cultural development plans and policies, carried out artistic activities and cultural popularization activities, and established cultural awards. In addition, Curitiba encourages to apply the idea in all aspects. In 2016, Curitiba launched the "Concurso Curitiba Economia Criativa", including creative areas such as video games and design; in 2017, it established the Centro de Agricultura Urbana e Economia Criativa which encouraged to apply the creative thinking to

agriculture and sustainable urban development; and in 2019, the Smart City Expo Curitiba was held to explore how to use creative measures to solve urban development problems.

Curitiba has a pool of artists and creative talents, with outstanding urban innovation and creativity. During the urban renewal process, designers created a number of new and distinctive buildings and characterized blocks in the city. For example, Rua das Flores was a crowded street previously, but was transformed into a stylish and avant-garde commercial pedestrian street within 72 hours. And the Teatro Paiol, which mainly promotes traditional Brazilian music, was transformed from an abandoned arsenal. At the same time, Curitiba hosts many major cultural and creative events each year, including Latin America's

26 Ai Xi: Curitiba: Upgrade Urban Well-being with Design, Global Business, No. 9, 2017.

most influential "Bienal de Curitiba", the Street of Styles - Encontro Internacional de Graffiti em Curitiba which facing the whole world, etc.

Because of the influence of geography, population, religion and other elements, each city has faced different development dilemmas in the development. Many cities that had suffered development stagnation because of declining industries manage to transform industrial structure through developing creative economy and ultimately promote urban renewal. For a city with a long history and rich cultural heritage, the creative economy of tourism, art and so on has also gradually become an effective means to promote urban development and protect cultural heritage. In backward areas, the creative economy based on handicrafts can effectively address gender inequality, social employment and other problems. In multi-ethnic

areas, the creative economy, because of its tolerance and absorption of multiculturalism, can invisibly promote racial understanding and social equity. At the same time, the creative economy has the characteristics of energy saving and pollution-free, so the development of creative economy can improve the ecological environment, reduce waste of resources, and build a livable city. Developing rapidly around the world, the creative economy's influence on the city is becoming more and more extensive, and different economic forms can use creativity to promote industrial upgrading and sustainable development of the city.

Expert Opinions

Hua Jian: The improvement of cultural spaces in Creative Cities building

Yi Na: Creative Economy, Creative Cities and Sustainable Urban Development

Xia Guang: On the Innovation of Ecological Civilization

Zang Hongyin: Accelerate Integrated Development of Creative and Green-MechaIndustries to Boost Revitalization of Rural Economy

Xiao Huaide: Understanding of Creativity: Cognitive Boundaries, Occurrence Mechanism, and Economic Transcendence

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Chen Ping: Drive Economic Growth in Poverty-stricken Areas with the Protection and Inheritance of Folk Crafts

The Improvement of Cultural Spaces in Creative Cities Building

Hua Jian

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I. Cultural space building as an important part of creative city

Cultural space building should be given priority in making cities more creative. These cultural spaces are smart, compact, and intelligent city entities, artistically recognizable with designs and signs, offering people an experience of multiple charms with historical legacy, cultural imagination, and art appreciation. Thus the cultural spaces include multiple functions, including creation, experience, production, gathering, exchange and emission of ideas.

UNESCO Creative City Network initiated by UNESCO in December 2004, based on UNESCO's Global Alliance for Cultural Diversity, which encourages cultural diversity and inspires urban residents to develop diverse cultural resources, creating a new model for sustainable economic development. Cultural diversity is an international trend initiated by the UN and echoed by many, which serves as the fundamental goal of advocating and building "Creative Cities" around the globe. Developing "Creative City" stands for an important trend for human

civilization with the in-depth development of the globalization.

According to the Creative Economy Report, a series of publication jointly compiled by institutions, including UNCTAD etc., the meaning of initiating "Creative Cities" has gone beyond creative industries and creative economy. This is because "Cities have one crucial resource – their people. Human cleverness, desires, motivations, imagination and creativity are replacing location, natural resources and market access as urban resources. The creativity of those who live in and run cities will determine future success."[29] The fundamental goal of building "Creative Cities" is to spur creativity and imagination in people and convert their creativity into important assets and wealth that could be value-added, invested and circulated.

Considering this, cultural spaces in the light of creative city are distinguished by the four following characteristics: First, cultural space is where the cultural and creative professionals, or creative entity, gather together, and the concentration of cultural productivity occurs, making it a magnet for large amounts of capitals including monetary capital, social and cultural investment. Second, it is a cluster of cultural infrastructure facilities and a wide range of cultural services, making it the birthplace of and place for release of various brainchildren because the it takes the lowest to pursue "creative activities" here, and it is the most convenient to carry out creative work and it is the most internationalized place. Third, as a place boasting large numbers of cultural and artistic events, cultural spaces make it easy for players in cultural industry to engage in a wide spectrum of research and development, content creation, performance and exchange. Such spaces are also facilitating the engagement of community members in sharing

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26 UNCTAD & UNDP (2008), Creative Economy Report 2008 : A Feasible Development Option, p 18.

productions based on creative ideas, bestowing them the value of culture. Fourth, these spaces provide experiences rich in esthetic value, making them highly artistically distinguishable. B. Joseph Pyn, an American scholar, once pointed out, experience is the fourth genre of economic value provision . In short, the combination of the convenience of infrastructure, creativity of creative actors, the dynamism of cultural exchanges and aesthetic experience defines what cultural spaces are in a creative city.

The quality and size of cultural spaces in a creative city are the basics for creative goods. It is far from enough for a city of culture to give play to its function as art trade centre.A creative city must be a place for art production, selling and consumption are in place. It is the human spirit unique to the city that constitutes the core of the culture space. From the practice of different countries in building the Creative Cities, we can see that the more cultural spaces a city has, the more flourishing its creative ideas and dynamism become regardless of its geography and the size of population. For remote middle or small sized city, small size and a small population may be the disadvantage, but once it inherits rich historic legacy and tap diverse cultural resources, it would witness a surge in creative ideas, which would make it an internationally well know city of creative ideas.

Case Study

Santa Fe: Revitalization of Cultural Heritage through Folk Fashion and Creativity
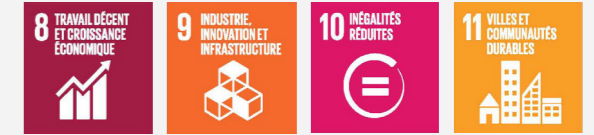
A typical case is the case of Santa Fe, a city in the southwest desert. Santa Fe is from the Spanish language, meaning "sacred faith". According to United States Census Bureau, among 70,000 residents in Santa Fe, 3% are Indian, and 50% are Spanish and Latin American. Many are migrants from the east and central part of the U.S. As a city of descendants of different ethnicities, Santa Fe has distinctive features in cultural industry. Based on their own ethnicities, they are allowed to engage in an extensive range of cultural activities, and they produce folk artifacts, perform folk songs and dance, invent ingenious cooking, create fashion and stage celebration. All these activities make Santa Fe a synonym with fashionable creative goods. This city is the first in America to be listed as "Creative City" by the UNESCO. These creative achievements resulted from the building of cultural spaces in Santa Fe. There are more than 250 art galleries and art dealers, making it the third largest art goods market. The well-known Canyon Road is lined with dozens of art good stores, small museums, art galleries, artifacts stores, bookstores and cafes and creative cooking agencies. Arranged in order, all of them are tough in style and grotesque in design by painting " Stusso", a

kind of red paint. The style of these stores resembles that of adobe house for indigenous Indians. Inside these stores are diverse artifacts and creative activities. These robust and artistically recognizable cultural spaces make Santa Fe extremely famous, attracting world renowned art event to be held in this city. About one out of six residents are engaged in art or art-related business.

II. Create large but intensive cultural spaces

The building of cultural spaces in a creative city come from the demand in a pro-industrial era. The engine for the development of city has leapfrogged from the pre-industrial era, industrial era to post-industrial era. It is the flow and concentration of agricultural produce that provided the energy a city needed during the pre-industrial era. During the industrial era, the dynamism of a city relied on ports, the size of factories and the circulation of commodities. In the postindustrial era, a city focuses more attention on the pursuit of knowledge capital, and the innovation-driven approach. In particular, attention is paid to high-end service and integration for the purpose of optimization.

The building of creative city acts as catalyst in give rise to the emergence of cultural space. What matters about cultural spaces is not the size and volume, but the good performance of resource distribution, the excellence of the dominant concept and effectiveness of the operational mechanism which could attract a large number of creative talents. Joer Koteking, an American scholar, pointed out that with the rise of digital economy and new economy, profound adjustment and shift have taken place in the cultural and economic landscape. Big cities

integrate publishing, filming, advertising, mew media, and theme park and other industries. This integration plays an important role in the overall city planning and helps form a super large "cultural industrial complex", which makes the city more competitive. Under the backdrop of globalization, the macro space layout needs to be considered in the building of cultural spaces in a creative city. More importantly, emphasis should be placed on the innovation and micro-mechanism should be optimized so that the precious space resources in urban area would go to the teams and projects that are most energetic in innovation with the most promising prospect in the market. In addition, connections with overseas cities should be established by cooperating and communicating with other cities around the global on cultural resources for creative goods so as to make cultural spaces in city go beyond the physical concentration and spill-over. Such "super cultural spaces", though limited in physical space, houses cultural entities most robust in innovation, making it the international hub and harbor of various cultural resources for creative industry. In it, there are many possible combinations, for example, combining cultural heritage with innovative R&D, public service with advantage of scale, traditional culture trend with the inclusion of international stuff. Apart from the combination mentioned above, the city transition could be combined industrial transition around the globe.

Case Study

Bradford: From Textile Industrial City to City of Film

The first city in America that won the title of City of Film is Bradford. It is neither Los Angeles, home to the Hollywood Film Empire, nor the Canadian city Montreal where the contracted work is done for Hollywood. The title didn't go to the Bollywood either, which produces hundreds of films. Rather, it went to northern city Bradford in England, a city once well-known for textile industry. The city succeeded in transitioning from textile industry to creative industry. Once the most polluted textile industry hub, it was home to the headquarter of Dowson Group, one of the largest wools processors. Since the beginning of 21st century, the city invested heavily in facilitating industrial transition and environmental protection, winning it the fame for the highest quality drinking water in the UK. It shifted away from its traditional industries to become one of the greenest and liveliest cities in the UK with film industry as one of the emerging green industries.

The executive body for the "City of Films" is the Bradford Unban District Committee. The committee selects major partners to work with and those partners including National Media Museum,

Bradford University, Yorkshire and Humberside screen agency and Yorkshire Big Screen company. It encouraged the coordination of museums, institute of higher learning, agencies and companies, giving rise to a mechanism linking four sectors: production, learning, research, management. It causes the concentration of film industry and plays a role in connecting the western culture and oriental films. Bradford has become one of the most important overseas exchange centresfor Indian films and the Yorkshire of which Bradford is a part was the city of awarding prizes for International Indian Film Festival. Bradford has maintained a close link with Indian, Pakistan, Sri Lanka Bangladesh and other South Asia countries in film industry and culture sector. Slum Dog Millionaire, an award-winning film, featuring India, was produced here. The success of this film is closely related with Bradford's inclusive attitude towards multifarious cultures. This case shed some light on the building of Creative Cities: the core element in building cultural space is agglomeration. Just like a large sized cup which would spill over only when the cup is full to the brim, a creative city can give rise to the agglomeration effect of creative ideas and innovation only when the elements for innovation are many enough and energy is much enough. The effect will help the creative city occupy an important position in the global industrial chain.

III.Create a rich and diverse form of cultural space

Building cultural spaces in a creative city means not just paying attention to large cultural space but making use of the existing traffic space, factories, commercial space, village space and other spaces to create small-or micro sized cultural spaces characterized by flexibility, variation and richness in forms so as to form a cultural production force landscape featuring strong combination, various groupings and the use of internet. Building cultural spaces not only requires the use of physical spaces in a city but also needs tapping into city's emotion related space and memory space to pass on the city's historical culture tradition by considering the water system, green fields, culture-relevant space and demographic features. Spaces for Cultural memories, for cultural innovation and for cultural exhibitions need to be planned, and vacant spaces need to be reserved for the future. This is echoed by the New Urban Agenda which is issued by the UN. The agenda emphasizes that: culture and cultural diversity feed the human spirit and contribute to the sustainable development of cities, living area for human beings and citizens". This requires that the cultural spaces which is defined by industrial strength, creative energy and the charm of humanity should be taken as the important part of the sustainable development.

What is essential about creating a small cultural space is to divide such elements as science and technology, creative goods, business and trade, art, leisure activity, and fashion into different group and then combine them to form a cultural ecosystem that inspires people to think, to innovate and to create. This is driven by the rules for modern creative economy and is called "Medici Effect" by France Johnson. In Italy, Medici family gather creators from different fields in Florence and this move helped Italy enter a period when the creativity explodes rarely seen in human history. Many sculptors, scientists, poets, philosophers, painters and architects lived in the same place and they communicated and got inspired in a beautiful and romantic environment to have creative ideas, contributing to the development of Renaissance, a most innovative period in human history.

In a globalization era defined by innovation, a world city needs batches of market entity and professionals that excel in innovating to gather and only in this way could knowledge and experience from different fields and different talents exchange. It is this exchange that inspires people to imagine and create. Globally speaking, the innovation in a city is geographically confined. Innovative "fish group" are not ubiquitous but active in waters with excellent ecosystem. The small-or-micro sized cultural spaces in a creative city are supposed to become such beautiful "waters".

In the course of upgrading of the city of Shanghai, culture and fashion elements are added to the Metro stations in this city. Han Zhong Road station of the Line 1, Line 2 and Line 13 of Metro Shanghai was transformed into a small-or-micro sized cultural space because of the participation and design efforts of international teams such as the team led by the director of design from Roman Foster, a world renowned architecture firm, Architectural Association School of Architecture, and Royal Academy of art. The creative idea for the design is "Butterfly Magic Forest" which was inspired by the well-known American Cartoon Strange Magic.

Case Study

Shanghai: Hanzhong Road Metro Station's Design of Light and Shadows Promotes the Revitalization of Small-or-micro Cultural Space

The Hanzhong Road Metro Station is 33 meters deep into the ground, equivalent to the height of 9 storied building, and is one of the deepest stations where transferring between lines is available. The design of light and shadow of its decoration revolves around the 140-meter-long cylinder and five inclined columns which are close to each other, creating dazzling "underground butterfly magic forest". In this transportation space, as well as an art space, 2015 colored butterfly popped up in front of peoples' eyes and flashed and the round columns are just like sunshine shone down from the ceiling. Papilio, stinger butterfly, silk butterfly and spotted butterfly were elected and modeled to represent 4 development stages. Intelligent photoelectric digital technology was applied to make 2015 pieces of 3D printed butterflies of various types dance around the core cylinder, and the butterflies take on alternating 18 colors, flying along the track of core cylinder. It is indicative of all 18 underground lines trains to be completed.

The charming part about the design in the small-or-micro sized cultural spaces is that it makes the ordinary traffic space full of poetic scene and those commuters in a hurry see the sight of light and butterfly. They could have the wonderful experience of love and magic forest. Although it neither belongs to the major protection zone of historical landscape, nor a building specially protected. It is not a huge industrial zone. However, it offers commuters, families and kids a glimpse of the representation of art masters' imagination and inspiration and plants the seeds in children's minds for developing creative idea and creation which would one day blossom in the future.

As the upgrading of the city goes on, more commercial spaces, transportation spaces and green spaces and living spaces are supposed to be bestowed with the unique function of culture and art appreciation to become complex small-or-micro sized cultural spaces.

Creative Economy, Creative Cities and Sustainable Urban Development

YI Na

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Since the 1990s, the discussions on the definition of cultural creative industries and creative economy have been in progress. Their "ongoing" state implies that the definitions of these two concepts, and the related or similar concepts, are somewhat different, and even controversial and divergent in the context of different policies and academics around the world. One of the reasons is that the creative economy is different from many previous cultural and economic concepts (although the concept of "culture" itself is difficult to define) which have traceable theoretical inheritances. Instead, it is an emerging empirical concept that has never appeared in the field of analysis in the past (Pratt, & Hutton 2013). At present, the term "creative economy" has been widely accepted at the international level and was established by UNCTAD in its two editions of Creative Economy Report (in 2008 and 2010). Afterwards, the term has also been used by organizations such as UNESCO.

As far as the concept itself is concerned, the creative economy has a larger extension than the creative industries we are familiar with. In short, creative industries includes various industries that can create intellectual property, while the creative economy covers the activities that are profitable or non-profitable, formal or informal, in private or public services sectors, as well as the production systems and value chains necessary in the maintenance of such products. This distinction can also be seen in the definition and the setting of statistical indicators in the classification by the UNESCO Institute for Statistics (UIS) (Pratt, & Hutton 2013). According to UIS, the cultural domains include six categories: cultural and natural heritage, performance and celebration, visual arts and crafts, books and press, audio-visual and interactive media, and design and creative services, which are horizontally connected with intangible cultural heritages (UIS 2009). This classification system shows two problems. First, the creative economy is economically important, but there is no truth-like standard definition for it as its concept and connotation are actively selected according to the applied policy formulated in various countries. Second, as a new concept, its classification is still limited to the industrial classification system formed in the middle of the last century, and it is scattered into the statistical categories of various subdivisions of the original system; UIS' classification attempt is a useful but limited exploration, but the creative economy has not yet shaken the industrial classification system at the international level and in various countries. As a result, it is difficult to establish a set of evaluation criteria that can be compared horizontally on a global scale. The observational indicators of trade in cultural goods and services established by UNCTAD are the most highly accepted evaluation criteria. According to this indicator system, the global creative product market doubled from $208 billion in 2002 to $509 billion in 2015, achieving an average annual growth rate of 7% despite the impact of the financial crisis. Among the seven

categories of creative products identified by UNCTAD (i.e. design, crafts, audio-visual, new media, performing arts, publishing, and visual arts), design products cover the most, accounting for more than half of all creative products. There is still a lack of effective statistics on the export of creative services in various countries, but UNCTAD is optimistic that with the development of the digital and sharing economy, creative services which are closely tied to e-commerce will have great potential for development in the future (UNCTAD 2018).

Although rarely deliberately mentioned, the creative economy has been closely related to cities from the beginning. Because creativity mainly lies in design, media, and arts which clearly point to urban physical spaces. Although creative practices are now applied to the countryside, they are always based on social interaction, knowledge and capital accumulation which are easier to obtain in cities. This has gradually been recognized in many international reports. The creative economy has shown a distinct urban focus feature in Europe, and rural physical spaces are the "'silent majority' of non-creative spaces" (Rantisi, Leslie, & Christopherson 2006). Creative economy is the third largest sector of the economy in a benchmark city like London. A five-year collaborative project in Canada named "Innovation and Creativity" also demonstrates that the high level of cultural development requires agglomeration. Toronto, Montreal and Vancouver are therefore not only the most populous and employed cities in Canada, but also the absolute mainstay of Canadian cultural creative industries, focusing on film, video and television production, computer graphics and new media, music, architecture and advertising. In Asia, it is not difficult to observe that big cities like Beijing, Shanghai, Hong Kong, Taipei, Tokyo, Seoul, Bangkok, as well as Singapore, have become the centres of creative economic development in Asia. The cities' advantages of transportation and communication, the agglomeration

of universities and educational institutions, and the agglomeration of the creative economy's related departments have fostered the creative economy and labeled the creative economy with cities.

"Creative City" is another important concept put forward in this century when the development of the creative economy has reached a certain stage. Among the many advocates, Richard Florida's 3T theory (i.e. technology, talent, tolerance) and creative class definition, Charles Landry's emphasis on creative governance practices, and the relevant studies carried out by many other scholars have shaped, enriched and revised the concept of "Creative City". Like the creative economy, the concept of "Creative City" has also been adopted and promoted by the United Nations system and has become a globally agreed term. At this time, this term has changed from a practical concept of promotion and revival to a policy concept, which is different from the connotation and extension of the term used by the scholars mentioned above.

According to UNESCO, an important aspect of sustainable development is creativity and culture, which has also been included in the 17 goals of the UN 2030 Agenda for Sustainable Development. This strategy and policy path are aimed at promoting development, stimulating innovation, enhancing social cohesion and citizens' well-being, and cities are the foundation of this new set of strategies, policies and initiatives. According to the United Nations' forecast, the proportion of the global urban population will soon rise from 52% in 2012 to two-thirds of the world's total population (United Nations 2012: 120). The development of cities has a decisive impact on the future development of the world. Sustainable development of cities will contribute to the sustainable development of the world. Therefore, an initiative is required to "make cities and human settlements

inclusive, safe, resilient and sustainable" (United Nations 2015).

In the context of UNESCO, Creative Cities are an initiative to integrate culture into urban development planning, referring to cities that view creativity as a strategic factor for sustainable development at the economic, social, cultural and environmental levels. In order to promote the partnership between cultural and creative industries, strengthen participation in cultural life, and share best practices, UNESCO established the UNESCO Creative Cities Network (UCCN) in 2004 to promote cooperation with and among these cities. UCCN covers seven creative fields: crafts and folk art, media arts, film, design, gastronomy, literature and music. As of 2017, 180 cities in 72 countries have joined UCCN, including 12 Chinese cities (crafts and folk art - Hangzhou, Suzhou and Jingdezhen, music - Changsha, midia art - Qingdao, design - Shanghai, Beijing, Shenzhen and Wuhan and gastronomy - Shunde, Macau and Chengdu). Many more cities apply to be UCCN member cities each year. UCCN has set six objectives and actions will be taken to implement these objectives:

-        strengthen international cooperation between cities that have recognized creativity as a strategic factor of their sustainable development;

-        stimulate and enhance initiatives led by member cities to make creativity an essential component of urban development, notably through partnerships involving the public and private sectors and civil society.

-        strengthen the creation, production, distribution and dissemination of cultural activities, goods and services;

-        develop hubs of creativity and innovation and broaden opportunities for creators and professionals in the cultural sector;

-        improve access to and participation in cultural life as well as the enjoyment of cultural goods and services, notably for marginalized or vulnerable groups and individuals;

-        fully integrate culture and creativity into local development strategies and plans.

It is easy to see that the establishment of UCCN links a number of nodes together while highlighting the key points in a fragmented way and provides a branding dissemination and communication platform. Cities that join UCCN become part of a highly recognizable overall platform with their unique features, enjoying the benefits of branding and sharing which are important factors in the development of creative industries.

In general, there is a close, open and mutually supportive relationship between cities and the creative economy, rather than one-way dependence. Cities'

physical capacity to gather talents, capital and materials guarantees the most basic elements for creative production. Cities with rich cultural heritages increase income and enhance the urban hardware environment by developing cultural tourism. As various cities and regions are attracting foreign investment, the city brand and promotion effects brought by the cultural and creative industries, as well as the lifestyles that attract talents to stay, will help the city to win the competition. In addition, Creative Cities are often more tolerant of various forms of cultural expression and create a more harmonious and colorful living environment. As an emerging industry category, the creative economy can directly contribute to the economic growth of the city. Vivid examples include London where the cultural sector is the third largest sector of the economy, and Los Angeles, New York, Toronto, Melbourne and many other cities where the creative economy occupies the dominant position in the urban economy.

In Asian cities with rich cultural heritages, it can be observed that in Beijing, Tokyo or Seoul, when we talk about cultural creativity there, it is no longer a discussion of traditional art, traditional literature, traditional music and dance, but a familiar contemporary cultural industry and creative activities. For instance, Beijing joined UCCN as a capital of design. Seoul and Tokyo are more reminiscent of industries such as film, games and the Internet. In developing countries, due to the weak industrial base, the creative economy may not occupy such a large share as the major cities in developed countries, but with the transfer of capital and industrial restructuring, the prospect of new cultural economy occupying a larger share in economies in major cities and regions of developing countries is foreseeable.

Nevertheless, with the rise of the digital economy, the "new" developments

known for technology-intensive websites and multimedia in cities such as New York, London and San Francisco in the past have been replaced by newer media, design and new digital economies (Foord, & Evans 2010). Despite the financial crisis and widespread economic recession in recent years, the continued development of the creative economy proves that it is not only a product of the economic boom ("a 'good time' candy-floss", Pratt, & Hutton 2013), but also needs continuous researches on the relationship between creative economy and cities in the future. Regrettably, in this field, no established research conclusion can become a "standard answer", and no policy "template" can be referenced. The experience and cases of other cities and regions can never be directly copied and succeeded again. The policy concept of promoting the creative economy and Creative Cities needs to change from "fast policy" thinking method to "patient policy" thinking method. Just as we expect the creative economy to promote sustainable urban and regional development, Creative Cities and the creative economy require our long-term continuous observation and research.

On the Innovation of Ecological Civilization

Xia Guang

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Ecological Environment Protection of
Ministry of Ecological Environment

China has established the overall layout of "five-in-one" to govern the country, that is, to promote the balanced economic, political, cultural, social and ecological progress. Among the "five-in-one", the ecological civilization construction has been placed in an important strategic position and been deeply integrated into the overall process, making it a comprehensive and systematic great project. The ecological civilization construction not only highlights the improvement on ecological environment but also includes developing advanced ecological concept, sound ecological system, advanced ecological economy and habitable living environment, etc. This is an unprecedented new mission for human beings without previous experience which does not have complete experience to follow base on and requires comprehensive and sustained innovation. All innovation activities conducted to improve the level of ecological civilization in the whole society is called the "ecological civilization innovation".

Ecological civilization innovation: fundamental driving force in building an ecological civilization society

Innovation is an inexhaustible driving force for the development and progress of a nation, and also the basic motive power for the construction of ecological civilization.

The importance of ecological civilization innovation can be seen from the contributions made by innovation during the rapid economic development in the past three or four decades. As we all know, the fundamental reason behind the rapid economic development in China is the huge potential of creating wealth in the whole society unleashed by the reform, that is, all the individuals in the society, including leaders at all levels, entrepreneurs and citizens, have great enthusiasm and opportunities to pursue economic growth and wealth accumulation. This pursuit is a kind of "innovation" to seek and create all the possible market opportunities to add new value. It can be said that stimulating the innovation passion of more than one billion people is the only way to achieve the strategic goal of economic rise.

Today, China has put forward a new national strategic goal of "constructing ecological civilization and beautiful China". The fundamental approach is still "innovation", that is, unleashing the innovative spirit and creative potential of millions of people to build the largest ever ecological civilization: the Chinese nation. Such process of ecological civilization innovation will reduce the negative pressure on ecological environment brought by the economic development and innovation, and will create a lot of new products, new technologies, new knowledge and new systems that follow the requirements of ecological civilization.

Ecological civilization innovation also includes technological innovation and institutional innovation. The former one focus on micro level while the later on macro level. Both are irreplaceable and important, and have achieved realistic and positive progress.

Technological innovation of ecological civilization is the realistic foundation for ecological civilization construction. It is mainly to build a new harmonious relationship between man and nature by improving the technological relationship between man and the nature. In real life, in order to cope with the green, low carbon and environmental protection requirements proposed by the state, many enterprises have researched, developed and produced thousands of new technologies and new products such as electric vehicles, solar power generation, pollution-free food, energy-saving and cost-reducing mechanical equipment and efficient sewage treatment, etc., manifesting a strong prospect of the new green industry.

While institutional innovation of ecological civilization is the main driving force for ecological civilization construction. It is mainly to reduce the pressure on nature by improving the relationship between man and man. At present, rapid progress has been made, such as new environmental protection regulations and standards, ecological protection red line, ecological civilization demonstration activities and green finance incentive measures. The Decision on Comprehensively Deepening Reform, proposed in the 3rd Plenary Session of the 18th Central Committee of the Chinese Communist Party, is a systemic deployment of institutional construction of ecological civilization, reflecting our firm attitude to build a new era of ecological civilization.

Cultural and artistic innovation: promote green development by creative art

economy

Green development is the main approach to ecological civilization construction, and is defined as one of the five development concepts of "the 13th Five-year Plan". As it implies, green development is to obtain economic gains and environmental benefits without damaging the environment. This is the connotation of green development. From this point of view, green development has two directions: develop green economy and strengthen environmental governance. In a word, when we emphasize the green development, it should not just protect and improve ecological environment but also emphasize on increasing economic wealth.

How to develop green economy? It also has two directions: first, improve environmental friendliness by carrying out ecological reform on the original economic system; second, form a green and new industry system by accelerating the development of industries that has little influence on the ecological environment.

Either the ecological reform on the original economic system or the development of new green industry must rely on innovation, which includes scientific and technological innovation on one hand, and cultural and artistic innovation on the other hand. The economic activities mainly relying on scientific and technological innovation are called "creative economy", while activities mainly relying on cultural and artistic innovation are called "creative art economy". These two economies have different meanings and may overlapping.

Next we focus on "creative art economy". Creative art economy refers to the business operations that embellish daily products and bring artistic enjoyment

and pleasant experience so as to generate new consumption and economic value. Therefore, if creative economy is to provide the consumers with new product features, then the creative art economic activities may not bring new product features. That is to say, it may not be innovative technologically, but it creates new artistic feeling and brings new experience to the consumers. In this way, new economic value can be generated.

For example, when we see a chair, it is for "sitting"; however, if we attach certain artistic design to it, though it is still the chair for sitting, the connotation of artistic appreciation is embodied and the value of "beauty" is newly added. A consumer buys the chair either for the need of sitting or for its artistic design.

In a word, the value of the original product is added when it is artistic, but it may not consume more resources. That is to say, under the same circumstance of resource consumption, the sales and profits of the product increased due to its artistic innovation, which conforms to the nature of green products and green economy. If we pay attention to the utilization of the renewable resources in the process of creating art, then it will make more sense to develop and utilize the economic value of resources in a sustainable way because green economy highlights the continuous output of economy.

I once visited a private Chinese company that produces household items and furniture supplies such as baskets, boxes, cases, lamps, chairs and tables. These products are made of common materials such as leftover wood, bamboo and rattan. They are colorful, elegant, stylish, refined and unique, triggering consumers' desire to buy. At present, this company realizes green production and all products are exported to the international markets which yield good economic returns.

Why shall we advocate the development of creative art economy now? There are three reasons: first, it features mass economy that requires the massive labor forces, which suits the special national condition of huge employment in China. Second, China has a tradition of folk-art creation and many undiscovered talents are undiscovered, which provide the social base for the development of creative art economy. Third, the Chinese begin to pursue the spiritual life and artistic consumption instead of solving food and clothing problems in the past, which brings big market demand for creative economic products.

Creative art economy features individual labor. Therefore, bringing creative art activities into certain industrial scale requires the guidance and promotion by the government, such as providing necessary quality training for the laborers, carrying out guidance on industry policies and incorporating creative art economy into pilot green economy. In a word, creative art economy conforms to the characteristics of green economy, which has vast market space and deserves to be promoted vigorously.Innovation has made ecological civilization construction and green development possible and invigorates the society. No matter it is institutional innovation, scientific and technological innovation or cultural and artistic innovation, all will become the basic driving force for promoting sustainable development. The high-quality construction of ecological civilization and green development process will enable innovation to gain momentum and thrive.

Accelerate Integrated Development of Creative and Green Industries to Boost Revitalization of Rural Economy

Zang Hongyin

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Rural areas should be understood as a regional complex that embraces natural, social, economic and environmental features and producing, living, ecological and cultural functions. Through reciprocal improvement and coexistence with the urban areas, they constitute the main space for human activities. Urbanization is the process of harmonious social and economic development, without the improvement in countryside, the development of cities would not have a solid foundation. To promote the revitalization of rural economy, we have to take cities as the lead and boost agriculture through industries. From this sense, rural revitalization brings also opportunities to urban development. When rural areas thrive, the country will be empowered. If they fail, the nation will be paralyzed. The strategies to revitalize rural economies as proposed in the 19th NCCPC have portrayed an admirable blueprint for future countryside that features "thriving businesses, pleasant living environments, social etiquette and civility, effective

governance, and prosperity". The report uplifted the development of agriculture, rural areas and farmers to an unprecedented level.

To implement the rural revitalization strategy is an important decision made in the 19th NCCPC as the key to complete the historic task to build a moderately prosperous society and a modern socialist country in an all-round way. It is seen as the foothold to tackle issues concerning the agriculture, countryside and farmers in the new era. For sake of its implementation, the government has issued such policies as the Opinions on Implementing the Strategy of Rural Vitalization, Plan for Rural Vitalization Strategy (2018-2022), and Guidant Opinions on Promoting Vitalization of Rural Industries. Rural industries are established to help shape and flourish the agricultural sector. A boom in rural industries comes out as the basis for rural vitalization and the premise to address rural problems. Among them, the creative and green industries play a major part. Thus, we move to the conclusion that accelerating the integrated development of creative and green industries could give momentum to the vitalization and sustainable development of the countryside.

I. Basic characteristics of the creative and green industries

(i) Creative industry

Creative industries are those that acquire high value-added, highly integrated and knowledge-intensive development motivation from individual knowledge, intelligence, perception, creativity, skills and talent through technological, human and artistic means, and those that meet the rational and emotional needs

of humans through products, services and employment opportunities developed on intellectual property rights.

Creative industries cover a wide range including advertising, architectural art, antiques market and art, handicrafts, fashion design, film and video, interactive software, music, performing arts, publication, software and computer services, television and radio. In addition, tourism, museums and galleries, heritage and sports sectors also fall within the scope.

Creative industries chiefly feature such characteristics as:

1. Creativity. Creativity. The creative industry is an emerging concept that has been developed against the context of a globalized consumer society. It advocates innovation and individual creativity, highlights the support of economy by the culture and art, and promotes new ideas, thoughts and industrial practices. Creative products and services are based on creativity, which are supposed to invariably fulfill the consumers' individualized and differentiated needs and their spiritual, cultural and recreational pursuit.

2. Intellectual humanity. Creativity is the innovation of human-prioritized values and the humanistic expression of innovative content. Creativity determines the differentiation of the product, and makes greater contribution to the added values than the quality of products. To maximize the benefits of intellectual humanity, we need to replace the efficiency with value as the top priority. The intellectual humanity of creativity lies in the fact that due to the organic and reverting characteristics of the production and organization as caused by the non-alienation characteristics of values, creativity has become the inner motivation of innovation.

3. Integration. The creative industry is the product of the mutual integration and development of knowledge, culture, art and technology. Creative products and services are also the materialized form of new ideas, new technologies and new content, and the product of the integrative development and innovation of knowledge, culture, art and technology.

4. Strong permeability. With a strong permeability, the creative industry can penetrate into the entire chain of agriculture, industry and service sector.

5. High added value. The creative industry relies on the innovation of culture, art and technology. It is at the high end of the value chain. Based on original value of the product, with innovation as the core, it advocates personal creativity, transforms individual knowledge and ideas into products, and turns specific, original and colorful culture into new economic values attached to the original value of the product.

6. Perception of beauty. Through integration of technology, culture and art, the creative industry aims to make innovative transformation and upgrading of products and services that feature monotonous appearance and inferior using experience. In this way, it not only allows consumers to enjoy the basic functions of products and services, but brings them a comfortable and aesthetic experience. The creative industry is the foundation for humanity to realize the perception of civilization.

7. Environmental protection. Consuming a relatively less amount of resources and doing smaller harm to the environment, the creative industry is green and environmentally friendly.

(ii) Green industry

Green industry refers to any sector that forms a good interaction with the ecological environment and achieves sustainable development. Green industry features considerable technological content, high economic output and social contribution at the price of limited resource consumption and rational capital investment. It meets the policy requirements of the ecological progress and green development and is suitable to the basic rules and features of the current phase of industrial development in the region/nation, under the premise of meeting the effective needs of economic, political, social and cultural development.

The green industry mainly includes six categories: energy conservation and environmental protection, clean production, clean energy, eco-environment industry, green upgrading of infrastructure, and green services.

The green industry boasts such main characteristics as:

1. The green industry is fundamental. The green industry covers a wide range of fields, including all those involved in the production and operation of green products and the provision of green services. Embracing all aspects of the economic and social development of the nation, it is a basic industry.

2. The green industry has strong penetration and wide industrial span. Instead of a standalone beyond the traditional industrial system, the green industry is closely related to the traditional industry, and sometimes penetrates each other. Under certain circumstances, it requires the cooperation of all regions and departments to achieve the development of the green industry.

3. The green industry has a comprehensive crossing trait. As a typical interdisciplinary innovation-based industry, the green industry features the characteristics and functions of not only the ecosystem, but the political, economic, social and cultural systems.

4. The green industry has a low-carbon and recyclable feature. The green industry adopts low-pollution, low-emission, low-energy-consumption, high-efficiency, high-quality and high-yield technologies and business models in its development to achieve low-carbon and energy conservation, resource recycling and conservation of ecosystem throughout the life cycle of product R&D, production, use and recycling.

5. The green industry is highly technological. The development of green industry requires the investment of high technology. High technology and high efficiency run through the whole process of industrial development. The green industry sustains its development with innovation in science and technology.

6. The green industry is highly competitive. Compared with other industries, the green industry has obvious competitive advantages. On one hand, it produces green products to attract consumers to do green consumption. On the other hand, it meets the national policies and social development trends. In a word, it has advantages unmatched by other ordinary industries.

7. The green industry has positive externalities. The development of the green industry has improved the public environment of the social space, thus benefitting all social subjects and the masses without causing any duties. Now that the development of the green industry benefits not only the industry itself, but other social entities, it features obvious positive externalities.

8. The green industry is sustainable. The green industry can coordinate the development of economy, politics, society, culture, resources and environment, satisfying the needs of the contemporary people and allowing sustainable development for future generations.

II. Integrated development of creative and green industries

The creative industry and the green industry have many characteristics in common. While the rural creative industry features core characteristics of being natural, harmonious, simple and beautiful, the green industry features core characteristics of low pollution, low emission, low energy consumption, high efficiency, high effectiveness and high quality. Furthermore, the design of creative product and the green product have strong correlation and complementarity. Building an ecologically livable beautiful village is impossible without the rural vitalization, especially the integrated development of the creative industry and green industry.

Combined with the actual development of rural industries, the creative industry and the green industry can make integrated development in terms of the subjects, products and services, operation management, market and consumption.

III. Accelerate the integrated development of the creative and green industries to boost the rural revitalization

(i) Strengthen the study of industrial development planning in countryside

Straighten out the structure of rural industries according to local conditions and characteristics. Bear in mind the rural industries are intended to establish and thrive the agriculture. Based on development of rural industries such as agriculture, greater efforts need to be made in planning and attracting the creative and green industries in countryside and in extending the industrial chain in order to promote the integrated development of the primary, secondary and tertiary sectors in the countryside. For example, in areas where traditional agricultural products are planted collectively, farms featuring integrated development of creative and green industries could be established to develop the rural manor economy, which further vitalizes the rural economy.

(ii) Give full play to the market orientation and government support

Strengthen the market investigation for rural industries to allow the market to play a decisive role and the government to function better. Enhance the study on the basis and outlook of the integrated development of creative and green industries in countryside to confirm if these two kinds of industries can be integrated? If possible, how to make the integrated development? For example, enhancing the innovation and green development of the handicraft industry in rural area, based on the market demand and local culture and under the government guidance, may turn out a way to promote the coordinated development of the rural economy, society and the environment.

(iii) Intensify personnel cultivation

Talents mark the hardware of the enterprise survival and development, and the integrated development of creative and green industries. On the basis of existing expert talents, we should increase cooperation with research institutes,

coordinate with relevant government organs, scientific research institutions and enterprises to initiate a platform for the integration of production, education and research, and create a platform for political/academic/research/industrial/commercial integration, such as the research group, think tank or academy, for the integrated development of creative and green industries to vitalize the rural economy. Through such strategies to attract university students, outbound laborers, retired soldiers and external makers to do business in the rural areas, we will promote the talent aggregation in rural areas and the integrated development of creative and green industries to speed up the rural vitalization. For example, counting upon the profound traditional culture of the rural area and relevant experts, and on occasion of creation of innovative, green traditional academies, we will host an array of salons, trainings and forums to intensify the talent cultivation and push the cultural and tourist development in countryside.

(iv) Strengthen the transformation of technological achievements

Based on actual industrial development in the rural area, we will optimize and extend the industrial chain, create incubators for the integrated development of creative and green industries in countryside and refine the innovation and R&D capacity of relevant technologies. Apart from self-development of technologies, we will introduce cutting-edge technologies from abroad through multiple channels to promote the transformation of related technological achievements, do favor in the integrated development of creative and green industries in rural area and contribute to the rural vitalization.

(v) Improve market sales ability

Improve the ability to produce quality, innovative and green products in countryside, use all means possible to expand the market for related products and services, create an e-commerce platform for relevant products and services, aim at the international market while satisfying the domestic market, and follow the "Belt and Road" Initiative to promote the integrated development of innovative and green industries for the rural vitalization. For example, we could establish rural enterprises, think tanks (research institutes) and parks for the integrated development of creative and green industries in countryside, expand multiple channels, host various product promotion and activities for investment and talent introduction.

(vi) Enhance marketing capacity

Create government-related financial platforms, financial institutions and related enterprises to establish funds for integrated development of creative and green industries in countryside, thus offering financial support to promote the integrated development of creative and green industries in countryside for the rural vitalization.

(vii) Provide organization and system guarantee

Under the guidance and support of the Party and the government, with the participation of leading experts, entrepreneurs and the public, we could establish a panel for the integrated development of creative and green industries in countryside. Running in a democratic centralist manner, the team is made up of a head and several deputy heads and members, who will be assigned different duties. Relevant rural meetings shall be held regularly or irregularly. Based on existing legal system and folk customs, a relatively complete legal system shall be formed gradually to propel the rural vitalization and offer organizational/

systematic guarantee for the integrated development of creative and green industries in countryside.

(viii) Provide vigorous publicity and public participation

Through various publicizing channels and by means of advertorials and hard media, we could spread the stories and successful cases of the integrated development of creative and green industries in countryside, create a brand, improve the social influence, and enhance the public participation, thus boosting the integrated development of creative and green industries for the rural vitalization.

(ix) Strengthen integrated development with the rural health care industry, strategic emerging industries and high-tech industries

Based on the development status quo of the rural areas, we could boost the integrated development of the rural health care industry, strategic emerging industries and high-tech industries, together with the creative and green industries, thus complementing each other's advantages to boost the rural vitalization.

Understanding of Creativity: Cognitive Boundaries, Occurrence Mechanism, and Economic Transcendence

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The increasing satisfaction of material needs, the rising in spiritual and cultural needs, and the advent of information society, all the phases in the development and progress of human civilizations, are reshaping our way of working, the way of production and the productive relations. If the means of production in agricultural society is land and agricultural tools, and machines and factories are for industrial society, then the means of production in the information society shall be information and creativity. Creative labor is becoming a new way of working, which is free from the constraints of land, factories, time and space and no need to use too many production tools any more, and is constantly changing our contemporary mode of production and way of life.

Why is creativity becoming more and more important today? What are the differences and boundaries between the connotations of creativity and innovation?

Is creativity just an economic topic? It will be explained and discussed below in the context of a phased understanding.

I. Why is creativity becoming more and more important?

The insight and process of human beings to solve social problems creatively, relying on creative endowments, is creativity. Since the birth of mankind, creativity is human nature and endowment, and it is a new recognition of the value of human creativity in contemporary society, which has strong contemporary and social attributes. Why is creativity becoming more and more important today?

First, with the continuous improvement of production efficiency, human beings gradually get rid of the possession of time and energy by land, production tools and manual labor, and their leisure time greatly increased. As a result, human beings are engaged in more and more creative activities, and creativity has been unprecedented.

Second, with the upgrading of industry and the rise of modern service industry, the creativity of human beings is becoming more and more important in terms of productivity factors, and the proportion is increasing. The middle link between creativity and product production and wealth transformation is becoming less and less, and the path distance is getting shorter and shorter.

Third, the advancement of science and technology, and the advent of the information society have reshaped the relationship between people and people, and time-space relationship between people and the world. The information society has greatly accelerated the exchange and flow of knowledge and ideas from different cultural backgrounds and regions, and the efficiency and speed of new ideas have been greatly improved in the process of knowledge flow, information exchange and creative stimulation;

Fourth, with the progress of human civilization, after the functional requirements of basic materials have been effectively met, the demands for higher levels of spirit, culture, recreation, leisure and self-realization continue to increase and the demand for creative products has been rising.

Therefore, creativity is not only a necessary spiritual cultural product in contemporary society, but also the core driving force of material and functional product upgrading. UK is the first to propose creative industries in the country, and in recent years it has proposed the concept of creative intensity, "referring to the proportion of creative design department personnel of the total staff in high-tech enterprises"[28], which can be seen that creativity has not only referred to the creative cultural industry, but has penetrated into many material production industries and sectors.

II The Boundaries of Creativity

The economist Schumpeter, who is the main proponent of the theory of innovation, argues that "this distinct feature of entrepreneurship that involves with innovating a product with which consumers are not yet familiar or a new source of raw materials or a new market either to unexplored or a new combination of means of production or a new way of operation not yet

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28 Jia, Understanding New Type of Cultural Industries Through Creative Intensity, SCIENCE and TECHNOLOGY FOR DEVELOPMENT, No. 1, 2016.

applied..” [29]Li Yining, an economist, points out the limitations of Schumpeter's theory of innovation in the modern information society: "Schumpeter's innovation theory holds that innovation is a recombination of factors of production, and the main body of innovation is the entrepreneur, but that is the logic of industrial society; in the modern information society, the premise of economic innovation is creativity. Creativity places before innovation, and the main body is no longer the entrepreneur, but creator.” [30]Creativity is the product of the post-industrial society (information society). Creativity strengthens the integration of science and technology and the humanities, while innovation strengthens technological transformation and the reorganization of factors of production. The very important part of creativity is conceptual innovation, while innovation emphasizes technological breakthroughs more. Creativity pays more attention to the discovery of human value, the response of human creativity, which are injected with ts more human and emotional factors, and infused by the perception, aesthetic and value. Therefore, in a sense, creativity is the origin and concept upgrade of innovation.

III. The Occurrence of Group Creativity Depends on the Construction of Creative Ecology.

The individual creativity can't happen without the external environment and the cognitive interaction of the people. In many cases, creativity is not the result

29 By (Us) Schumpeter, He Wei, Yi Jiaxiang translation, Economic Development Theory, Business Press, 1990 (1)..

30 Li Yining, Innovation Drive and Concept Change, Keynote Speech at the Opening Ceremony of the 3rd Dameisha China Innovation Forum, November 4, 2016.

of individual creativity, but group creativity. Whether it is individual creativity or group creativity, the creation of creativity cannot be separated from the characteristics of group.

John Hawkins puts forward the theory of creative ecology and he points out that the creation of creative ecology is mainly based on diversity, change, learning, adaptation, "A creative ecology is a network of habitats where people change, learn and adapt (or not, in some cases). If we include resilience and sustainability, which is a system's capacity to cope with disturbance and still retain its basic function, we have a good base to build on. Balance and mutuality are good guiding principles…Whatever emerges in the next few years, people need to make connections between all factors in the eco-system, especially those contained in my E4 model: ecology, energy, ethics and economics. It is important to start with ecology, not economics…we should enable people of any age to learn what they want, when they want and how they want; bring think-tanks, research bodies and NGOs into the education process; protect learning-for-the-sake-of-learning from being squeezed out by learning-for-a-job vocational courses. We must re-think 'knowledge transfer'."

Building a creative network, creating a creative ecosystem, and letting creativity continue to happen, alll need the following important elements: The first is to be free. Do not make special qualifications and constraints, so that each individual has the freedom and right to express ideas and values. The second is to be open. Raise questions in open thinking, keep the network open to the outside world, and not let the network become a closed and changeless circle. The third is to be flowing. Let different ideas flow through interaction and sharing. The fourth is to be diversified. Create cross-cutting, interdisciplinary, cross-background knowledge

integration ecology, so as to diversify the knowledge structure and domains with individuals in the network.

In the construction of creative networks, the following three dialogue mechanisms need to be consciously constructed:

First, the dialogue mechanism between cultural tradition and contemporary people shall be constructed. Contemporary people are in a fast-moving and detachable living state, but the value of connecting cultural traditions with contemporary people lies in allowing them to go into history, classics, and tradition to understand where we come from. Only by knowing where we are from, can we enable contemporary people to truly explore the depths of life and the true meaning of human beings, and to truly realize the settlement of life and the continuation of civilization.

Second, the cultural exchange and sharing mechanism between different cultural traditions and different countries shall be built. The greatest value of creativity lies in communication, sharing and flow. Building communication platforms and networks between international creative institutions and creative individuals enable creators from different countries to understand how creative individuals from other cultural backgrounds think creatively based on their own traditions, and how to apply the technology in the creative field by different countries,which is an important prerequisite for creative sharing and the birth of new ideas.

Third, a dialogue mechanism between the scientific and technological community and the humanities and art circles shall be built. The interaction between the scientific and technological community and the humanities and art circles can, on the one hand, enable each individual to think more openly, understand the standpoints of different disciplines and the way the other thinks, so as to inspire, enlighten and reflect on each other. On the other hand, the great impact of technological change on human society is taking place. Humanity and art thinking do not directly produce productivity, but it is related to the value, ethic and reflection of human beings on sustainable development and it is also the indispensable debugging and correction factor of human sustainable development. How to make science, technology and humanities communicate, exchange and interact with each other will determine whether mankind can truly create a sustainable and beautiful future.

IV. Creativity and Sustainable Development: Economic Transcendence Relies on Creativity

In September 2015, the United Nations adopted Transforming our World: The 2030 Agenda for Sustainable Development, which set out 17 goals for human sustainable development. UNESCO has established the The International Centre for Creativity and Sustainable Development in Beijing, China, which aims to use creativity as a special renewable resource and talent for humankind and to play a role as an implementer and promoter in promoting sustainable and inclusive growth, social harmony and well-being, gender equality, environmental sustainability, and people-cCentreed urbanization. This is a very forward-looking strategic planning and design initiative.

If creative economy is an economy that pays more attention to the realization of the value of human creativity, a new economy that focuses more on human concern and inclusive growth is an economic form of more flexible professional

production; the idea of creativity and sustainable development requires us to go beyond economic thinking in a certain sense and to understand that creativity plays a greater role in the progress of human civilization and the sustainable development of human society with a broader and more ambitious vision. Here, the author initially puts forward several aspects on which creativity and sustainable development need to make deep thinking, research, and practice.

The first is heritage creativity. It not only needs to pay attention to the construction of the symbiotic relationship between the city where the cultural heritage is located, the residents and the heritage to think about how the cultural heritage enters our contemporary life with the memory of civilization and the rich cultural information, but also needs us to think about how we can develop our creativity to better preserve and sustain cultural heritage.

The second is city creativity. In the planning and design, we need to pay more attention to the creation of soft environment of urban culture, to provide more places and space for the urban creative class to learn, grow and exchange; We need to think about how to think systematically about cities as a whole, to see cities as a living body, allowing cities themselves to form good metabolic functions and to be full of creativity.

The third is creativity and poverty. If the poverty problem left over by agricultural society and industrial society is largely restricted by natural conditions, transportation facilities, labor force and so on, in the information and creative society, we need to think about how to activate the contemporary value of cultural tradition in poor areas through the intervention of creative design, and how to stimulate the creativity of people in poor areas to make them get rid of the limitations of natural conditions and labor, and realize the creative poverty

alleviation.

The fourth is creativity and women. After getting rid of the limitations of strength, physique and other factors, the creative economy has more emphasized emotion, aesthetics and tolerance, and women have a unique advantage in creative jobs. Their unique endowment in the creative field is helpful to rethink their status and rights, as well as to better play the important role of women in the cultural heritage of the family, which can make our society develop towards a more pursuit of gender equality.

The fifth is creativity and the body. More and more educators point out that human intelligence is diverse. In addition to the cognitive intelligence and academic intelligence of the brain, the body is also the generator of intelligence and the source of creativity. We need to think about how to better expand our physical intelligence to achieve the integration and collaborative development of the mind and body, and think about how to carry out physical and practical training to enhance our creative ability.

The sixth is creativity and education. Creative education is no longer a kind of knowledge transfer. It pays more attention to the allocation and reorganization of knowledge in different disciplines in the solution of social innovation problems and focuses more on the development, enlightenment and mutual learning of self-awareness by different disciplines and thoughts in the process of interdisciplinary collaborative problem solving. As Hartley points out, "the way education is changing, from teaching the produced knowledge to teaching the learning capacity of knowledge production"[31] .
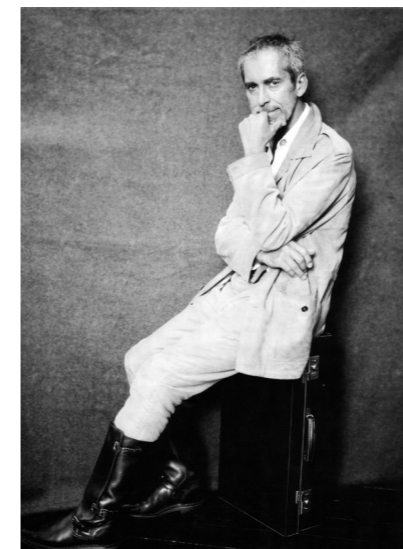
The seventh is youth and creativity. Youth is the most active period of creativity in

life, but also the most desired period, and this kind of vivid creativity is breeding the idea of changing the world. We need to think about how to build a cross-age, inter-generational creative dialogue, to put young people's active creative abilities on the agenda of our decision-making, so that our public decision-making is more in line with the development of contemporary society, and takes into account the aspirations of young people.

The eighth is children and creativity. If today's children are the adults of the future, and if today's children will face a smarter society in the near future, should we carefully examine and reflect on the reasonability of the educational process we are currently exerting on them? What is their most important survival skill in intelligence society? How can we stand in the future and reflect on the current way of education? It has been becoming urgent.

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31 [Australia] John Hartley, Li Shilin, Huang Xiaobo translation, Culture of the Digital Age. Hangzhou: Zhejiang University Press, 2014 (6)

Reshaping Fashion Industry: the Sustainable Development Route of Fashion

Interview with
Yann Debelle de Montby
Chairman & CEO of Debelle de Montby Associates
Former Director of Image and Communication of Alfred Dunhill

Transcription by LIU Yanting, from the Research Division of the International Centre for Creativity and Sustainable Development (ICCSD)

Origins: What is "sustainable fashion"?

Before talking about "sustainable fashion", it is necessary to clarify the meaning of the concept of "sustainable".

Systematic discussion of "sustainable development" can be traced back to the 1980s. In 1987, the United Nations commission on environment and development(WCED)published a report entitled Our Common Future, which defined "sustainable development" as "development that meets the needs of the present without compromising the ability of future generations to meet their own needs." Sustainable development combines economic, social and environmental perspectives and has a wide range of global implications. In order to achieve the

"common future" of mankind, the UN adopted the UN millennium declaration signed by 189 countries in 2000, aiming to achieve the 8 millennium development goals (MDGs) by 2015. After the expiration of the millennium development goals in 2015, a new global initiative for the continuation and development of the millennium development goals, the 2030 agenda for sustainable development, was put forward, aiming to achieve 17 sustainable development goals (SDGs) by 2030.

With the continuous popularization of the concept of "Sustainable Development", it has extended a richer connotation in the field combining with industry. As an important sector of the creative economy, the fashion industry has conducted internal reflection and strategic remodeling by putting sustainable development in the core of the development and upgrading of industry.

After the second world war, consumerism prevailed in the world, Luxury and Fast Fashion rose rapidly, and the development of the fashion industry also gradually brought about problems such as excessive consumption and environmental pollution. To solve these problems, the fashion field has spawned two concepts similar to "Sustainable Fashion": "Eco-fashion", which emerged in the 1960s, and "Ethical fashion", which began to develop in the 1990s and was initiated by the United Nations international trade center (ITC) in 2009. Eco-fashion focuses on environmental issues in the production and consumption of fashion products, including pollution and waste of resources. As well as discussing the environmental impact of the fashion industry, ethical fashion focuses on social issues such as Fair Trade, equal employment and rational consumption. After the sustainable development goals were put forward, these two concepts were gradually incorporated into the scope of "sustainable development". Among them, environmental problems in fashion production and consumption basically correspond to SDG 6 Clean drinking water and sanitation facilities, SDG 12 Responsible consumption and production, and SDG 13 Climate action. Fair trade and equal employment correspond to SDG 5 Gender equality and SDG 8 Decent jobs and economic growth.

Fashion industry and sustainable development have been integrated in all aspects, and the concept of "sustainable fashion" has emerged at the historic moment. In recent years, it has become a common topic among research institutions, international organizations, international fashion industry, consumers and other stakeholders. "Sustainable fashion" is an extension of "environmental fashion" and "ethical fashion" in terms of sustainability: from focusing only on production and consumption to incorporating the concept of "sustainable development" as a core strategy into the whole supply chain of the fashion industry.

In November 2017, the UN Department of Public Information held a conference in New York entitled "fashion and sustainable development", which put "sustainable fashion" on the runway of the United Nations for the first time. The 2018 UN Climate conference released the Fashion Industry Charter for Climate Action, which was signed by 43 globally renowned fashion brands and industry organizations, pledging to reduce the total emission of the Fashion Industry by 30% by 2030 and achieve a net zero emission by 2050. The UN Alliance for Sustainable Fashion was announced at the fourth UN Environment Conference in Nairobi, Kenya, in March 2019. The Alliance was co-initiated by 6 international organization, including Connect4Climate by the World Bank group, the UN International Labour Organization (ILO), the Eco-fashion Initiative (EFI) by UN International Trade Center, UN Development Programme (UNDP), UN Economic Commission for Europe (UNECE), the UN Environment Programme (UNEP), the UN Global Compact and the UN Partner Office (UNOP), and it's committed to

promoting the contribution of fashion products "including clothing, leather and footwear made from textiles and related goods" in the fashion value chain " the production of raw materials and the manufacturing of garments, accessories and footwear, to their distribution, consumption, and disposal ". So far, "sustainable fashion" has become a new global sustainable development initiative.

Trends: Sustainable fashion in action

According to the series annual report The State of Fashion published by the Business of Fashion and McKinsey & Company during last three years, in the "difficult" 2016, the global fashion industry had experienced a sales growth slowing down to 2% - 3%, which marked the benefit period of the previous decade with an annual growth of 5.5%, beyond the world GDP growth, has been put into an end. Faced with "an uncertain business situation" and the complex needs of "smart consumers", the fashion industry began to seek new fashion solutions in 2017 and 2018. Among the most focused topics is "sustainability", and in the next phase, the industry will promote innovation and value by "integrating the sustainability of the entire value chain".

Fast fashion brands changed it strategy from being "fast" to "slowing down", and make use of technological and on-demand design and innovative production process management to create sustainable brands, in order to attract consumers. Over the past 20 years, fast fashion brands have created a "buy and throw it away" consuming trend among young people around the world with their low product prices and efficient production and consumption patterns. However, the popularity of fast fashion has also caused a lot of social problems, such as copyright disputes caused by imitation of high-end design, pollution problems

caused by environmentally unfriendly production, industrial disputes in developing countries and waste recycling problems caused by overcapacity. With the awakening of consumers' consciousness of sustainable development, the hardware operation mode that wins by "fast" and "quantity", encourages consumers to seek novelty and consumerism, and fails to bear social responsibility. In the face of this situation, major fast fashion brands began to slow down and re-plan the whole industrial chain in the past three years.

Case Study

Sustainable transformation of H&M group : Reshuffle the market with transparent and sustainable operation

Swedish clothing retail giant H&M group owns eight fast fashion brands, including H&M, Cos, Monki and & Other Stories, etc. After the global fashion industry's growth slowed down in 2016, the problems of the "fast fashion" business model of its brands is gradually exposed. In 2018, storage worthy more than 4.3 billion US dollars of H&M group fell into unmarketable situation, which caused a wide discussion in the industry.

In 2019, H&M group released the sustainable fashion plan for the whole value chain, aiming to build a transparent and sustainable operation mode by combining the sustainable development goals with eight supply chain links, so as to improve the reputation of consumers and promote the sustainable fashion business atmosphere in the industry. The sustainable fashion goals set by H&M group in 8 supply chains are as follows:

Schematic diagram of H&M group's sustainable fashion scheme[32]

Design Designers choosing material, look, style, and quality, having an effect on the environment and people across the value chain;

Raw materials making the right choices using a wide range of environmentally friendly cotton and sustainably sourced materials, like recycled polyester or lyocell; Have 100% of our raw materials recycled or sustainably sourced by 2030 at the latest;

Fabric and yarn production improve their sustainability performance and carry on the strictest Chemical Restrictions List in the industry;

Garment production Together with independent suppliers, make great improvements in developing better social and environmental standards at the factories. Achieving fair living wages, reducing overtime and ensuring workplace safety are key focus areas;

Transport use ships and trains to transport over 90% of the products from the suppliers to warehouses

32 Source: Official Website of H&M Group, https://hmgroup.com/sustainability/vision-and-strategy/value-chain.html, visited: August 2019.

Sales use renewable energy in stores, offices and warehouses wherever this is credibly available and feasible. Ensure the data privacy of our customers and colleagues, as well as advertising in a responsible way;

Customers inspire customers to be conscious of the way they care for their clothes, to help to reduce 26% of all of the greenhouse gas emissions in a garment's life;

Recycling launched the world's biggest retail garment collecting system in 2013 and collections containing 20% recycled cotton from the programme.

Luxury brands take their concerns from "beauty" to "goodness", by putting the concept of sustainability into the core brand strategy, to reshape fashion aesthetics and consumer psychology. In his bestselling book Luxus schafft Wohlstand published in 2001, Wolfgang Reitzle defined "luxury" as "a consumer product with unique, rare and rare characteristics beyond the scope of people's needs for survival and development". Its traditional positioning is almost opposite to the values advocated by "sustainable development". Luxury is fancy at its appearance, but it lacks the soul of "sustainability". Therefore, around 2013, compared with fast fashion brands that launched environmental protection policies earlier, luxury brands were relatively reserved in sustainable fashion actions due to insufficient market recognition of sustainable fashion and high-end consumption positioning of brands. The problems of luxury brands and sustainable development are mainly reflected in materials and production processes. Traditional luxury brands used to use rare materials such as crocodile skin, snakeskin and mink skin, and rely on traditional exquisite handicraft to establish the uniqueness of products, and use the brand publicity strategy of "rare things are precious" to attract consumers to

buy. It is not easy to realize the transformation from material-oriented fashion aesthetics to design and creativity oriented sustainable fashion aesthetics. Luxury brands should think more about innovation in product design and adapt to the social trend of sustainable development.

Case Study

Kering group's sustainable aesthetics : Sustainability makes luxury more luxurious

Kering is one of the world's three largest luxury groups, owning Gucci, Saint Laurent, Boucheron and other luxury brands.

As the trend of sustainable fashion continues to develop, Kering group has gradually started to combine design with "sustainability". In 2016, Kering group pioneered the "My environmental profit and loss statement" (My EP&L), the mobile-end innovation tool, to present in a visualized way the ecological impacts and carbon footprints of a product, in the whole supply chain, from the production of raw material to its presence at the store, ant let consumers understand "the price of a garment", including economic, environmental and social costs, and adapt them to no longer to pay for the precious materials, but to pay for the responsible production and consumption concept of " new luxury ". In 2017, Kering group launched its "2025 sustainability strategy", which aims to reduce ecological footprints, promote

equal employment, achieve sustainable fashion through material innovation, biotechnology innovation and circular economy by 2025.

McCartney, which has cooperated with Kering group for 17 years until 2019, enjoys a reputation as a representative of sustainable fashion in the industry because it refuses to use animal fur, and instead, seeks to creates a sense of high quality with sustainable materials such as artificial fur, organic cotton, recycled cashmere and environment-friendly rayon.

In 2017, Gucci also announced to join the International Fur Free Alliance, which is a practical action to carry on Kering group's luxury and sustainability combination strategy. It's an announcement that, today, sustainablity has become a fashion trend, and animal fur, being no longer adapt to the sustainable development, is no longer "fashion", which marked the aesthetic transition of luxury.
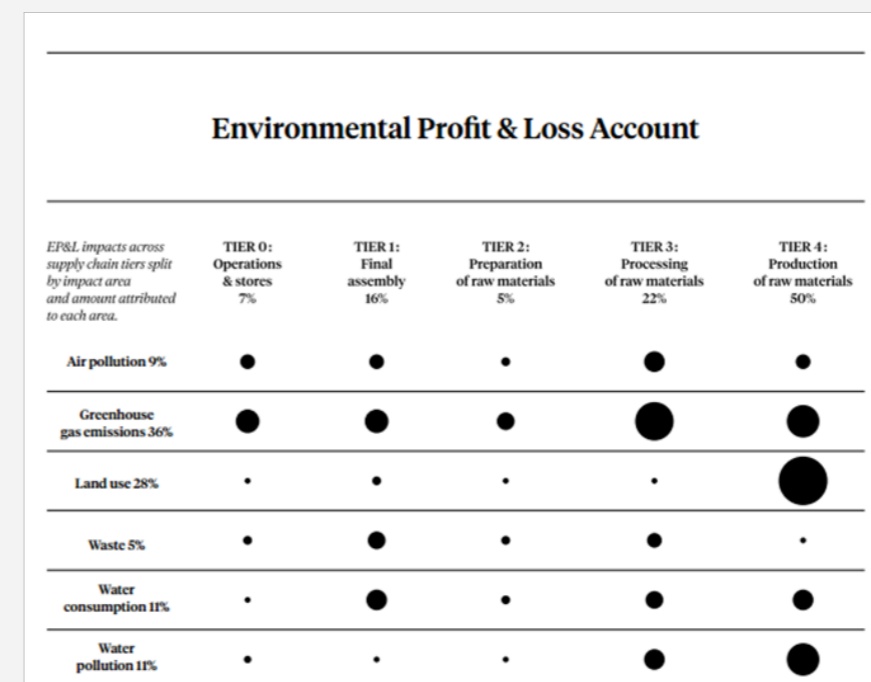
Environment Profit and Loss Account Chart published by Kering Group in 2018, showing that the production of raw materials occupies the most land resources and the processing of raw materials causes the largest greenhouse gas emissions.[33]

33 Source: Kering Group, Crafting tomorrow's luxury 2018, p. 14.

Notable is, in 2019, another company of the three giants of the French luxury goods, LVMH group signed a five-year with the UNESCO, to support the Man and Biosphere project, with a commitment of practice sustainable development goals in full supply chain. With luxury groups engaged in sustainable fashion action, the sustainable transformation of the fashion industry will be further promoted.

Future: youth, education and sustainable fashion

At present, sustainable fashion has become one of the most important trends in the development of the global fashion industry. Looking to the future, the practice of fashion industry in sustainable development still needs more involvement of fashion practitioners and consumers. As the future fashion designers and the main consuming force of future fashion market, young people should establish sustainable fashion concept and take more active actions.

Nowadays, with China's economic progress and the development of material life, young people are still in the transition stage of pursuing consumerism in consumption, and some of them have excessive fashion consumption, even in the tendency of being too "surreal". Young people's consciousness and sense of responsibility for sustainable development still need to be improved. It is urgent to guide them to reflect on consumerism and sustainable development through education and knowledge popularization.

Thus, it is gratifying that a large number of fashion design and management schools have included "sustainable fashion" in their teaching plans, starting with professional industry and market analysis, to convey more sustainable fashion ideas to young people. In Europe, most design schools take the relationship between design and sustainable development as an important course to guide students on material chosing and recycling, sustainability of fashion design, and work with fashion groups to allow students to participate in sustainable fashion design throughout the supply chain from a practical perspective. In China, the sustainability of design and the construction of sustainable fashion in design education have also become the focus of discussion in colleges and universities. With the promotion of sustainable fashion education, the future fashion industry is expected to absorb a batch of fresh design blood with sustainable thinking, and further shape the new format and new consumption concept of the fashion industry.

Drive Economic Growth in Poverty-stricken Areas with the Protection and Inheritance of Folk Crafts

Taking Guizhou International Folk-Art Fair and Shanli Needlework College as example

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Liu Bowen, a politician in the Ming Dynasty, once predicted to Guizhou: "Jiangnan is rich in water, Yunnan-Guizhou sit in range upon range of mountains. But after five hundred years, Yunnan-Guizhou will be better than Jiangnan in view." It seems true today. The pace of reform and development in the last four decades has been very rapid, and most fast-growing cities are almost suffering from urban diseases: severe air pollution, soil and water safety issues, crowded urban traffic, people flocking to developed cities. The cost of urban survival is getting higher and higher and people are at greater risk of major diseases. Although the development of Guizhou is also very impressive, fortunately, most of Guizhou,

which is located in the southwestern border, still retains the green mountains, green waters and the ancient folk customs. As early as 2006, two treasure places in our country have been praised as "the last spiritual homeland of mankind" by UNESCO experts. One is in the Tibetan land and the other is the southeast of Guizhou Province.

Since 2013, I began to establish a partnership with Guizhou, and in 2015 I was hired by the Guizhou provincial government as an ambassador for tourism culture. Over the past six years, I have seen how great changes have taken place in Guizhou, a poverty-stricken area that has been known as "no three-day clear in weather, no three-foot flat in terrain, no three-penny in pocket", and have experienced the infinite power of this land and the cultural potential of the diversity that can be explored.

The first contact with folk crafts-related projects began with the Guizhou Provincial Tourism Bureau. At the invitation of the Guizhou Provincial Tourism Bureau, I organized a team of artists and scholars from six countries and set up a "Transnational Artists Studio". They are from Benin, the United States, Germany, Tunisia, Bahrain and the artist Cui Zimo is also one of our members. We set off from Guiyang all the way to southeast of Guizhou and carried out a large number of field investigations and handicraft collections from ancient paper-making in Dan Village Stone Bridge, Schools in Stone Bridge, Dong Village to mountain villages, through which we have a preliminary understanding of Guizhou's ethnic minority culture, and have direct contact with a variety of craftsmen. Almost all of us were impressed by these exquisite crafts, including batik, horsetail-based embroidery, Hmong embroidery, tin embroidery, silver ornaments and so on, but we were also surprised at that many of the crafts were about to be lost. Many artisans have no

inheritors, not to mention economic sense and sales platform. Most of their craft products, or works, are for themselves and their families use, and occasionally for sale, but with low prices. Many women's embroidery works made with great efforts are difficult to be appreciated and sold out of the mountains and their life can't be improved therefore. Their works and crafts are exquisite, the pattern sits deep in their hearts, and the content is in their minds, without being guided. In addition to the mature tourist attraction of Qianhu Hmong Village, most artists live in relatively poor and closed mountain villages.

The leaders of Guizhou provincial government and provincial CPPCC attach great importance to these folk art. In recent years, they have held skill competitions and exhibitions, organize and encourage these craftsmen to participate in the competition to slowly develop their competitive sense, and drive them to improve technique, design ability, and sales awareness. The government has also continuously improved their living environment, improved their social status, given financial subsidies and social reputation, and helped them open up sales channels. Guizhou combines tourism with handicrafts to create a very famous brand activity, "Colorful Guizhou". Every year, they will hold the "Guizhou Tourism Product Design Contest Finals", "Tourism Product Craftsman Contest Finals", "Tourism Product Exhibition Conference and 2011 China (Guizhou) National Folk Costume Craftsman Competition", "Minority Clothing Exhibition" and other activities. The number of participants, the abundance of events and the efforts of the Government are impressive. These activities have become an important platform for entrepreneurs in Guizhou Province to drive employment, to drive farmers to increase their incomes, to promote the development of small and micro enterprises, which are an important carrier to enrich the connotation of Guizhou's economic development.

Case Study

In 2013, I began to enter the platform of the Folk-Art Fair and participated in the planning of the "First (Guizhou) International Folk-Art Fair", the effort of which continued until 2018. Taking advantage of the international resources of International Organization Für Volkskunst (IOV), we invited over 100 artisans, scholars and government officials from more than 50 countries to Guiyang. Although these craftsmen have language barriers, they tried to communicate in various ways, during which different craft cultures were interwoven, resulting in a very strong contrast. Craftsmen from all over the world were surprised to see the exquisite and pure folk art of Guizhou, and Guizhou craftsmen also enjoyed the opportunity to broaden their eyes, and this expression form combining more designs, production methods, colors, materials and cultural backgrounds made the fair a platform to conduct folk art exchange and display.

Thanks to strong support from the government and the media, the highest number of visitors exceeded 200,000 during the fair. Many craftsmen were thriving in business, and some had profited hundreds of thousands in three days, which has successfully mobilized many artists. By 2018, the fair had invited over 500 artists from more than 100 countries. Local artists in Guizhou also have developed understanding through learning and communication. They gradually understand that although their craftsmanship is original and pure, it lacks pulse of the time and fashion sense. Although it has distinct local cultural characteristics, it can't meet the aesthetic needs of consumers and modern life, especially lacking practicality and still at a level of local practicality only with strong ornamental

value and limitations.

In 2015, we jointly organized the "Crafts Creative Training" programme with the Guizhou Economic Information Commission, which organized designers and experts from universities and different fields to train nearly 100 folk artists in Guizhou on the market, design, creative innovation, contemporary life aesthetics and practicality. They gained a lot. We also led some master craftsman to Prague, Czech Republic and other places for exhibition activities. Through these activities, some craftsmen, such as Wei Taohua, have had their own enterprises, and factories, leading other female embroiderers together to embark on the way to independence and prosperity.

In addition to the government's efforts, Guizhou also has a lot of individuals who pay attention to traditional culture, and their efforts have played a great role in protecting and passing on traditional skills, such as the "For Our Home" programme is a good example. Gao Xuan, a post-80s student majoring in environmental art design in Guizhou University is obsessed with Hmong embroidery, vegetation dyeing and other needlework skills for more than ten years. From 2007 to 2013, she was commissioned by Song Ching Ling Foundation and Marie Claire Magazine to organize more than a dozen women to replicate the Hmong 100-year-old five-piece suit and begin "Fore Our Home". For more than a decade, Gao Xuan has increased the income of the participants through the embroidery competition in the Jidao and Maomaohe villages in southeast of Guizhou, and has continued to pass on the soon-to-be lost double-needle winding embroidery. In Zhanliu village, she managed to help more female embroiderers of tin embroidery to return the tin wire skill to the ancestral 0.5mm from the current 1-2mm; She has also redesigned several works including Shibing's brocade scarf, Huangping's embroidered tie, and gold batik, and applied for four outstanding craft badges

from UNESCO.

Li Xiaozui, from Bainiaoyi Brunch of the Hmong, Yang Xiaozhen, from Waishumiao of Zhijin County of Hmong, Li Min, Leigong Mountain brunch of Hmong, Wang Xiufen, from Jian River tin embroidery brunch and many other women living in the mountains all join in the "For Our Home". Their outstanding craftsmanship brings themselves honor and opportunity: In 2012, they were invited by the National Art Museum of China to visit the 40th anniversary of the establishment of diplomatic relations between China and Japan; China Hmong Embroidery Exhibition held in Paris in 2014, the 50th anniversary of the establishment of diplomatic relations between China and France; 2015 Shenzhen International Cultural Industries Fair; Xianghe International Crafts Show. Some of them can't even write except their names, but have the opportunity to go to Shanghai University, Jinan University, Academy of Arts & Design of Tsinghua University, etc., to teach students, and to discuss inheritance and national culture with scholars.

Although Guizhou provincial government and civilians like Gao Xuan all have been working very hard to promote the development of folk crafts, they still cannot change the phenomenon that young people go out to work and needlework skill is dying out. Therefore, we want to let more people contact and understand the needlework in the mountains, attract more and more people to pay attention to folk culture, attract fans to the villages to learn needlework and handicraft, and then help more craftsmen return to their hometown to build a long-running needlework course that links colleges and mountains to discover more craftsmen to guard and inherit these precious skills and bring their culture, thousands-of-year of life wisdom and awe of all things to the world .

As the crystallization and embodiment of human wisdom, folk art has been alive

for thousands of years and passed down from generation to generation. The development and evolution of the world's existing folk art, especially handicrafts and techniques, is the witness of human development. It is a splendid and rich art created by human beings and is constantly growing and self-improving in the process of human getting along with nature.

However, with the advent of the 21st century and the era of big data, as well as the rapid development of the economy of various countries, people's way of life, way of thinking, aesthetic concepts, consumption habits have undergone great changes. It can be said that the electronic era has completely disrupted the traditional way of life and traditional order. The new way of life brings convenience and comfort to people, but also further deconstructs the past era.

More and more folk crafts and traditional crafts around the world are facing new challenges, some of which have slowly disappeared irreversibly. The destruction of traditional crafts by modern civilization is becoming increasingly serious, and especially in today's post-industrial era, craft art was replaced by industrialized low-cost mass production, and a large number of traditional crafts died out as a result of the decline of the industry. The superb craftsmanship that once contained high intelligence in human history has been lost because of the deterioration of the living environment. These will cause irreparable and huge losses to the cultural wealth shared by all mankind. The attention of society can not fundamentally activate folk art, especially can not gives folk art with more modernization, fashionable design and popularization of handicrafts and techniques. The revival of folk art needs the reproduction of life form and living space, or the integration into contemporary life, so that it is more in line with the aesthetic standards of contemporary consumers, in line withpractical needs,

with the characteristics and needs of the times.

Based on the in-depth thinking on the protection case of Guizhou folk art I participated, I would like to put forward the following points: First, the cultural heritage of all nationalities represented by folk art exists in danger and vulnerability, which determines that we must put rescue, protection, organizing and inheritance in the first place; Second, the rheology of cultural heritage, especially intangible cultural heritage, especially the folk art highlighted in this paper, decided that we should avoid being in a static, solidified way to protect it. Without changing the natural evolution of its internal law, we should look for the way of productive protection and the combination of positive interaction with tourism development as far as possible; Third, adhere to the "creative industry" and industrial structure upgrading. Independent innovation is not only reflected in the choice of historical culture, but also in the integration and use of cultural materials. It should be transformed into a tangible, concrete consumption experience to be in line with the market and audience, thus achieving the improvement of the industrial chain and economies of scale. No matter how beautiful the art form is, if it loses its original value and its role, it will still withdraw from the historical stage one day no matter how it is rescued and protected. However, if this form still has its irreplaceable role in the contemporary era, and has the value of common identity today, it shall enjoy positive and good prospects.

The development of history is always a cycle of the flourishing of new things and the demise of old things, but our mission and responsibility are to retain those brilliant content, to preserve them, to hand them over to future generations with intactness, so that they can continue to shine with the original light.

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