UNESCO | ICCSD

United Nations
Educational, Scientific and
Cultural Organization

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

联合国教科文组织 | 国际创意与可持续发展中心

CREATIVITY
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NEWSLETTER

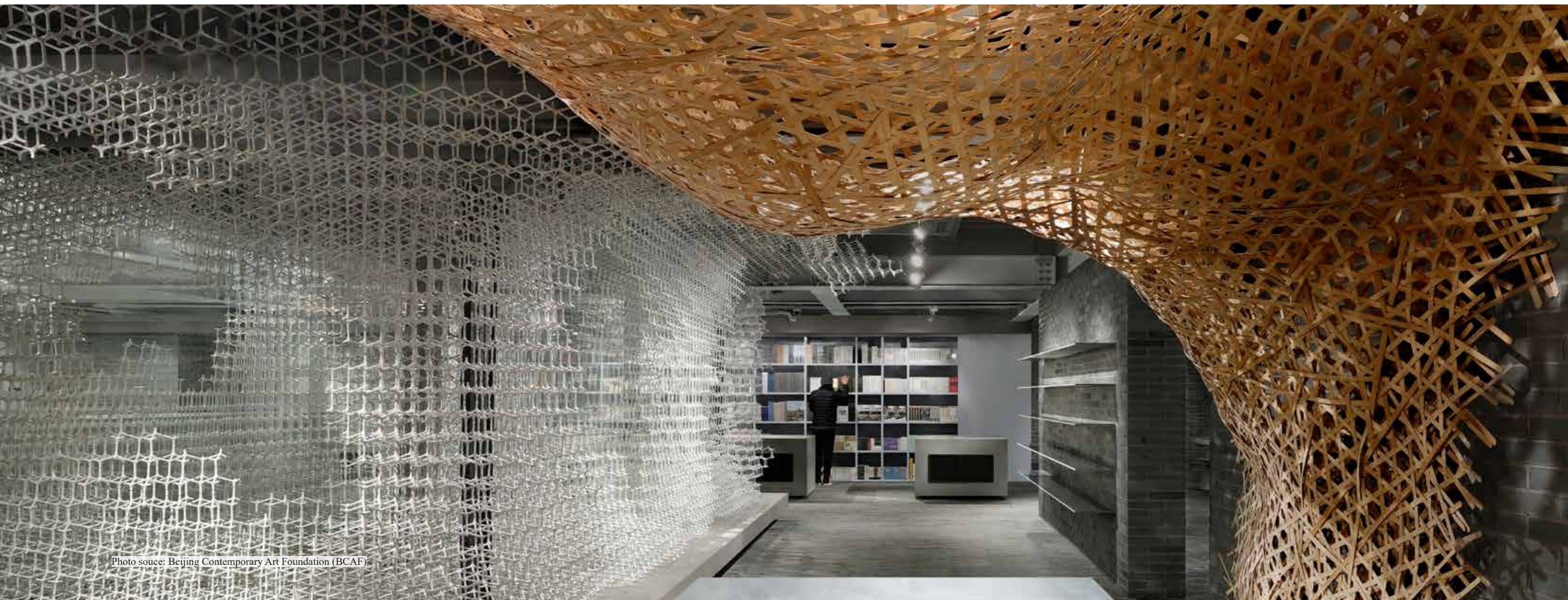# International Center for Creativity and Sustainable Development under the auspices of UNESCO

Photo souce: Beijing Contemporary Art Foundation (BCAF)

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ICCSD visits UNESCO Beijing Cluster Office

On September 3, 2021, the ICCSD visited the UNESCO Beijing Cluster Office. Xiao Lan, Executive Director of ICCSD, held a meeting with Professor Shahbaz Khan, Director of the UNESCO Beijing Cluster Office. Ms. Gu Rong, Cultural Program Officer of UNESCO Beijing Cluster Office, Ms. Wu Wenbin, Communication Manager of the ICCSD, and Mr. Li Nanzhou, Research Manager of the ICCSD, attended the meeting together. The two sides had in-depth communication on the preliminary work and construction development of the ICCSD, and Prof. Shahbaz Khan and Ms. Gu Rong made suggestions on the future development of ICCSD and cooperation between the two sides.

Xiao Lan, Executive Director of the ICCSD, and his delegation take a group photo with Prof. Shahbaz Khan, Director of UNESCO Beijing Cluster Office, and Ms. Gu Rong, cultural program officer of the Beijing Cluster Office.

Executive Director Xiao Lan introduced the fruits of the ICCSD in research, training, exchange, dissemination and demonstration base construction. Since its official operation, the ICCSD has built a competent team, compiled 4 reports on the theme of creative sustainable development, published 7 bilingual special issues of Creative 2030, organized more than 20 international conferences and salon seminars, formed an advisory committee including nearly 30 renowned experts and scholars from 13 countries, heads of creative institutions and leaders of innovative enterprises, and a team of about 50 experts who are all from the Chinese Academy of Sciences, the Academy of Social Sciences, Peking University, Tsinghua University and other top Chinese universities and research institutions. The ICCSD is committed to gathering outstanding talents and innovation teams from all over the world and building a "laboratory of ideas" for creativity and innovation with global influence.

Professor Shahbaz Khan reviewed the research reports and dissemination publications of the ICCSD and fully affirmed the effectiveness of ICCSD work. He said that as an interdisciplinary institution, the ICCSD has performed its functions very well and achieved good results. Culture and art play a very important role in the development of today's society, and the special issue of "Creativity 2030" produced by the ICCSD contains a large number of domestic and international creative cases, which deeply explains the very important topic of "sustainable development". The work done by the ICCSD has enhanced people's understanding of creativity and sustainable development, as well as the international community's awareness of China's 14th Five-Year Plan.

Both sides look forward to the next strategic cooperation, and the ICCSD will do its best to assist UNESCO Beijing Cluster Office in promoting policies related to "sustainable development", facilitating the integration of creativity and cultural heritage, conducting inter-governmental cultural dialogue, and actively implementing relevant creative projects.

Conference site

ICCSD compiles and publishes the Chinese version of *the 2021 Application Guidelines for UNESCO Creative Cities Network*

Creative Cities Network is a project launched by UNESCO in 2004. It is committed to promoting cooperation among cities that regard creativity as a strategic factor of sustainable development. Creative Cities Network covers seven themes, namely, literature, film, music, folk crafts, design, media art and food. In March this year, UNESCO initiated the application for the 2021 creative cities network, and released the English and French version of *the 2021 Application Guidelines for UNESCO Creative Cities Network* to facilitate candidate cities to prepare application materials. The Creative Cities Network is selected

every two years, and UNESCO will initiate applications again in 2023.

As a creative city observer, ICCSD provided practical support for National Commission of the People's Republic of China for UNESCO. On November 15, ICCSD launched the Chinese translation of *2021 Application Guidelines for UNESCO Creative Cities Network* and it is the first Chinese version of the official guide, with the aim to providing forward-looking references for cities that want to apply to join the United Nations Creative Cities Network in the future.

Global Creativity and Sustainable Development Index (CSDI) —The first index research results reported by overseas media

As the first report officially published by ICCSD, Global Creativity and Sustainable Development Index elaborates theories of creative cities, creative economy and sustainable development. Based on the data obtained prior to 2019, the report analyzes 31 member cities of UNESCO Creative Cities Network (UCCN) and presents the contribution of the creative economy to Sustainable Development Goals such as economic growth and decent work for all.

ICCSD released the English news on the core content of the index report at the same time, and promoted it overseas through the central foreign propaganda website CRI Online. The news was published on 44 foreign media websites such as Yahoo! Finance, MarketWatch and AP NEWS, and promoted to the United States, Canada, France, Singapore, India and other countries, reaching an estimated 2.3 million people.

Creative Economy and Urban Regeneration Report at Beijing International Book Fair (BIBF)

From September 14 to 18, The Research Report *"Creative and Sustainable Development Research No.1: Creative Economy and Urban Regeneration (2019-2020)"* in English and Chinese compiled by ICCSD was officially exhibited at the 28th Beijing International Book Fair (BIBF), and copyright

exportation exchanges were carried out with about 20 international authoritative publishing groups. The report was unanimously approved by the officials and professionals from Pakistan, UK, Germany, Denmark, Finland, Iran and other countries and international authoritative publishing media organizations.

Founded in 1986, BIBF is the most important and influential international book fair in the world of intellectual property. This session is the first major international IP event since the global epidemic.

The Research Report *"Creative and Sustainable Development Research No.1: Creative Economy and Urban Regeneraiton(2019-2020)"* in English and Chinese publicly unveiled at the booth of the Social Science Academic Press (SSAP, CASS)

A new paradigm for advancing SDGs - How music can help?

Professor Mehri Madarshahi

Former Senior Economist of the United Nations
Member of the Advisory Committee of ICCSD
Visiting Professor of South China University of Technology

Karl Marx's analysis of the crisis of the earth in mid-nineteenth century led him to a concept of sustainability that became central to his vision. He believed that any systematic, forward-looking ecological vision must include elements such as ecological crisis and its relation to human production.

The environmental and ecological movement is, however, a recent development in modern advocacy of ecosystems. This movement calls for the sustainable management of resources and stewardship of the environment by changes in both public policy and individual behavior. The exigency for "sustainable development" became an internationally recognized need with the Brundtland Report. The term did not incorporate culture into its triad of society, economics, and the environment.

The Declaration of the United Nations Conference on the Human Environment, was first to articulate 1972 (in Stockholm) a truly global vision of a healthy and sustainable environment.With the momentum from this conference, the UN

General Assembly established the United Nations Environmental Program (UNEP).

The overarching discourse about the importance of the links between art/music and sustainability has grown vastly since then. Increasingly, in the past 20 years sustainability advocates call upon culture, including the arts and music, to help break through this alienation - often for the utilitarian purpose of making people care about climate change. We have seen significant shifts at the international level from culture being a weak thread in international development discourse, to the UN Economic and Social Council (ECOSOC) suggesting to Cities that culture be recognized as the fourth pillar of sustainable development.

Based on the UNCTAD "Creative Economy Report" in 2011, the UN General Assembly passed a resolution calling for the mainstreaming of culture in development policies. While there was no direct reference to culture among the goals articulated by the 2005-2015 Millennium Development Goals, the successor

Sustainable Development Goals (SDGs) highlighted culture's importance only in their implementation. Despite all efforts, the 2030 Agenda for Sustainable Development, adopted in 2015, failed to recognize the importance of culture and the arts as a main pillar of development.

Soon after the adoption of the SDGs, ECOSOC held that culture including artistic creativity, heritage, knowledge, and diversity due to their pivotal roles in economic, social, and sustainable development should be "mainstreamed into development".

At the beginning of the 21st century, with the ecological crisis as a sobering experience for mankind, we are challenged to define and encourage a new approach.

Current mass species extinction rates are continuing unabated. Deforestation has not only removed habitat but also forest ecosystem services that help regulate climate and absorb carbon dioxide. Furthermore, ocean acidification has increased, leading to increased

levels of atmospheric carbon dioxide, imperiling the survival of corals and endangering entire ocean ecosystems.

These are mere samples of the many ecological/social issues that humanity must address to avoid irreversible ecological tipping points.

Through ignorance or indifference we can do massive and irreversible harm to the earth environment on which our life and well-being depend. Accordingly, our task today must be to revert to an ideal world mapped by philosophers and social ideologues such as Confucius, Zoroaster, Saadi and alike who invited humanity to act as humanist and emphasized the necessity of collective thinking about the multidimensional aspects of human living. In doing so, we must share one common human culture. As is evidenced by the evolution of eco-efficiency from theory to practice, the environmental awareness is growing day by day and it has led to the belief that environmental problems are interconnected and multidimensional and cannot be dealt with separately in well-defined boxes.

This principle must be achieved

through popular participation, through communication, through dialogues, through scientific cooperation and through an open mind to understand the diverse universe of mankind to which culture is a matrix of infinite possibilities. It could act as a bridge to the sustainable development goals by contributing to a more harmonious world and durable peace.

All those who are engaged in environmental advocacy know how fundamental it is to organize sustained public awareness campaigns, especially regarding the preservation of water/ocean, forest and energy.

It is a common belief that music is essential to human survival and human development, it is the lifeblood of culture and individual as well as collective identity. Participatory music, in particular, could play a critical role in enabling human response to climate change. Its ability to draw upon and elicit deep levels of both verbal and non-verbal imagery, symbols, emotions and social-knowledge-structures make it a vitalizing element for our current journey towards sustainability. Renewing bio-culture is essential to connecting and

living well together. To empower sustainability, – researchers, program managers, activists, engineers, and others engaged with practical sustain-abilities – need to actively create music through public education as an integral component of practices from which a sustainable culture can emerge.

Music is among the possible artistic approaches that can be used in Environmental Education. The United Nations has recognized the value of music as such, and, therefore, it has launched the United Nations Music and Environment Initiative that is managed by UNEP.

According to UNEP "music is one of the most powerful media to communicate environmental messages to billions of people worldwide – irrespective of race, religion, income, gender, or age".

By counteracting ignorance of and indifference to environmental issues, Environmental Education is seen as one of the means of tackling the environmental crisis that humanity faces. Given the urgency, it would seem important that environmental educators should try to reach as many people as possible, with all of their diverse learning preferences and contexts, to help them to find

On October 31, the 26th UN Climate Change Conference（COP26） held in Glasgow, England, which is the first climate conference since the Paris Agreement enters the trial stage. Source:Global Times
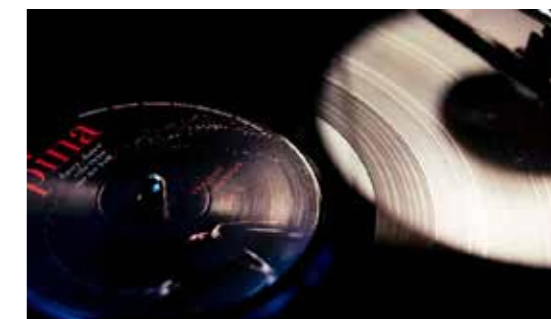
Experimental musicians around the world have found ways to recon with environmental destruction. In Joseph Raglani's 2018 album Extinctions buzzing sounds from our globally collapsing insect population.

for themselves an overarching sense of value for the global ecosystem of which we all are a part. To that end, examining and using diverse pedagogical approaches seems a logical idea.

Although to date, there is a limited amount of literature on the role that music can play in the delivery of formal, informal, and non-formal environmental education, it is a general belief that music can provide a powerful platform for delivering messages – and for receiving them by changing the paradigms, cutting across borders and transcending many cultural taboos.

There is a growing belief that to successfully advance in solving global problems, we need to develop new paradigms, to elaborate new moral and values criteria, and, without doubt, a new pattern of behavior. Bringing environmental topics into the entertainment sphere and modelling can help normalize the act of caring for the environment. There are many elements within music that make it a natural fit to work in conjunction with other programs towards the achievement of the SDGs.

Music has a direct positive effect on physical, mental, and emotional health. Furthermore, music can help in alleviation of poverty, create awareness on the preservation of water, act as a tool that can be effective in educating and spreading valuable information about health, including COVID, HIV/AIDS prevention and immunization campaigns in general. Music is also an economic force in the world. Music encourages participation and can help to create an atmosphere of hope and excitement around any cause aimed at the social good.

The COVID-19 pandemic brought most social activities to a screeching halt for over a year. We weren't allowed to eat in restaurants, exercise in gyms, meet with friends, or visit with extended family. So many of us were left feeling bored, anxious, and lonely. While under full lockdown, we saw how music joined neighbors together. in Italy, Spain and many other countries, neighbors sang from their balconies and managed to connect with one another even when they couldn't be in the same physical space.

In the last 30 years, music's role in fighting poverty has become larger and more diverse. Whether raising money to fund NGOs, or teaching values through their craft, musicians continue to play a unique role in poverty reduction efforts across the globe.

A great example of these efforts could be traced to singer-songwriters Bob Geldof and Midge Ure, who founded "Band Aid" to raise money for anti-poverty efforts in then famine-stricken Ethiopia. In 2014, Geldof and Ure revived Band Aid for its thirtieth anniversary, in order to combat the spread of Ebola in western Africa. On November 17, 2014, Band Aid released a re-recorded, Ebola-themed version of "Do They Know It's Christmas? The "El Sistema" (Venezuela) constitutes a different kind of initiative. It uses music as a direct means of combatting poverty, beginning with young students and musicians.

Everyone from pop stars to metal urchins to avantgarde experimentalists are grappling with the grief and anger that comes with living on a planet careening toward environmental disaster. In recent years, as the climate crisis is spiraling towards its breaking point,

artists everywhere are returning to the Earth to ask what can still be learned, and what might still be saved.

Songwriters imagine worlds for children in which carbon continues to snuff out life. Electronic musicians compose elegies for lost species. Pop musicians use it to sound notes of fashionable doom, or to stir up some easy indignation. The sounds have grown more gothic and severe as climate change has started to look a lot less like soft, everyday environmental degradation and more like certain death, barreling down. Metal and punk, of course, were built for end times and societal collapse, and it's no surprise they have a head start on music about environmental disaster. As the '70s soared into the '80s, punks quickly took over environmental degradation when the hippies abandoned it.

Metal, likewise, has built up a long and proud history of environmentalism, from California thrashers Testament's 1989 track "Greenhouse Effect" to Polluted Inheritance's Ecocide in 1992 to the French metal band Gojira, whose somber 2005 concept album From Mars to Sirius included songs called "Ocean Planet" and "Global Warming".

Experimental musicians from across the globe have found ways to reckon with environmental destruction: Joseph Raglani's 2018 album Extinctions features buzzing sounds from our globally collapsing insect population.

The Alaskan-born composer's electro-acoustic work mixes strings and woodwinds with the unearthly hum that glaciers make right before cracking. Scientists have

only recently learned to read these sounds.

Other artists have employed this sort of subliminal activism, hoping to communicate urgency in terms other than graphs with alarming curves or dire headlines. In his 2019 work Climate, the San Francisco-based electroacoustic composer Erik Ian Walker mapped climate data variables onto his compositional framework - rising atmospheric carbon dioxide correlated to tempo; ocean PH to "form", near-surface air temperature to pitch and harmony; incoming and outgoing longwave radiation to distortion, modulation, and what Walker called "chaos." "If all of the variables are relatively normal, the music will sound relatively normal", Walker has explained. "But as the variables change, it may sound like the musicians are playing out of key, playing different pieces, or sounding like it's going through… a meat-grinder."

The composer John Luther Adams is a naturalist and environmentalist who has made his life's calling to document the sense of planetary loss we are living through, both through his music and his writing. Adams spent four decades in Alaska, working as a conservationist and an activist, before shifting into music full-time in the '80s. He holed up for years in a cabin with nothing more than an old piano deep in the Alaskan wilderness. His heaving 2013 piece Become Ocean was perhaps the most soothing statement imaginable about the threat of rising sea levels, precisely because it was so impersonal. The blooming piano pushed underneath the low-lying coronas of horns and strings, sounding like a force with no interest in or awareness of our

mortal struggles, or our inability to change the course of our actions.

The public policy framework must, therefore, be translated into national action plans, which can bring a holistic and inter-sectoral focus to cultural policies as an instrument of social transformation and citizenship. The new policies should underline the important role of culture in tackling ecological challenges, coping with climate change, preventing biodiversity loss and ensuring environmental sustainability.

If we are to achieve the goals set out by the UN's SDGs, we must focus on utilizing all tools available. Explicit within the SDGs is a mandate that we begin to encourage a 'global partnership for development'. To create a true partnership there must be a willingness to work in interdisciplinary teams, and on multiple levels.

As an extremely powerful tool, the United Nations, governments, and all entities working towards the achievement of these goals should effectively use music.

To illustrate the power of music, the attached video that was

dedicated by Maestro Tan Dun to the Melody for Dialogue among Civilizations Association on the occasion of its 5th conference and concert devoted to water, held by Melody in Hangzhou, China, could illustrate how a brief musical interlude - accompanied by visual messages - can effectively convey environmental messages far more effectively than thousands of words.

The science is certain, even if our long-term future is not: We are poised on the brink of immeasurable loss. Staring at the ceiling of our planet's capability to sustain us, led by wavering and uncertain governments, economic development should not be at the expense of clean air and water or the preservation of our natural heritage. We stand to lose. Certainly, how much we lose remains in our hands, and recent reports suggest that immediate action has the potential to stabilize the climate, but it is likely that we have insured our suffering to a certain extent. Loss - immeasurable, irreconcilable loss - faces all of us.

To put it in Freudian words: this crisis looms like the struggle of Eros and Thanatos, or, better, the struggle of "life against death".

Video presented by Maestro Tan Dun to Melody for Dialogue among Civilizations Association on the occasion of its 5th conference and concert devoted to water, held by Melody in Hangzhou, China.

Scientific and technological innovation assisting the building of a community of shared future for mankind

Hand d'Orville
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Former Assistant Director-General for Strategic Planning of UNESCO

One of the cardinal questions of our time and age is: how can we build a community of a shared future for mankind through the help of and recourse to scientific and technological innovation?

Today, the entire Earth system is threatened by the progressive destruction of biodiversity, the degrading of our lands, forests and oceans, the pollution of air and water, the destabilization of the climate and the ongoing devastation of our natural capital. All this can undermine or destroy the basis for our livelihoods, where and how we can live. If these forces are not managed much better, if we do not find better ways of producing and consuming, integrating adaptive capacity and flexibility – that is, resilience – in our social and environmental fabric, the consequences could be catastrophic, with widespread loss of life, vast movements of people and the likelihood of severe and extended conflict. We are all threatened, but

it is the poorest who are hit earliest and hardest.

Making the digital revolution, biotechnology and advances in artificial intelligence work for a stabilized climate, a healthy biosphere and a just future for all is one of the major challenges over the coming decades. In a world of 10 billion people, where all citizens have the same right to a good life, one of our grand challenges is how to manage the ecological space on Earth, wisely and equitably.

Undoubtedly, we will have to focus and rely more extensively on science in order to build a global eco-civilization. Science has become a global public good par excellence and it is universal. Science, technology and innovation (STI) are critical to bring about the social and economic transformations required to meet the diverse challenges for sustainable development and in particular poverty eradication in all countries. We need new approaches

and tools to identify, clarify and tackle global challenges for our joint future. Science brings about progress towards a more sustainable world, crossing national, cultural and mental borders, while drawing on a whole range of disciplines from natural sciences to social sciences and the humanities. STI can be the "game changer" for socio-economic advances benefitting all countries. To this end, science education and capacity-building in science will play a crucial role. Strategic investments need to be made in education, capacity development in STI and engineering, and innovation ecosystems. Strengthening science education at all levels, including technical and vocational education and training, entrepreneurship education and teacher training is essential to catalyse innovation.

The 17 Sustainable Development Goals (SDGs), promulgated by the United Nations, must be pursued through an integrated scientific approach. The potential of science

to federate different knowledge systems, disciplines and findings and to contribute to an integrated understanding and knowledge base must be leveraged by all countries. Drawing lessons from the Covid-19 tragedy, we must build a new global research architecture so as to strengthen and organize interdisciplinary and international scientific collaboration in a transparent and accountable manner.

During the Covid pandemic we have seen the pivotal role played by cities and city leaders worldwide. They demonstrated the effectiveness of new types of international cooperation and indeed a new multilateralism. This spirit must now be extended from health emergencies to other areas, like water, energy, housing and transportation. Science cooperation must be intensified not only at city levels, but also among academies and universities, by forging new corporate alliances beyond national frontiers and by assembling civil society and young talent. We have less than ten years remaining to attain the 17 SDGs. Creativity, cooperation, cities, culture, science, technology, digitalisation and innovation will be the catchwords for the future. Creativity will be key in helping to reach the various goals. In its 14th five-year National Development Plan, China has highlighted the crucial role of science and technology as a "core priority". Science and technology independence, encapsulated in Vision 2035, is China's new strategic pillar for its medium-term national development, 2021-2035.

An international network of science cities could be built to expand

scientific cooperation and talent training, enhance intellectual property protection, build new joint laboratories, provide science parks, innovation centers and incubator facilities. Overall, science cities could expand scientific diversity and outreach and share their capacities and achievements with other cities nationally and worldwide. A science cities network would benefit from the fact that research and innovation have become increasingly open, collaborative and international, offering an opportunity to overcome the unequal distribution of the benefits of STI and knowledge within and among countries and cities, and to close multiple technological gaps.

How can we build a safer, more sustainable and shared future for humanity? STI can be the undisputed catalyst for achieving the 17 SDGs and a shared future for mankind. Increasingly, we need to rely on the transformative power of technology, with creativity as the ultimate energy and driver and turning innovation into action.

The focus of scientific research and collaboration should cover numerous

fields ranging from modern agriculture, medicine, health, new energy and materials, food processing and ecological protection, artificial intelligence (AI), as well as advanced manufacturing. All these disciplines have huge implications for the world's population.

The ways in which knowledge is created, processed, diffused, shared and applied, have also been revolutionized in part through rapid developments in information and communication technologies (ICTs), leading to the creation of dynamic networks and cross-border collaborative processes.

In general, a strengthened science-policy-society interface is needed for ensuring that scientific research, technology development and policy both address the needs of society and respond to current and future sustainability challenges towards a shared future of humanity. Priority should be given to sharing and disseminating scientific information and translating it into practical methods and policy options that can readily be integrated into policies, regulations and implementation plans. Science also has to interact

with civil society to ensure an inclusive user-driven approach to knowledge, research and technology. It is also critical that research, development and deployment in all fields strive to bridge existing gaps and respond to gender exigencies. All people should have access to life-long learning opportunities that help them to acquire the knowledge and skills needed to exploit opportunities and to participate fully in society.

Concerted efforts are required towards building an inclusive, sustainable and resilient future for people and the planet. To achieve sustainable development, it is crucial to harmonize three interconnected core elements: economic growth, social inclusion and environmental protection. Science is related to all three. A new academic discipline "sustainability science" is examining the interactions between human and environment.

Currently, we witness not one, but two waves of technological change. The first wave is the digital revolution of Web 2.0 technologies. The second wave is highly data-driven and involves artificial intelligence, robotics, the Internet of things, gene editing, blockchain and other frontier technologies associated with Industry 4.0.

Digitalisation is providing new opportunities to engage stakeholders at different stages of the innovation process. Digitalisation is changing innovation and science practices, transforming innovation processes, lowering production costs, promoting collaborative and open innovation, generally speeding up innovation cycles. Data have

become a main input to research and innovative activities, and many innovations are embodied in software or data. Enhanced access to data promises many benefits, including new scientific breakthroughs, less duplication and better reproducibility of research results. Governments have a role to play in helping science cope with the challenges of open science in several ways: by ensuring transparency and trust across the research community and wider society, enabling the sharing of data across disciplinary boundaries, and ensuring that rewards are in place for researchers to share data.

AI and machine learning have the potential to increase the productivity of science and enable novel forms of discovery. To that end, links between universities, industry and technology enterprises also need to be created and supported. A major concern today is that artificial intelligence and robotics will reduce employment. The impact of artificial intelligence on inequality between countries will depend on the type of input data. If artificial intelligence uses mainly big data generated by the Internet of things, it may also benefit other countries with strong manufacturing bases.

Tools such as big data, interoperability standards and natural-language processing can provide governments with more granular and timely data to support policy formulation and design. By linking different datasets, these tools can transform the evidence base for STI policy and help demonstrate the relationships between science and innovation expenditures and real-world

outcomes.

Frontier technologies have enormous potential to improve people's lives and protect the planet. There are several examples of developing countries using frontier technologies to track diseases, create early warning systems for pandemics and natural disasters and monitor crops and droughts. The international community needs to guide frontier technologies to support sustainable development. It is crucial to establish coherent ethical frameworks, in particular for artificial intelligence and gene editing deployment. There is a need for a global, inclusive dialogue on all aspects of fast technological change and its impact on society, including its normative dimension.

Space technologies have equally an enormous potential to contribute to the achievement of numerous SDGs. For example, earth observation data can be used to map land cover areas, develop crop yield estimates and support early warning for drought and other disasters. Remote-sensing technologies can also monitor and forecast disease patterns and their spread, as in the case of COVID-19.

Telemedicine, remote care and mobile health, including the home monitoring of vital signs and medication adjustments, have reduced costs and improved safety in health-care delivery. Internet access is a key infrastructure for digital health, but it also requires reliable access to electricity.

However, significant gender imbalances in science and innovation remain at a time when workforce diversity is urgently

needed to address the SDGs. Promoting women's contribution and leadership in science, technology and innovation continues to be a challenge. Digital technologies, digital-based information, and apps are not reaching women to the same extent as men, and the differential effects of new technologies on women and girls need to be better understood. First, there is a need to mainstream gender in technological design to leverage the potential of technology for women's needs, perspectives and priorities. Second, there is a need for more research on the implications of new technologies such as robotics, artificial intelligence and blockchain for women. Third, while women should be trained for occupations in which they are underrepresented, it is equally important to ensure that job positions for women are available in high levels. Fourth,

there is a need to identify barriers and opportunities for scaling gender and socially inclusive innovations. Fifth, multi-partner, multi-level and multi-stakeholder programmes are needed to mainstream gender into policy and action in various sectors. Partnerships among government, civil society organizations, the private sector and academic institutions are all facilitators for gender inclusion and sustainable development. In that spirit, most countries have already included gender diversity as a key objective in their national STI plans.

Whether we are tackling a pandemic or the climate crisis, we need science, solidarity and decisive solutions. Technologies are not deterministic. They can be directed towards the achievement of sustainable development. Governments should seek to help

shift technological change from existing trajectories towards more economically, socially and environmentally beneficial technologies, and to likewise influence private STI investments towards sustainability. Partnerships can accelerate game-changing innovations. It won't be new technologies in isolation that will make the shift to greenhouse gas neutrality – but rather people who want to make a difference. The business world has a vital role to play, but success also lies in the power of people.

Through concerted international efforts, governments and other stakeholders need to guide the development and deployment of new and emerging technologies so that they support sustainable development and leave no one behind.

Beyond action at the national level, international technology cooperation will be of great importance for the building of a community of shared future for mankind. At the recent Zhongguancun Forum in Beijing, President Xi Jinping stated that China would in the spirit of a more open attitude take part in global innovation networks. He said: "All countries in the world need to open up and cooperate more in science and technology, and jointly explore methods to solve important global problems."

This then is the path all countries, industries and societies should pursue towards a shared future.

The real activation of cultural heritage to make audience have a dialogue with cultural heritage through senses

Fei Jun
Professor of Art and Science and Technology and doctoral supervisor of CAFA

Recently, the "Creativity 2030" Salon, jointly sponsored by ICCSD, the Cultural Industry Research Institute of Peking University and Beijing Dongcheng Cultural Development Research Institute, was held in Beijing Dongcheng Cultural Development Research Institute. Amid the activity, Fei Jun, Professor and doctoral supervisor of School of Design, Central Academy of Fine Arts (CAFA), had a dialogue with Zhou Qingshan, Professor of the Department of Information Management of Peking University and researcher of the Cultural Industry Research Institute of Peking University, on the theme of *Digital Technology and Cultural Heritage Activation.*

As science and technology has seen its sky-rocketing advancement, the creative mode, expression mode of cross-media art and the integration between art and science and technology have reconstructed people's way of thinking, feeling and behavior to a considerable

extent. Giving life to the cultural relics collected in the museum, the heritage displayed on the vast land and the words written in ancient books plays an important role in inheriting and carrying forward the excellent traditional Chinese culture. At present, museums and cultural institutions around the world are carrying out digital construction based on cultural heritage. The application of digital technology in cultural heritage is an important innovation power of digital cultural industry.

The Foundation of Cultural Heritage Activation – Digitization

At the beginning of the dialogue, Professor Zhou Qingshan proposed how to activate cultural heritage through cross media; How to use digital technology to promote traditional culture; In the field of cultural heritage activation, what new development trends digital technology can bring, etc. Professor

Fei Jun shared his views on above topics.

Professor Fei Jun believes that the activation of cultural heritage, especially in the context of digital industry, is not the talk of the town. It is very likely to interpret the activation of cultural heritage as the dynamics of cultural heritage. But in fact, a large number of practices we see are limited to the dynamic level. The activation of cultural heritage is based on digitization. However, on top of digitization and dynamics, activation should also include experiential and even interactive activities, so as to make it more situational. Then the audience can participate in it to obtain experience and realize the dialogue with cultural heritage through senses. Interactivity involves how to let the public participate in activities and pass cultural heritage down from cognition to creation.

Going deeper, activation also includes productization, which

means consumerism. This level is very important, because culture can be truly activated only when it is integrated into the daily life. Therefore, activation should not be limited to museums and become synonymous with the form of exhibition, but should go out of museums, into urban space, into various cultural places, commercial space, and even integrate into people's clothing, food, housing and transportation. This process of culture from activation to life is the real activation, which makes the activation form a sustainable and transferable energy.

Attitude toward Cultural Heritage Activation - Maintain Awe

Professor Fei Jun said that when activating cultural heritage, we should always maintain a sense of awe, because when it comes to consumption, it is easy to over-entertain cultural heritage. Although entertainment is one of the important strategies of activation, if not handled properly, it is easy to depreciate the original cultural

values. Taking the game as an example, it seems that the game also comes from the re-mining of cultural heritage, but if this exploration only stays in the borrowing of image and the duplication of IP, it is likely to distort the original spiritual value of many cultural heritage. Fei Jun added that, "the value of competitiveness is reflected in awe, which means whether we really respect the spiritual value behind cultural relics always with the professional spirit of cultural relics archaeologists and the ability of artistic creation to dare to break the fixed mode. In other words, we should respect the core values and delve into cultural relics, literature and context, so as to finally form an effective transformation. At present, there is a lack of discussion and education in these aspects."

Backbone of the Activation of Cultural Heritage - Interdisciplinary Cooperation

When talking about the talent team quality required to engage in cross-media art, Professor Fei Jun said

that in the process of planning and creativity, a successful project will involve different talents and teams, as well as talent structures including cultural creation, design and exhibition planning. Inter-discipline is an advantage of outward innovation. Almost every project and work comes from the cooperation of various disciplines, including a large number of engineers, programmers and even hardware engineers. He added that his creative team also covers a wide range of talents. When doing projects, they will cooperate with drama director, dance director, curator, and even make-up designers.

The traditional party and cultural heritage activation are interdisciplinary. The difference between the two is that the former wants to explore a more equal voice for narration, while the latter is often defined by a director, and more types of work are carried out around the director's narrative line. The creative method discussed at present includes the trend of drama, curatorial narration and physical narration. Narrative participants can jointly construct a narrative in a more open and equal way. Be it the narration of body, space or image, the streamline is the experience of the audience. This is a new practice, both cross-media and interdisciplinary.

Application of Digital Technology in Beijing Central Axis

Different from a building and a cultural relic in the traditional sense, the central axis is a typical city-level module, and its management mode is particularly suitable for the application for world heritage,

The mobile application "Wisdom·Seeking" created by Fei Jun's team for the China Pavilion of the 2019 Venice Art Biennale allows the audience to search the bridge from China on the bridge of the Venice water city. The work turns the Venice water city into a work experience site and provides a fun experience route for the audience going to the China Pavilion.

because a city level cultural heritage needs people to enter the scene to experience, which is critical. "The most effective interpretation of the central axis should be to allow people to enter the central axis. At the same time, people feel the past and future of the city through digital technology. It may be more meaningful if we can superimpose the discovery of the history of the central axis in different times and space on the spot, so that today's experimenters can feel and even participate in it."

Visual Chief Designer of the Celebrations of the Party Centenary "the Great Journey"

This year, on behalf of the Central Academy of Fine Arts, Professor Fei Jun participated in the multimedia design of the "Great Journey" show of the 100th anniversary of the founding of the party. He also shared his experience on this project. Professor Fei Jun said that the complexity of such project and that of personal creation are a far cry. They come from two kinds of thinking logic. The temperament required for such a party with strong epic style is different from that of a party with traditional significance, because it not only tells history, but also is different from historical teaching materials, so it needs to find a balance between narrative and artistry. In this regard, his team has done a lot of creative research, and finally hammered out a multimedia image mode with three kinds of creation, including independent narrative image, market image constructed by performance scene and product of interaction between performance and image. Finally, through the exquisite design of the combination of image and performance, it brings the audience a magical experience.

Cultural heritage means a national cultural deposits. Be it profound or not depends not only on how many superior cultures we have, but also on how many brilliant cultures we can embrace and feel today. Digital technology should be made full use to make cultural relics and cultural heritage live, and to constantly enrich the spiritual world of the Chinese people, and promote cultural exchanges and mutual learning. This is what we call "the merit lies in the present and the benefit lies in the future".

Fei Jun's VR Interactive Installation Work - Urban Museum - Memory Space-Time Reversal (2016)

"Reading the City - Exploring the Central Axis of Beijing" Exhibition in The Capital Museum

The Great Journey, a Large-Scale Situational Epic of the Party Centenary

ICCSD attends the first China Fuzhou Cultural and Creative Ecology Conference and delivers a keynote speech at the main forum

The First China Fuzhou Cultural and Creative Ecology Conference, co-hosted by Peking University, Fuzhou Municipal Committee of the Communist Party of China and Fuzhou Municipal People's Government, was held online on August 16. Lang Lang, Director of Research Department of ICCSD, was invited to give a keynote speech on "Construction and Utilization of Creative City Network" at the main forum. The event was reported by many key news media such as Xinhua, CCTV, China News Network, International Online, and the Paper.cn.

Lang Lang, Research mananger of ICCSD, attends the online meeting

The delegation from City of Design Wuhan visits ICCSD

On September 16, Sun Ming, the director of Wuhan Design Industry Promotion Center, who is responsible for the development of Wuhan Design Capital, and his delegation visited the ICCSD and communicated with the Center on cooperation to promote the construction of China's creative cities and invite the Center to participate in the Wuhan Design Biennale conference.

Director of Wuhan Design Industry Promotion Center visits ICCSD

ICCSD as the guiding unit of "2021 Design Marathon"

As one of the important academic activities during Beijing International Design Week, Design Marathon is a large-scale design competition workshop jointly organized by Beijing Institute of Fashion and many universities at home and abroad. The ICCSD was invited to be the steering unit of the 2021 Design Marathon, participating in the final judging, awarding and dissemination of the event.

The theme of the 2021 Design Marathon is "Design for Sustainable Well-being", which means sustainable well-being that contributes to the well-being of individuals, communities or the world without destroying that of others, the environment or future generations. This year's workshop brought together 76

universities from 11 countries, with 300 registered participants, 45 mentors, and 25 guest judges, and produced 25 commercially viable design solutions. In addition, the online forum before the start of the workshop also attracted much attention, inviting 12 well-known domestic and international experts to share their topics, creating a total of 30,000 views and great social influence.

Since the Design Marathon was launched in 2016, a total of more than 7,400 participants have registered, more than 220 invited experts have been invited, more than 340 institutions have been covered, 12 countries and regions have been involved, and more than 100 workshop outputs have been produced.

设计可持续福祉
Design for sustainable well-being
2021 设计马拉松

ICCSD attends the ECO Design Sustainable Design Award Ceremony and delivers a speech

On September 19, the award ceremony of 2021 "China ECO DESIGN Sustainable Design Award", which was organized by Beijing Contemporary Art Foundation and directed by ICCSD, was held during Beijing Design Week. ICCSD was invited to attend the event and delivered a speech.

The theme of the 2021 Award is "Community Building". The award aims to promote public attention and action on sustainable design, advocating the integration of

the beauty of art and design into the daily life of the public, the deepening and extension of the design industry and environmental themes, and the future cross-border cooperation of public welfare organizations.

CHINA ECO DESIGN AWARD
颁奖典礼
D CEREMONY
2021
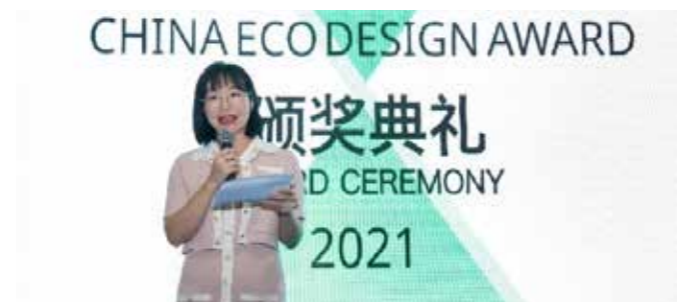
Award speech by Communication manager of ICCSD ▪

ICCSD participates in the National Design Policy Research Sub-topic in the Context of "One Belt, One Road" Forum

On September 25, ICCSD was invited to participate in the 2020 National Social Science Foundation Art Major Project - Historical Sources and Silk Road Spirit: Research on National Design Policy in the Context of "One Belt, One Road", co-hosted by the Central Academy of Fine Arts and Hunan University. Lang Lang, Research manager of ICCSD, gave a speech on the theme of "Creative Cities on the Belt and Road": "Design" as a Sustainable Urban Practice. According to Lang Lang, UNESCO

is working very hard to maintain the cultural diversity of cities through the Creative Cities Network, which has a lot in common with the "One Belt, One Road" concept based on alliance of countries. Both of them aim to provide a broader platform for exchange between civilizations, to realize the diversity of human civilization and to revitalize cities.

Presentation by Lang Lang, Research manager of ICCSD (online) ▪

BSSC research at ICCSD

On October 9, Liu Bo, Director of the Institute of International Studies, Beijing Academy of Social Sciences, led a team to ICCSD to carry out research work on the

theme of building an international exchange centre in Beijing. The two sides fully communicated on the functions performed by the International Centre for Creativity

and Sustainable Development and the work carried out in international exchange, and discussed in depth the development of international institutions settling in Beijing.

ICCSD staff with the research team from the Institute of International Studies, Beijing Academy of Social Sciences ▪

ICCSD invited to participate in a special seminar on "Mass Communication of World Heritage"

On October 10, the Chinese Society of Cultural Heritage, Tsinghua University Institute of Cultural and Creative Development, Zhejiang Radio and Television Group, the Chinese Academy of Social Sciences Institute of Journalism and Communication co-hosted a special seminar on "Mass Communication of World Heritage" in Beijing. The theme of the seminar is "heritage into life, heritage inherit civilization". More than 80 people attended the seminar, including leaders from the host unit, experts and scholars from universities, research institutes and social organizations in the field of cultural, and journalistic communication,

as well as representatives from the UNESCO International Centre for Creative and Sustainable Development, representatives from World Heritage Sites, some media representatives and the creative team of the programme "China in Heritage".

Hans d'Orville, Chairman of the Advisory Committee of UNESCO's International Centre for Creativity and Sustainable Development and former Assistant Director-General for Strategic Planning at UNESCO (UNESCO), shared his views as an expert representative through a video. He said that UNESCO is committed to encouraging the

identification, conservation and restoration of cultural and natural heritage of outstanding universal value around the world, and that mass communication activities should be integrated into various World Heritage conservation projects. ICCSD's Communication manager, Mr. Wu Wenbin also attended the seminar and gave a speech.

Group photo of participants ■

ICCSD invited to participate in the release conference of the results of Phase III and the launch of Phase IV of the "Conservation and Management of World Heritage Sites in China" Project

On October 15, representatives of ICCSD participated in the "Conservation and Management of World Heritage Sites in China" Project Phase III Results Release and Project Phase IV Launch Meeting hosted by the UNESCO Representative Office in China, co-organised by the Tongren Culture, Sports, Radio, Film and Television Administration Bureau, the Songtao County People's Government and the Suzhou Institute of Arts and

Crafts, to refine excellent practices and cases that can be shared and applied internationally through field visits and conference exchanges, and to deepen the pilot activities of sustainable livelihoods in World Heritage sites and promote rural revitalization through culture. On 15 October, the results of the third phase of UNESCO's "Conservation and Management of World Heritage Sites in China" project was released and the fourth

phase was launched in Songtao Miao Autonomous County, Guizhou Province. ICCSD was invited by the UNESCO Representative Office in China to attend the conference and discussed with the UNESCO Office in Beijing, experts and scholars and local guests on the topic of innovative heritage protection of cultural heritage.

Article source: EyesNews Photo source: China.com ■

"Creativity 2030" Salons

"Creative 2030" Salon is one of the activities under the brand "Creative 2030" (C2030) of ICCSD. The themes of the Salon cover creativity, sustainable development, science and technology, cultural diversity, design innovation and others. Each time, 1 or 2 experts, scholars and senior practitioners will be invited to share views in the forms of speeches, dialogues and interactive activities.

The 12ᵗʰ Salon

Nanyin: Quanzhou *Xianguan*

—The Intangible Cultural Heritage of Humanity

Zheng Changling
Researcher & Ph.D. supervisor at the Chinese National Academy of Arts
Deputy director of the Cultural Development Strategy Center

Nanyin, also known as "*Xianguan* (stringed pipe music)" and "Quanzhou *Nanyin*", is a traditional musical performing art central to the culture of the people of Minnan in southern Fujian Province. On October 1, 2009, it was inscribed on the Representative List of the Intangible Cultural Heritage of Humanity by UNESCO. *Nanyin*, which is called a "living fossil" from China's musical history, is one of the oldest existing musical forms in China, prevailing in the south of Fujian Province—both in the cities and countryside—where people sing *Nanyin* songs in the local dialect of southern Fujian. On June 29th, 2021, ICCSD held the 12ᵗʰ Creativity 2030 Salon themed on "*Nanyin*: Quanzhou *Xianguan*". Zheng Changling, a researcher and Ph.D. supervisor at the Chinese National Academy of Arts, was invited to expound on the inheritance and development of *Nanyin*.

The Combination of Vocal Repertories and Instrumental Suites

Nanyin has an old, rich and complete music system composed of three parts, namely *zhi*, *pu* and *qu*, a combination of vocal repertories and instrumental suites. The chief musical instruments used in a *Nanyin* performance include the pipa (a pear-shaped four-string lute, said to have originated from Persia); the dongxiao (a vertically-held six-hole bamboo flute); the sanxian (a long-necked three-string fretless string instrument whose soundbox is covered with python skin); the erxian (a two-string fiddle); the paiban (clappers); the sibao (a percussion instrument made of bamboo); the xiaojiao (a small metal gong); and the muyu (a fist-size wooden block). And they are categorized into four upper instruments and four lower instruments. It is worth mentioning that the pipa used to play *Nanyin* is held horizontally for playing, which is quite different from the common ones which are held upright. The unique form of pipa performance is regarded as "living remains".

Living Tradition and Reinvention

In a fast-paced society, people focus more on external gains, which alienates the best ecology to inherit *Nanyin* culture. Because people pay heed to how many songs it can create instead of how to impart and inherit the essence of *Nanyin*. As an intangible cultural heritage, *Nanyin* needs to stimulate its internal vitality through external assistance in the process of reinvention.

One typical case of reinvention is *Fengqiuhuang* (Phoenix Seeking a Mate), a *Nanyin* new work innovated and initiated by the Collaboration and Innovation Center of Nanyin Cultural Inheritance and Development (Fujian "2011 plan") and Quanzhou Normal University, jointly produced by Music and Dance Department of Quanzhou Normal University and Quanzhou Nanyin Inheritance Centre. While adhering to its traditional culture and aesthetic spirits, the new work innovates in the performing form.

Inheritance

In the view of music, *Nanyin* is a pretty precious intangible cultural heritage. The protection and inheritance of *Nanyin* are instrumental in safeguarding cultural diversity and promoting the sustainability of humanity in terms of international, national, and regional cultures and social development.

The inheritance, transmission, and development of *Nanyin* is a big issue concerning cultural development. It is not only a matter of cultural awareness but also a matter of how to practice under the guidance of a certain value. We expect the appearance of more exemplary cases in China to contribute to the great rejuvenation and development of the Chinese nation.

The Chief instruments used in *Nanyin* ■

A picture of the new work *Fengqiuhuang* onstage (Video via Zheng Changling) ■

Design of Future Society
—User-centered Design

Barbara Seidelmann
Founder and Managing Director of
5 Star Plus Retail Design
Co-Founder and CEO of Future
City Concepts
Chair of the British Chamber's D&I
Committee
Co-President of Viva Beijing
Professional Women's Network

On July 6th, 2021, ICCSD held the 13th Creativity 2030 Salon themed on "Design of Future Society". Barbara Seidelmann, the founder and managing director of 5 Star Plus Retail Design and the co-founder and CEO of Future City Concepts, was invited to share the concept and cases of a user-centered design of future society.

A Design Plan Centered on Users

The problems facing modern cities generally include the lack of living and green spaces, the aging population, and the integration of groups with different cultures and social backgrounds. The company founded by Barbara Seidelmann aims to provide environmentally friendly and economical solutions by systematic and interactive design and improve people's physical and mental health by scientific and technological innovation. Consequently, our society can achieve sustainable development.

Barbara points out that the purpose of architectural design in the future is putting people first rather than purely functional design. The overall design should give full consideration to people's lifestyles and health. Therefore, when designing, designers are encouraged to raise questions, challenge conventions, and probe into users' demands in an innovative way. Soft fire makes sweet malt. Though it may take a longer time, the final design will achieve a good result.

Barbara interacted warmly with the audience. In the future, she said, she wants to design an international school where the indoor and the outdoor are connected to protect children's health. In this school, children can enjoy a tranquil space without the disruption from technologies. Ultimately, the architectural design will promote communication between children and fuel their creativity. The key to the design of future society is understanding the current trends and implicit problems.

On-site ■
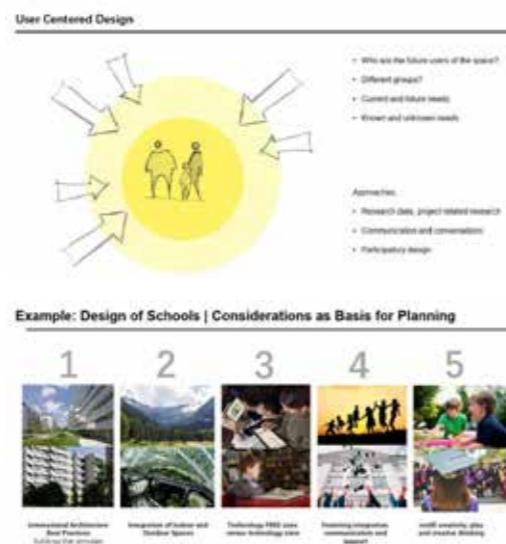
Photo via Barbara Seidelmann ■

Cross-media Art and Digital Symbiosis

Fei Jun
Professor of Art and Science and
Technology and doctoral supervisor
of CAFA, gives a keynote speech

At the event, Professor Fei Jun gave a speech on the theme of "Application of Cross-Media Art: Digital Interpretation of Cultural Heritage". At present, museums and cultural institutions around the world are carrying out digital construction based on cultural heritage. The application of digital technology in cultural heritage is an important innovation power of digital cultural industry. Taking the works of "City Museum" as an example, Professor Fei Jun shared how to excavate the value of cultural heritage in exhibition, communication, education and cultural creation through practical digital interpretation, and deeply dissected the design experience behind the series of classic cases combined with the actual cases of digital Cultural Expo, digital cultural creation and digital cultural tourism, and from the content, experience and product to explain the mode and method of digital interpretation.

Professor Zhou Qingshan and Professor Fei Jun had a dialogue on the topic of "Digital Technology and Activation of Beijing Central Axis". Fei Jun said that the central axis is a typical city-level cultural heritage, which is different from buildings and cultural relics in the traditional sense. City-level cultural heritage can make people feel like stay in the real scene by means of films and other digital methods, so as to achieve a virtual communication and make the cultural heritage truly activated and utilized. Zhou Qingshan said that in the world, digital technology has fully penetrated into all fields. How to upgrade the data collection, classification, sorting, output, feedback and regeneration of cultural heritage with digital technology has become a topic of great concern for cultural practitioners at home and abroad. Digital technology provides diversified channels for the protection, display and dissemination of cultural heritage. Through the combination of technology and cultural heritage, people can revitalize the value of cultural heritage and make it produce positive communication effect and spiritual value. However, excessive interaction or high-tech presentation may weaken people's imagination and the accuracy of content transmission.

Fei Jun (left) and Zhou Qingshan (right) ■

On-site ■

Community Building | Exhibition for China ECO Design Award 2021

On July 15, ICCSD held an exhibition for entries of the China ECO Design Award 2021. China ECO Design Award 2021, organized by the Beijing Contemporary Art Foundation (BCAF) and guided by ICCSD, concluded in June. The annual professional award with the theme of "Community Building" this year, aims to raise public awareness on sustainable design and encourage the public to act on such ideas. It suggests integrating the beauty of art and design into people's daily life and deepening the relationship between design and the environment. Also, it cultivates the future crossover collaboration of public welfare organizations and others. The exhibition including some of the entries and prize-winning works shows cases featuring "Community Building" and avenues towards the Sustainable Development Goals (SDGs) among the people.

Community building serves as an important approach to SDG 11: Sustainable Cities and Communities. Community building is defined as "a process where community members come together to take collective action, generate solutions to common problems, and work for the well-being of all to build closer ties between people and people and between people and community environment." It aims to coordinate five dimensions, namely local society, culture, sustainable environment, local economy, and landscape.

On-site exhibition

Local society	means meeting the needs of people who live in the community, managing interpersonal relationships, and improving their well-being.
Culture	means carrying forward the shared history and culture and organizing recreational activities and lifelong learning.
Sustainable environment	means preserving and developing the characteristics of the locality and achieving environmental sustainability.
Local economy	refers to the collective management of local businesses and industries.
Landscape	means creating a public space, a sustainable living environment, and a unique sight for the community.

Works on Display

De Jia Zero Waste Community (Prize-Winning Work)

"

In Jianzuo Village, herders, religious practitioners, and visitors are not allowed to use and abandon plastic products and packages. They have to bring household utensils by themselves and take litter with them.

"

The Arts Bridge Space (Entry Work)

"

The Arts Bridge Space explores the possible boundaries of space. Breaking away from the traditional concept of a bookshop, it brings together publishing, exhibition, and art, extending the positive interplay between art and nature to create a unique aesthetic of goodwill.

"

Yingyao Sandware Museum Complex (Entry Work)

"

The local coal ash is reprocessed to become embellishments, reshaping the form of contact with the world to gain the current sense of belonging to the site. The main theme of the design is returning sandware to people's daily life.

"

Tree Frog Tribe
(Entry Work)

"

In terms of the concept of eco-product, eco-construction, and the ecologically sustainable operation, the tree frog tribe blends with nature maximally to bring people back to a tribal scene. Tree frogs evolve themselves to integrate with nature rather than destroy it.

"

The above works are offered by BCAF.

"Creativity Promotes Sustainable Development" Serial Exhibitions

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

Among the past exhibitions, the first exhibition with the theme of "Rainbow-Weaving Nationality" presented the poverty-alleviation projects of the Derung nationality in Yunnan Province. The second and third exhibitions were respectively the charitable art exhibition and "2030 My Hometown" painting collection and exhibition, both jointly hosted by ICCSD and Green & Shine Foundation. They were designed to draw public attention to children's art education in rural areas. The fourth one displayed the cultural and creative rural construction project named "Art Intervention and Creative Architecture", which is a successful case of the integration of cultural creativity and rural revitalization carried out by Baima Huatian Commune.

How to Participate in the Serial Exhibitions

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

Proposal submission email: lifang@unesco-iccsd.com

Huai'an, Jiangsu Province, and Weifang, Shandong Province, join UNESCO Creative Cities Network (UCCN)

On November 8, Audrey Azoulay, Director-General of UNESCO, announced that 49 cities had been approved to join the Creative Cities Network. Among them, Huai'an and Weifang, China were named "city of Gastronomy" and "city of Crafts and Folk Art" respectively. Up to now, the number of members of the UNESCO Creative Cities Network has reached 295, covering 90 countries, including Crafts and Folk Art, design, film, Gastronomy, literature, media art and music.

Photo source https://en.unesco.org/creative-cities/ ■

Huai'an—A City of Gastronomy

Huai'an, Jiangsu Province, which is honored as a City of Gastronomy, is one of the cradles and inheritors of Huaiyang cuisine. Huai'an has been awarded "The Home of Huaiyang Cuisine" and "China Famous Food City". Huaiyang cuisine originated from the Spring and Autumn Period (770-476 B.C.) and culminated in the Ming and Qing dynasties (1368-1911). It plays a leading role in many landmark parties including the first feast of the founding of the People's Republic of China. Nowadays, Huai'an is home to more than 1300 representative dishes and refreshments, 298 of which are on the list of provincial-level intangible cultural heritage, making Huai'an rank national first in number. In 2017, Yangzhou, another cradle of Huaiyang cuisine in Jiangsu Province, was designated as a UNESCO Creativity City of Gastronomy. The designation of Huai'ai and Yangzhou means that the twin cities, a bite of Jiangsu Province, will go out to the world with Huaiyang flavour.

Photo source: http://www.yangzhoucityofgastronomy.com ■

Weifang—A City of Crafts and Folk Art

Weifang, Shandong Province, which is designated as a City of Crafts and Folk Art, has been home to the advanced handicraft industry in history. It is renowned for a long history of folk art, commonly called "China's Handcraft City: Suzhou in the south, Weifang in the north". Weifang currently has guqin, a traditional Chinese stringed musical instrument, and paper-cutting listed as masterpieces of Oral and Intangible Heritage of Humanity by UNESCO. Among the city's 17 national-level intangible cultural heritages, 10 are crafts and folk arts. More than 200 traditional handicrafts such as kites, New Year paintings, fruit pit carving, silver inlay lacquer, silk, etc. are alive in modern society with precious value, making Weifang distinctive in regional culture.

Photo source: http://creative.wfcmw.cn ■

The UNESCO Creative Cities Network (UCCN)

The UNESCO Creative Cities Network (UCCN), one of the three UNESCO's cultural brands, was created in 2004 to promote cooperation with and among cities that have identified creativity as a strategic factor for sustainable urban development. And the selection is held every two years. The 295 cities which currently make up this network work together towards a common objective: placing creativity and cultural industries at the heart of their development plans at the local level and cooperating actively at the international level. Until now, 16 cities in China have joined the UCCN, demonstrating the cultural diversity and creative capacity of Chinese cities.

Join *Save the Earth Compaign* to limit global warming to 1.5 ℃

In the Paris Agreement signed in 2015, world leaders reached a consensus to "keep a global temperature rise this century well below 2 degrees Celsius above pre-industrial levels and to pursue efforts to limit the temperature increase even further to 1.5 degrees Celsius". In August 2021, the Intergovernmental Panel on Climate Change (IPCC) issued a report named Climate Change 2021: The Physical Science Basis. The report identifies that the level of future emissions will determine the level of future temperature rise and the severity of future climate change and the associated impacts and risks. Unless there are rapid, sustained and large-scale reductions of climate change-causing greenhouse gas emissions, including CO_2, methane and others, the goal of limiting global warming to 1.5C compared to pre-industrial levels, as enshrined in the Paris Agreement, will be beyond reach. Let's join "*Save the Earth Compaign*" together.

Chief editor : Wu Wenbin
Planned by Yuan Zhumei and Wang Yuren
Drew by Hu Yilin

18:30 PM Going out for dinner
Order an appropriate amount of food with your friends, pack the remaining dishes and take them away.

17:00 PM Purchasing
Take canvas bags to supermarkets, which is economical and environmentally friendly.

8:00 AM Commuting
Ride to work in a good day, burn fat without fuel, and enjoy the early morning of the city.

The contents of the IPCC's report are excerpted from "UN Climate Change Welcomes IPCC's Summary for Policy Makers on the Physical Science Basis of Climate Change" on https://unfccc.int.