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

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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



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## International Seminar on Digitalization-empowered Cultural Heritage Protection raises curtain in Beijing

On November 10, 2022, the International Seminar on Digitalization - empowered Cultural Heritage Protection was launched at Dongcheng Culture Development Research Institute in Beijing. The seminar was hosted by Beijing Municipal Cultural Heritage Bureau, Beijing Municipal Office for Conservation and Management of Beijing Central Axis, and the International Center for Creativity and Sustainable Development (ICCSD) under the auspices of UNESCO. As one of a series of events in Beijing to commemorate the 50th anniversary of the Convention Concerning the Protection of the World Cultural and Natural Heritage (hereinafter referred to as the Convention), the seminar was held online and offline, focusing on the roles of digital technologies in the protection of cultural heritage. Experts and representatives from UNESCO and the fields of world heritage and digital technology were invited to discuss how digitalization can empower the protection and inheritance of cultural heritage.



A group photo of the participant guests



**Chu Jianhao**

Deputy Director of Beijing Municipal Cultural Heritage Bureau and Deputy Director of Beijing Municipal Office for Conservation and Management of Beijing Central Axis, delivers a speech.

Chu Jianhao, Deputy Director of Beijing Municipal Cultural Heritage Bureau and Deputy Director of Beijing Municipal Office for Conservation and Management of Central Axis Beijing, shared "practices of digitalization on Beijing's Central Axis" in his speech from three aspects, namely strengthening digital protection and renovation, planning digital displays and exhibitions, and building digital communication platforms. In recent years, Beijing has continuously promoted the protection, revitalization and utilization of cultural relics on the Central Axis, and launched a series of digital exhibition projects and digital cultural products, so that the public can immerse themselves in digital cultural scenarios on the "cloud" and appreciate the vibrant Central Axis culture. Chu Jianhao hoped that this seminar would provide an opportunity to share new modes of digital protection and inheritance of cultural heritage, and discover new trends of cultural heritage protection and development in the future, so that countries around the world can jointly contribute to the prosperity and development of digital culture, and boost digital protection of cultural heritage around the globe.



**Shahbaz Khan**

Director of UNESCO Beijing Cluster Office delivers a video speech.

Prof. Shahbaz Khan, Director of UNESCO Beijing Cluster Office, believed that, in the past 50 years, the Convention has resulted in remarkable achievements; however, the challenges faced by global heritage protection have increased dramatically in the past five years, and the COVID-19 pandemic has completely changed the ways tourists visit different places and the ways heritage practitioners work. These challenges have accelerated digital transformation and enabled the widespread application of digitalization practices to heritage protection. In his opinion, the seminar would help promote the new achievements of digitalization practices among cultural heritage institutions, stakeholders and policymakers, and spark insight into the advantages and limitations of digital solutions in the field of heritage protection. Shahbaz Khan expected that digitalization could provide better, more extensive and more equal opportunities for heritage practitioners and the public, as well as improve the capacities of heritage site management worldwide.



**Duong Bich Hanh**

Head of the Culture Department of UNESCO Beijing Cluster Office, delivers a keynote speech

Duong Bich Hanh, Head of the Culture Department of UNESCO Beijing Cluster Office, noted that the protection of cultural heritage is currently fraught with challenges. Digital technologies serve as important tools to effectively promote cultural management and exchange, and boost the sustainable development of cultural heritage. They also play essential roles in raising public awareness of cultural heritage protection, steering public attention towards it, and enhancing their participation in relevant work, especially among young generations.



**Hans d'Orville**

Chairman of the Advisory Committee of ICCSD, delivers a video speech.

Speaking of the need to use digital means to preserve cultural heritage, Hans d'Orville, Chairman of the Advisory Committee of ICCSD, remarked in his speech that digitalization allows wider access to heritage without any physical or spatial constraints. "Through a variety of media means, digital contents enable viewers and students to experience an object, a place, a site, or a cultural practice more in an in-depth manner rather than just see an image." He believed that digital approaches have provided new possibilities for the preservation, protection and popularization of cultural heritage while raising the issues of intellectual property rights. Therefore, it is necessary to make strategic planning, including protecting cultural heritage sites and items by treating them as intellectual properties, taking cultural heritage digitalization as commercial means, and recognizing cultural heritage sites and items as the assets of the creative industry to help tackle relevant issues. He later cited the cases of Lushan Mountain, Mogao Grottoes, Notre-Dame Cathedral in Paris and the ancient Roman city of Pompeii as typical examples, explaining that digital practices will not only help preserve cultural heritage, but also improve the well-being of the world.



**Mehri Madarshahi**

Former Senior Economist of the UN Secretariat, delivers a video speech.

Mehri Madarshahi, former Senior Economist of the UN Secretariat, shared stories concerning the viable and sustainable digital development of Europe's digital assets of cultural heritage across borders, languages and sectors, which was intended to improve capacity-building, innovate digital entertainment and explore ways of participation for European people.

The seminar was moderated by Yu Ping, Counsellor of the Counsellor's Office of the People's Government of Beijing Municipality. Several experts and scholars attended the event and delivered keynote speeches, including: Zhang Xiaoming, Researcher of the Chinese Academy of Social Sciences (CASS) and Vice Director of CASS China National Center for Culture Studies; Song Weizu, Member of CPPCC Beijing Municipal Committee, First-level Official of Beijing Municipal Committee of China Democratic League, and Senior Engineer of Industrial Design; Chen Hong, Deputy Director of the Key Laboratory of Interactive Technology and Experience System of the Ministry of Culture and Tourism, Beijing University of Posts and Telecommunications; Yang Yueming, Professor and Vice President of the Institute of Cultural Innovation and Communication, Beijing Normal University, and Advisory Member of ICCSD; Michele Brunello, Professor at the Polytechnic University of Milan, Curator of "Across Chinese Cities" at Venice Biennale, an Italian architect.

## ICCSD invited to 2023 launch ceremony of "Charming Beijing" TV Series and Overseas Communication Achievements Exhibition

On February 27, 2023, the ICCSD was invited to attend the 2023 Launch Ceremony of "Charming Beijing" TV Series and Overseas Communication Achievements Exhibition. Hosted by the Information Office of the People's Government of Beijing Municipality and organized by CRI Online of China Media Group, the activity aimed to tell Beijing's development story to the international community. Film crews from Italy, the Republic of Korea and Croatia were invited to visit Beijing and made interviews on "Humanistic Beijing, Hi-Tech Beijing and Green Beijing", so that more international



Xiao Lan, Executive Director of ICCSD, attends the event.

friends will be of more channels to fall in love with Beijing by getting to know Beijing's multiple charms

as the "Dual Olympic City" through the lens.



Live shot of the launch ceremony at the Metaverse Experience Center of Beijing's Shougang Park

## Creative thinking in schools



**Mehri Madarshahi**

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

**Hans d'Orville**

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

### Creative Thinking in Schools:

#### From Local Action to Global Policy, From Individual Learners to Interdisciplinary Approaches

Since 2020, some 147 million students are missing half of their in-person instructions at schools. The COVID pandemic has harmed the learning of more than 90% of the world's children - with half of all countries cutting their education budgets, further deepening the crisis. It is now estimated that 64.3% of 10-year-olds are unable to read and understand a simple story. This means that, in a few years, 1 out of 3 persons will not understand this very text, while 840 million young people will leave school in their teens with no qualifications for the workplace of the future. A worrying sign is that only less than

half of all countries have strategies to help children to catch up. With their lost education years, these students stand to lose \$10 trillion in earnings over their working life.

In the US, many students whose final years of high school have been disrupted by the pandemic are struggling in crucial college courses. In Europe, according to latest OECD findings, nearly one in five 15-year-old students do not acquire the minimum skills necessary to participate fully today. According to the World Bank, some 16% of recent reforms focus on ensuring quality and equity in education.

Some 29% of measures aim to better prepare students for the future. To this end, many countries have focused on improving the quality and relevance of technical and vocational education and training (TVET) programs.

On 19 October 2022, in connexion with the UN's Transforming Education Summit (TES), 130 countries committed to rebooting their education systems and accelerating action to end the learning crisis. TES dealt with a crisis in education that is considered the largest disruption in learning history. Speaking at the Summit, the

UN Secretary-General underscored that if there was one seed to prevent climate change, violent conflict, or poverty, it was education. He further observed with regret that "Instead of being the great enabler, education is fast becoming the great divider. The rich have access to the best resources, schools, and universities, leading to the best jobs while the poor - especially girls - face huge obstacles to getting the qualifications that could change their lives."

On the opening day of this 3-day Summit, youth advocates shared a Youth Declaration with the Secretary-General, laying out their collective recommendations to policymakers on the transformation they want to see, along with their commitments for action on education.

The Youth Declaration was a culmination of a months-long process of consultations, reflecting contributions from almost half a million young people. The Declaration stated that "in order to redeem and remake the state of the world, we must first transform the state of education." The Declaration demanded that decision-makers include youth in education-related policy design and implementation, as partners and not just beneficiaries. It also demanded investment in youth leadership and in gender-transformative education.

In educating the future generation, we are obligated to look more deeply into the role of education itself. Education as a concept is undergoing change at an unprecedented rate.

Many countries today face the challenge of persistent unemployment, among youth as well as older workers, while employers often report that they are unable to find suitably skilled candidates to fill job vacancies. Employers, policy makers and

education institutions could strengthen co-operation mechanisms to increase the employability of individuals. This co-operation should reinforce incentives to undertake the sorts of reforms required in education systems and labor markets by improving their policy design and implementation.

The current knowledge-based education system only goes so far in giving young people the vital skills, resilience, and confidence to shape their lives. From standardized tests to one-size-fits-all curricula, public education often leaves little room for creativity. This puts many schools out of sync with societal needs, leaving students poorly prepared for future success. Creative mindsets are crucial for the future development of societies at large.

While there are certainly inherent benefits of traditional rote learning and using standardized testing as a measure of performance, we know the next generation will need far more abstract and interchangeable skills. From fighting climate change to keeping up with the global digital revolution, the future generation of problem-solvers will need to overcome some of the world's toughest obstacles by thinking in new and creative ways with bold ideas and the determination to challenge the impossible.

Education is, however, a complex process and undergoing change at an unprecedented rate. Today, education demands the very best from parents, teachers, students, and administrators. To prepare to succeed in the global economy, students need new skills, taught in new ways. Teachers need to develop new materials and deliver them differently. Parents expect greater involvement, and administrators need to constantly improve administration and management efficiencies.

Today's major shift in education

discourse and practice recognizes the relevance of learning, understanding and resolving global issues in social, political, cultural, economic, and environmental issues. These requirements are moving the role of education beyond the development of knowledge and cognitive skills to rather building of values, soft skills, and attitudes among learners. Education is expected to facilitate international cooperation and promote social transformation in innovative ways towards a more just, peaceful, tolerant, inclusive, secure, and sustainable world. In an increasingly interconnected and interdependent world, there is a need for transformative pedagogy that enables learners to resolve persistent challenges related to sustainable development and peace that concern all humanity. These include conflict, poverty, climate change, energy security, unequal population distribution, and all forms of inequality and injustice which highlight the need for cooperation and collaboration among countries going beyond their land, air, and water boundaries.

These are changes and transformations that a decade ago, no one could have predicted. Their sheer pace of change and the extraordinary circumstances are characterizing today's world - from adapting to the learning needs in the wake of a global pandemic to empowering and building a digital generation that has proved capable of starting billion-dollar companies virtually overnight. As a result of globalization and the digital revolution, the last decade alone, we have witnessed complete transformations of entire industries through access to technology and innovations. Creativity and abstract thinking have become prerequisites in a student's repertoire of skills needed for their future and the future of society. Today, educators in both physical and digital

classrooms must play a vital role in fostering and encouraging the impending transformation by transmitting knowledge to students.

It is fair to say that creativity has been the driving force behind the most groundbreaking innovations of our time. We are surrounded by innovation that would not have happened were it not for incredibly creative and determined people embracing ambiguity, challenging the status quo, not taking no for an answer, and discovering new ways to solve all kinds of problems.

### **But what exactly is creativity and how it could be used in education?**

In essence creativity produces something new, relevant, and useful.

There is a broad consensus that creativity comprises the interaction between the learning environment, both physical and social, the attitudes and attributes of both teachers and students, and a clear problem - solving process which produces a perceptible product (which can be an idea, a process, or a tangible physical object).

Creativity is valuable in education. It builds cognitive complexity. Being creative involves using an existing set of knowledge or skills in a particular context and experiment with new possibilities in the pursuit of outcomes enhancing both knowledge and skills. Doing things better, faster, higher, cheaper, and more effectively has for long constituted the model of success for economies worldwide.

Doing new things in new ways is tantamount to the quest for innovation and creativity. Innovation, the business of ideas, is increasingly seen as the key to future societal prosperity, business success and individual advance.

Innovation includes not only ingenuity and imagination, but even

more so new processes, new technologies, and new ways of using all sorts of technology. As we can witness daily, new technologies are opening vast opportunities for creating and sharing knowledge.

### **The role and importance of creativity in the classroom**

A classroom environment is one of the most important places to start encouraging and nurturing creativity in young people. Today's world is changing at an unprecedented rate - and for millions of educators around the world, today may be the single most critical period in history to embrace the benefits of creativity is the classroom. Research also suggests creativity thrives when it is socially engaged, which makes the classroom the perfect breeding ground for innovative and creative teaching. Embracing creativity in the classroom is a great way to challenge the notion of static learning: the idea that there's merely one correct way to solve a problem or come to a solution.

Today's students will be taking on careers that we have not yet imagined as we work to solve some of the world's greatest problems, from climate change to inequality and large-scale conflict, through to advancing technologies across every possible industry. With that in mind, we owe it to the next generation to empower them with creative thinking and problem - solving skills. It doesn't necessarily start when a student reaches school, it is during this critical time where it needs to be nurtured and encountered.

Children are best positioned to develop their ways of thinking and solving problems as they are naturally inquisitive, open to learning, imaginative and they do not often feel embarrassed by novelty, since everything is new and consequently nothing is abnormal.

An additional benefit of creativity in

the classroom is also to encourage students to think independently and solve problems autonomously. By empowering students to push the boundaries, question norms and think outside the box, educators can build and promote confidence and self-esteem in students.

All in all, creativity has become a prerequisite for innovation and will be an increasingly in-demand skill for jobs of the future. On the other hand, creativity doesn't need to be a subject of its own. Every subject can be creative and could be interwoven into the entire curriculum. Even the more defined and structured topics like math and science have areas where creativity can be embedded into the topic to encourage a greater depth of understanding with students.

Other ways to teach and encourage creativity in the classroom include:

- Set time aside for journaling
- Participate in five minutes of mindfulness each day
- Build brainstorming sessions
- Use gamification to encourage participation
- Encourage risk taking
- Leave the classroom more often
- Allow students to teach
- Use visual aids
- Encourage questions
- Final thoughts

To operationalize education associated with sustainability, teaching approaches must focus on elements relating to the processes of learning, rather than the accumulation of knowledge - to develop graduates with capabilities to improvise, adapt, innovate, and be creative. To that effect, skills such as interdisciplinary thinking, problem solving, team working, and holistic thinking are often mentioned.

To enhance the effectiveness of

tertiary education, a major driver of economic competitiveness, policies should focus on relevance to the labor market and quality control. Many countries have adopted policies to support effective student transitions across education or into the labor market through a national strategy, youth guarantee policies or the development of qualifications frameworks. Analysis shows that key factors for an effective implementation of such system is putting the student and learning at the center with capacity - building and leadership trainings.

Youth need to be acknowledged and supported not only as learners, but also as educators, advocates, and leaders. To make this happen, the engagement and participation of young people should be encouraged and supported so that their involvement is not merely tokenistic. Young people are not 'future citizens' but active citizens now.

Teachers can support students to develop the attitudes and attributes required for creativity, which include persistence, discipline, resilience, and curiosity. In this way, teachers can support the creative process, moving from problem posing, to problem solving and on to idea generation. The traditional way of requiring students to memorize and regurgitate answers to fixed questions does not lend itself to living in today's complex world. Over time, creative intelligence is becoming a new form of cultural literacy. It harnesses the power to create, connect and inspire.

### **Standing at the crossroad?**

We must act now to eliminate poverty and bring about more social inclusion, to enhance educational and health levels, to mitigate the pace and effects of climate change, ecological degradation, and to prevent the loss of biodiversity. All these pose threats for every country

and every person in developed and developing countries alike.

The United Nations designated 2021 as the International Year of Creative Economy for Development, led by UNCTAD. In China, the International Center for Creativity and Sustainable Development (ICCS in Beijing), under the auspices of UNESCO organized joint events with several partners and has launched with CREATIVITY 2030 (C2030) a global initiative which seeks to stimulate, mobilize, and exchange creative solutions, tools, and approaches in all walks of life by creative cities.

Since 2004, the ever-expanding UNESCO Creative Cities Network (UCCN), now counting more than 300 members from over 100 countries, leverages the ability of cities to bring creative actors together, to spark economic growth through new products and services, to foster a sense of community and to preserve urban identities and heritage.

Some of the world's leading cities have been named by UNESCO as creative cities of design - among them Beijing, Berlin, Brasilia, Budapest, Buenos Aires, Detroit, Istanbul, Mexico City, Seoul, Shanghai, Shenzhen, and Torino. This designation recognizes the dynamism, drive and innovation that have inspired and put their stamp on such cities.

All countries are challenged to devise policy strategies, mobilize new technologies and make progress in reducing unsustainable behavior and consumption. Many of the world's private sector companies are engaged in green innovation - based on research and development for new generations of green products, technologies, and jobs - followed by the inclusion of green elements in the supply chains and the social dimensions of products.

Education, training, and learning will have to play a major role in these endeavors.

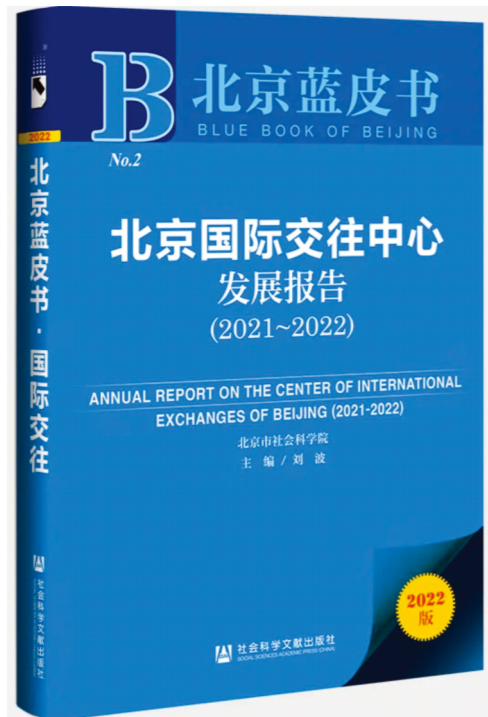
Coherent policies, structural changes, new solutions, innovations across the board, and creativity all around, especially in schools and the education system - in coherent manner - could build a strong pillar for education today and an engaged and productive community of nations for tomorrow.

Education reform can only be effective if policies are well implemented. This means that, to support reforms in evaluation and assessment, there must be a coherent framework in place, with sufficient capacity for conducting and interpreting evaluations at all levels of the education system. To successfully introduce innovations in the learning environment, policy makers must concretely address specific teaching and learning issues. And to improve the quality of the education that schools provide, policies must focus on changing classroom practices, balancing external pressure and support, developing, and pursuing long - term objectives.

These tasks and more call for underlining the need for effective education policy reforms: Innovation, growth, social cohesion, migration, and new technologies require investing in quality education outcomes. In our fast - changing knowledge economies, with globalization, heightened competition, changing labor markets and employment instability, citizens must learn skills for the jobs of today, tomorrow and the years to come.

To achieve long - term sustainability, we must strive for a green economy, accelerate circular economies, and come up with creative solutions to address limitations to resource footprints.

## A study on international exchanges of cities from a perspective of creative city



Lang Lang Liu Yanting  
Wang Jinglin Li Nanzhou  
Research Department of ICCSD

The report written by the research department of ICCSD at the invitation of the Institute of International Relations of Beijing Academy of Social Sciences was published in the Annual Report on the Center of International Exchanges of Beijing (2021-2022). The building of the center of international exchanges is a pioneering undertaking with few precedents both domestically and internationally. Centered on “what kind of center of international exchanges to be built and how to build”, the Annual Report on the Center of International Exchanges of Beijing (2021-2022) analyzes the current situation of the international exchange center of Beijing and the future development comprehensively and evaluate the performance of Beijing in the world urban system systematically.

### I The Status Quo of the UCCN and the Distribution of Creative Cities in China

The UCCN was founded in 2004 as part of UNESCO's Global Alliance for Cultural Diversity. Its goal is to establish a cooperation platform of Public-Private-Partnership (PPP), bringing together public and private partners as well as civil society, in order to help unlock the creative, social and economic potential of cultural industries held by local actors, generate new forms of international cooperation, and therefore promote UNESCO's goals of cultural diversity. The network has opened 7 thematic subnetworks for the cities to apply, including literature, film, music, crafts and folk art, design, media arts and gastronomy. As of now, UNESCO has announced the designation of

295 cities from 90 countries [ii] to join the UCCN. The number of creative cities in Europe is the biggest, accounting for 38%, followed by Asia with 31%. Due to cultural and linguistic similarities, Mexico, Central America and the Caribbean are subsumed under Latin America. In this case, the number of creative cities in Latin America ranks third with a proportion of 17%. As Mexico is included in Latin America, together with no new cities in the United States joining the UCCN in recent years, Canada is the only active country in North America. As a result, the share of this region is the smallest, equivalent to Oceania, accounting for merely 4%. Despite

the vast geographical area of Africa, the number of member cities in this continent pales in comparison, standing at 6% (See chart 1).

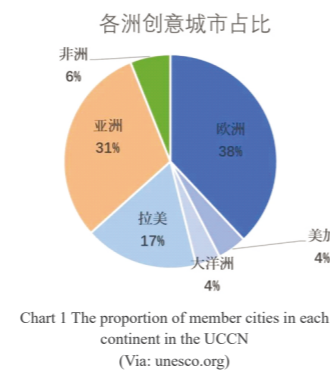


Chart 1 The proportion of member cities in each continent in the UCCN (Via: unesco.org)

It was Edinburgh of the United Kingdom who put forward the initiative first and the UCCN was launched in 2004. Over the past almost two decades, the network has been committed to the goals of protecting cultural diversity and supporting cross-cultural exchanges. It has rapidly expanded from Europe to other regions of the world. After a 10 - year construction period, the UCCN was coming into a rapid developing period in 2014 . Cities in Asia and Latin America are enthusiastic about joining the network, whose growth momentum is catching up with Europe (See chart 2). In the 2017 annual conference, it was stipulated that a maximum of two applicant cities per country may receive the UCCN designation in each Call for Applications and they are required to cover two different creative fields, in order to ensure the diversity of cities in the network.

After that, more and more cities in Africa joined the network, and cities in countries such as Cuba and Vietnam began applying actively, which further increase the cultural diversity of the UCCN.

In terms of the seven creative fields, except the smaller number of City of Media Arts and City of Film, accounting for 7% respectively of the total, the respective share of the other five fields differs little. City of Music and City of Crafts and Folk Art each account for 20%, City of Gastronomy for 17%, City of Design for 15% and City of Literature for 14%. Overall, the UCCN is an international network with a high proportion of small and medium - sized cities, and cities with a population of less than one million account for 67%. In each field, the distribution of cities of different sizes varies slightly. City of Crafts and Folk Art features small cities, and cities with a population

of less than 500,000 account for 60%. The proportions of small cities in the field of gastronomy and music both exceed 50% (See Chart 3). In contrast, the field of design is dominated by large cities with a population of over one million, including many capital and provincial cities, such as Beijing, Shanghai, Shenzhen and Wuhan in China.

Currently, China is home to 16 creative cities, ranking first in number. However, with regard to creative fields, the Chinese cities are rather focused in some fields, and the diversity in creative fields could still be improved. At present, most of the creative cities in China are in the field of gastronomy, followed by design and crafts and folk art. There is only one City of Literature, one City of Media Arts, one City of Film and no City of Music in China (See Table 1). Due to rich resources, larger cities shows more interests to apply for City of Design and City of Crafts and Folk Art. Additionally, after joining the UCCN, industries related to the two creative fields are abundant. As a result, when applying for the UCCN, cities are inclined to the field of design and field of crafts and folk art. Generally, the proportions of City of Media Arts and City of Film are small in the whole network because the two creative fields set a high-level requirement for the combination of technology and arts, as well as a threshold for industrialization. Consequently, fewer cities apply for City of Media Arts and City of Film. As literature and music are two traditional copyright industries, cities face greater difficulties when applying for City of Literature and City of Music. Therefore, the enthusiasm of cities in China for the application of City of Literature and City of Music is not as strong as other fields.

In terms of geographical distribution, the Yangtze River Delta



Chart 2 Annual growth in the number of creative cities in each continent (Via: unesco.org)

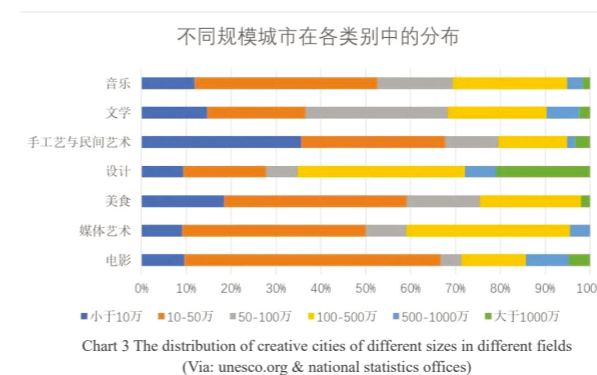


Chart 3 The distribution of creative cities of different sizes in different fields (Via: unesco.org & national statistics offices)

**Table 1 List of creative cities in China**

The year of joining the UCCN	Creative field	City	Province
2008	Design	Shenzhen	Guangdong
2010	Design	Shanghai	Shanghai
2010	Gastronomy	Chengdu	Sichuan
2012	Crafts and Folk Arts	Hangzhou	Hangzhou
2012	Design	Beijing	Beijing
2014	Crafts and Folk Arts	Jingdezhen	Jiangxi
2014	Crafts and Folk Arts	Suzhou	Jiangsu
2014	Gastronomy	Shunde	Guangdong
2017	Design	Wuhan	Hubei
2017	Film	Qingdao	Shandong
2017	Gastronomy	Macao	Macao
2017	Media Arts	Changsha	Hunan
2019	Gastronomy	Yangzhou	Jiangsu
2019	Literature	Nanjing	Jiangsu
2021	Gastronomy	Huaian	Jiangsu
2021	Crafts and Folk Arts	Weifang	Shandong

is home to six creative cities, including Shanghai, Hangzhou, Nanjing, Suzhou, Yangzhou and Huaian, making it the most concentrated area with creative cities in China. Among these cities, four are located in Jiangsu Province, making it the most active in this region in the application for creative cities. Additionally, along the Yangtze River Economic Belt, there are another 4 creative cities, including Chengdu, Wuhan, Changsha and Jingdezhen. Three creative cities, namely Shenzhen, Macao and Shunde, are situated in the Guangdong-Hong Kong-Macao Greater Bay Area. By comparison,

in the northern part of China, only three cities, namely Beijing, Qingdao and Weifang, are designated. The distribution pattern corresponds to the development of the regional economy in China. In other words, the Yangtze River Delta and the Greater Bay Area with developed economies have a higher concentration of creative cities, while there are no cities successfully designated as creative cities in the northern provinces, except Beijing and Shandong Province with relatively strong economies.

Compared with other creative cities in other countries, China's creative

cities are much larger. With the exception of the smaller population in Macau, the other creative cities in China are all large cities with a population of over one million. There are seven megalopolises with a population of over 10 million and four metropolises with a population of over 5 million. The fact that China is a populous country with a higher density of people in cities is part of the reason. It is also related to the rules that cities in China at and above the prefecture level can apply for creative cities. Except for Shunde, which is a district-level administrative region of the city of Foshan, the other 15 are prefecture-level cities with multiple districts and counties within the jurisdiction, the equivalent of metropolitan areas comprising several cities. However, we notice that in recent years, the designated creative cities in China tend to be smaller in population size, indicating that creative cities in China are developing towards small and medium-sized cities.

At present, due to the large population, rapid economic growth and location in busy core areas, most of the creative cities in China are rather resourceful and independent, therefore regard the UCCN as a branding opportunity. For most of them, the designation as a creative city is an embellishment rather than the most important symbol for international exchanges and the establishment of the city's cultural image. Therefore, only a few cities make full use of the network, and most react less frequently with the UCCN. Beijing as the capital city and a city with a rich history and culture has more platforms for international exchanges. Although Beijing, as the City of Design, has established its professional distinctive events, such as Beijing Design Week, there is still room for improvement in making use of the UCCN to develop the center of international exchanges.



In September 2022, the first World Design Cities Conference was held in Shanghai with the theme of "Vision in Perspective".

## II Evaluation Methods for International Exchanges Capacity of Creative Cities

**Table 2 Indicators for creative cities taking advantage of the UCCN, CSDI Index by ICCSD**

Institutional guarantee for integrating into the network	Attribute of responsible department
	Language types of specialized websites
	Last update date for specialized websites
	Special funds
Ability to participate in online activities	Participate in the hosted annual online conference or subnet liaison meeting
	Other network responsibilities
	Theme International activities contributing to the Internet
	Other network member city activities or visits
Ability to utilize the dissemination of the internet	Number of mass media reports
	Number of self media reports
	Promotion quality of self platforms
Social breadth of network benefits	International activities related to subcategories
	International cooperation beyond subcategories

The report adopts two methods, namely CSDI Index and case studies, to explore how cities utilize the UCCN to enhance international exchanges. To better evaluate the engagement of Beijing in the UCCN and draw on advanced experience at home and abroad, the report selects 10 creative cities at home and abroad in different creative fields to conduct text analysis and compare data of indicators. Besides Beijing, Shenzhen, the first City of Design in China, Chengdu, the first City of Gastronomy in China, and Hangzhou, the first City of Crafts and Folk Art, are selected from the creative cities in China. For the purpose of learning more lessons, the report selects more active member cities internationally, including Montreal in Canada, Sydney in Australia, Edinburgh in the UK, Lyon in France, Bologna in Italy and Kanazawa in Japan. When selecting, we take location, creative field, history and culture, economic size and other elements into consideration, aiming to improve the comparability with Beijing as well as ensuring diversity.

The texts analyzed include monitoring reports submitted by each city to the network, relevant

news, specialized websites of creative cities, and relevant information published in major media in English. Based on the regulations of the UCCN and similar information through text analysis, we conclude four dimensions for the measurement of the degree of utilization of the network: institutional guarantees for the integration into the UCCN, participation in the UCCN activities, dissemination through the UCCN and society benefited from the UCCN. The four dimensions contain several subindicators (See Table 2). Based on visible textual information, we evaluate subjectively these subindicators using a 1 - 5 scale and take the average to score the dimension.

In terms of the institutional guarantees, whether there is a clearly - defined responsible agency, to what extent the agency incorporates stakeholders besides the government, whether a specialized website is set up and is updated with information on creative cities and relevant departments in accordance with the requirements and whether there is specialized funding support and diverse sources are mainly

considered. In terms of participation, the frequency of the city participating in the UCCN activities, its role in and contributions to these activities, the organization of and participation in international exchanges as well as its influence are mainly taken into consideration. In terms of dissemination, the focus is on the amount of the key word "city's name plus City of XX/UNESCO creative city" mass media and social media in English and the quality of dissemination on each creative city's platform. In terms of the coverage of society, not only the international cooperation of each city in the relevant creative field but also the international cooperation in other industries and aspects are evaluated.

In addition to the horizontal comparison of creative cities using the UCCN to conduct international exchanges based on the score, the report analyzes carefully the outstanding dimension of the city with a high score, aiming to provide more experience for the international exchange center of Beijing.

III Text Analysis and Evaluation of Creative Cities utilizing the UCCN for international exchanges

Table 3 The scores of creative cities using the UCCN for international exchanges

The year of joining the UCCN	Creative Field	City	Institutional guarantee for integrating into the network	Ability to participate in online activities	Ability to utilize the dissemination of the internet	Social breadth of network benefits
2004	Literature	Edinburgh	4.5	4	4	4
2006	Design	Montreal	4.5	4.75	3.5	4
2006	Music	Bologna	4	4.5	3	3.5
2008	Design	Shenzhen	4.75	4.25	3.5	4
2009	Media Arts	Lyon	4.5	4.5	2	5
2009	Crafts and Folk Arts	Kanazawa	3.5	5	3	4.5
2010	Gastronomy	Chengdu	3.25	4	4	4
200	Film	Sydney	3.75	3.5	3	4
2012	Design	Beijing	3.5	4	4	3.5
2012	Crafts and Folk Arts	Hangzhou	1.75	3.5	2	4

According to the texts, the evaluation of the sample cities taking advantage of the UCCN in four dimensions by taking the average of the subindicators in the case of multiple people scoring, and the results are shown in Table 3. Several cities that were designated as creative cities earlier remain active at a high level and do better in using the UCCN for international exchanges, which results in higher scores overall. Besides the government support, both Edinburgh and Shenzhen have established independent institutions responsible for the work related to creative cities, developed diverse funding channels and regularly held distinctive activities and routine international exchanges. Although Montreal and Lyon didn't establish dedicated institutions, there are clearly-defined responsible agencies in their governments, which have invested significantly in manpower and resources, and developed numerous industries and activities related. This is instrumental in introducing international resources to specific industries and overall development as well as enhancing international influence. However, when evaluating the dissemination, each city gets a relatively low score. The

frequency with which each city appears in major media in English as a creative city or City of XX between 2018 and 2021 is the main consideration in this dimension. Beijing and Chengdu appear in the English news more frequently, among non-native English speaking cities. Except for Shenzhen, the other creative cities in China selected by the report do not have independent agencies responsible for the operation of the creative city brand and departments related to the creative field of the city take charge of relevant work. As the government shifts its focus on work, information related to creative cities has been decreasing annually when retrieving information on the official websites of government departments. It is difficult to find relevant information if there is no website set exclusively for the project of creative cities. Chengdu, Beijing and Hangzhou are endowed with rich resources in gastronomy, design and crafts and folk art respectively. As the capital city or the provincial capital, they are abundant in resources for international exchanges. As a result, the brand of creative cities is only icing on the cake for related industries and the motivation for using the UCCN is limited. On top of that, the facilitation of holding

international activities by government departments is blocked due to the regulations, which places obstacles in the way of taking advantage of the UCCN for international exchanges. Despite the Annual Conference of the UNESCO Creative Cities Network held in Chengdu, and Creative Cities Summits held by Beijing and Hangzhou, in terms of the daily management of the network, their involvement, such as participating as a coordinator and evaluating and inspecting new members, is less active than the European cities and Shenzhen selected by the report. In terms of the major programs, Shenzhen also stands out among the creative cities in China. "Shenzhen Design Award for Yong Talents" has become an important international award within the network. Shenzhen interacts with other cities in the field of design frequently, exerting its influence in the field of design.

Generally speaking, Beijing has made achievements in the utilization of the UCCN. Thanks to the efforts of the responsible departments, some leading enterprises in the field of design in Beijing have been encouraged to collaborate with other companies in other creative cities in the field of design. However, there is still considerable room for improvement in routine participation in the management of the UCCN, the enhancement of Beijing's international reputation as the City of Design and the development of a wide range of industries and society through international cooperation in design. Referring to the successful cases in creative cities like Shenzhen and Lyon, a specialized agency in charge of operation, diverse sources of funding and mass participation are of benefit to the creative city in using the UCCN for international exchanges.

## ICCSD participates in the "Peak Talks" on the cultural heritage protection of Beijing central axis and delivers a theme speech

With the Beijing Central Axis heritage application on the "fast track", more and more people from all walks of life are paying attention to and participating in the project, especially the youth group has become a new focus of cultural heritage protection. In order to better empower young experts and scholars to work on the Beijing Central Axis heritage application, the Beijing Cultural Heritage Bureau of Cultural Heritage and the Beijing Municipal Office for Conservation and Management of Beijing Central Axis have joined hands to organize the "Peak Talks - Theme Speeches about Cultural Heritage Protection of Beijing Central Axis" from August to December 2022. Lang Lang, manager of Research Department of ICCSD, delivered a theme



speech entitled "Cultural Heritage: The Foundation for Sustainable Development of Creative Cities".

The "Peak Talks" is planned to be held for 10 issues, from the perspective of urban changes, youth participation, street preservation, digital communication, urban development, cultural heritage and other multi-dimensional perspectives, to tell the public vividly the historical stories, cultural values and spiritual connotations behind the preservation of Beijing's cultural heritage, share the experience of youth in cultural heritage conservation and light up a new luster of cultural heritage conservation.

## ICCSD participates in the 2022 Trade Fair - Cultural and Tourism Services Special Exhibition

CIFTIS (including former China Beijing International Fair for Trade in Services) is a national, international and comprehensive exhibition cosponsored by the Ministry of Commerce of the People's Republic of China and the Beijing Municipal People's Government, and has been successfully held for eight sessions. It has become the world's largest comprehensive exhibition in the field of service trade and the leading exhibition in China's service trade, as well as a major exhibition platform for China's opening up to the outside world. Since its inception, the Fair has attracted a total of 195 countries and regions, 495 overseas organizations and business associations, and more than 1.7 million participants to attend the fair and negotiate cooperation.



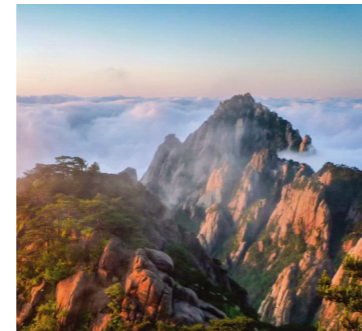
China International Fair for Trade in Services 2022 (hereinafter referred to as "CIFTIS") was held in Beijing from August 31 to September 5. ICCSD participated in the 2022 CIFTIS - Cultural and Tourism Services Special Exhibition at the Shougang Park Exhibition Area.



## ICCSD and University of International Business and Economics co-organize "World Heritage and Youth Creativity" global short video contest

The year 2022 is the 50th anniversary of the Convention for the Protection of the World Cultural and Natural Heritage, and on this occasion, ICCSD and the University of International Business and Economics jointly launched the "Youth and World Heritage" global VLOG short video contest, inviting short video creators from home and abroad, international students from universities, overseas Chinese culture learners, as well as foreign enterprises in China and overseas

Chinese enterprises to tell their stories about the world heritage. The contest aims to promote exchanges and mutual appreciation among young people from different countries, and to make World Heritage a bridge between nature, culture, youth and the future. The winning entries will be presented at the 6th International Youth Humanities Dialogue Conference co-hosted by ICCSD and the University of International Business and Economics in January 2023.



Huangshan mountain selected as a World Heritage Site in 1990.

## Ms. Baozhen Yang, Advisory Board member of ICCSD, attends the Round Table of Francophone Ambassadors



Conference site



Ms. Yang Baozhen with Mustafa Abid, Chargé d'affaires of the Tunisian Embassy in China, and Liu Hong, Deputy Director of Globalization Think Tank

On the occasion of the 50th anniversary of the OIF, the Ambassadors' Roundtable on "the International Organization of la Francophonie and China: Digital Development and Cooperation for a More Sustainable World", organized by the Center for China and Globalization (CCG) in cooperation with the Embassy of Tunisia and the Bureau of Francophone Ambassadors in China (GAF), was held in Beijing on November 14, 2022.

Ms. Yang Baozhen, member of the Advisory Committee of ICCSD, special international project expert of the China Women's Development Foundation and former consul of the Chinese Embassy in France, attended the roundtable as a Chinese guest and said in an interview with CCTV French International that China's efforts in promoting digitalization and sustainable development have been recognized and appreciated worldwide.

Digitalization is playing an increasingly important role in people's daily life, such as electronic payment, electronic banking, transportation management, remote medical consultation, etc. Especially in the past three years, COVID-19 has hindered economic development and disrupted people's lives. In this context, digitalization is developing even more rapidly.

Article source: China Association of Small and Medium Business Enterprises

## ICCSD and the University of International Business and Economics co-host the 6th International Youth Humanities Dialogue Conference

In January 2023, the "6th International Youth Humanities Dialogue Conference" opened in the University of International Business and Economics (UIBE) online. The conference is organized by the University of International Business and Economics (UIBE) and the ICCSD, and co-organized by the School of Marxism of UIBE, the Research Center for Youth Humanities Exchange, and the International Chinese Language Education (Business) Practice and Research Base. With the theme of "World Heritage and Youth Creativity", experts, scholars and youth representatives from Saudi Arabia, Pakistan, Russia, Mexico, Hungary, UK, Germany, China and other countries discussed the power of youth in World Heritage conservation through online video conference.

Former Assistant Director-General of UNESCO, Dr. Hans d'Orville, Chairman of ICCSD Advisory Committee, Dr. Gensheng Bai, Vice President of the Chinese Writers' Association, and Professor Zahid Awar, Vice Chancellor, Dean of the Faculty of Social Sciences and Director of the Center for Chinese Studies, University of Peshawar, Pakistan delivered theme reports. Hans d'Orville pointed out that the preservation of cultural heritage has a key role for all civilizations in building a peaceful future for humanity. The dissemination of knowledge about the values of World Heritage and heritage conservation is one of the central tasks to which all States Parties to



Keynote presentation by Dr. Hans d'Orville, former Assistant Director-General of UNESCO and Chairman of the Advisory Board of ICCSD

the World Heritage Convention, including China, are committed. Therefore, especially for youth groups, cultural heritage communication and education play a crucial role.

In the youth dialogue session, representatives from the Youth Humanities Exchange Research Center of the University of International Business and Economics, the University of New Buckingham (UK), the School of International Relations of the University of International Business and Economics, Shandong Academy of Arts, Xi'an Jiaotong University, the Russian National Humanities University, Chongqing Normal University, King Abdul Aziz University, Qingdao University of Technology, University of Peshawar

(Pakistan), Ferdie Power Co, Professors, young students and business representatives from Lanzhou University shared their insights and practices in heritage conservation.

Article source: Center for Youth Humanities Exchange, University of International Business and Economics

## ICCSD attends China National Commission for UNESCO Partner Meeting



Xiao Lan, Executive Director of ICCSD, gives a speech at the conference

In the afternoon of April 7, China National Commission for UNESCO Partners Symposium was held in Beijing, which aimed to discuss how to standardize and deepen the partnership under the new situation, and jointly create a new situation of orderly participation in UNESCO's work. At the meeting, Cui Ying, Deputy Secretary General of the National Commission, introduced the work of the National Commission, Qin Changwei, Secretary General, made a concluding speech, and ICCSD was invited to attend the meeting.

In the partner presentation session, Xiao Lan, Executive Director of ICCSD, introduced the results of the Center's work in research, dissemination, training and cooperation in 2022, and expressing the desire to cooperate with more partners on topics related to



Conference site

creativity, design and sustainable development.

Qin Changwei, Secretary General of the National Commission, made concluding remarks, expressing his gratitude and respect to the partners, while putting forward requirements on cooperation matters.

He encouraged the partners to take a

long - term view, cooperate extensively in their respective fields, actively participate in global humanities governance, expand international influence, and make the UNESCO platform a convergence point for resources and strength.

## "Creativity 2030" Salon



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

### The 17<sup>th</sup> Salon

## Concept of education for sustainable development and its implementation paths in China and other countries



Lang Lang, ICCSD Research Manager, the moderator the salon session.

On September 9, ICCSD held the 17th "Creativity 2030 Salon" themed on "Education for Sustainable Development". Professor Guan Chenghua, Dean of China Institute of Innovation and Development, Beijing Normal University, and Director of UNIDO Green Industry Platform China Chapter Office, and Long Yuan, Head of the Office of China Affairs of the Environmental Education Development Department of Helsinki Metropolitan Area Reuse Center in Finland, were specially invited to, based on their research results and practical experiences, jointly discuss the concept and implementation paths of Education for Sustainable Development (ESD).

ESD is UNESCO's education sector's response to the urgent and dramatic challenges the planet faces. It gives learners of all ages the knowledge, skills, and values to address global challenges faced by the world in achieving sustainable development, including climate change and loss of biodiversity. ESD adopts the participatory teaching method to encourage and help learners change their behavioral modes and take actions to promote sustainable development.

Facing the global challenges brought by climate change and environmental issues, the UN

officially launched the Decade of Education for Sustainable Development (2005 - 2014) in 2005. It requires governments around the world to incorporate ESD into the compulsory curriculum system as a compulsory course of basic education during the decade. At this stage, ESD has witnessed notable progress. In 2019, on the basis of the UN Decade of Education for Sustainable Development (2005 - 2014) and the Global Action Programme on Education for Sustainable Development (2015 - 2019), a new framework, i.e., ESD for 2030, was approved at the 40th session of UNESCO General Conference, and

was acknowledged at the 74th session of the UN General Assembly. ESD for 2030 put more emphasis on the important role of education in achieving the Sustainable Development Goals (SDGs). It will directly contribute to achieving SDG 4 on inclusive and equitable quality education, as well as all other SDGs, with the aim of providing education with responsibility for the future at the core. The UN encourages countries' education systems to lead the changes needed for a more equitable and sustainable development path worldwide.

### I. Adapting to the Times: Interpreting the ESD Concept

Professor Guan Chenghua:  
The localization of ESD in China has been closely related to the practice of green development concept in the country. In recent years, ESD has gradually become a consensus, integrated into lifelong learning which covers basic education, higher education and even civic literacy development. ESD has witnessed notable progress over the years, but there is still great room for improvement. We should strengthen ESD research, so that our education will follow the path of scientific and standardized development.

Ms. Long Yuan: ESD enables humanity to acquire the knowledge, skills, attitudes and values necessary for building a sustainable future. ESD integrates key sustainability issues such as climate change, biodiversity, poverty reduction, sustainable consumption, and natural disaster reduction into "teaching" and "learning". ESD not only includes learning content and results, but also stresses teaching methods and learning environment, and advocates encouraging learners to change their established behavioral modes for sustainable development. The ultimate goal of ESD is to make the educated take sustainable actions.



Professor Guan Chenghua from Beijing Normal University

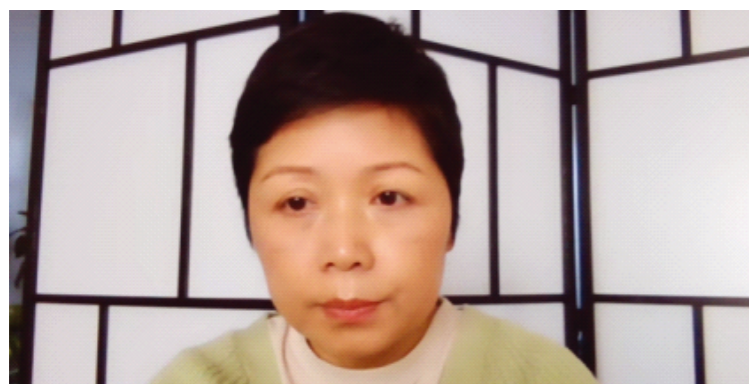
### II. Chinese and Foreign Experiences: Discussion on Chinese and Foreign Models of the Specific ESD Path

With the concept of eco-civilization deeply rooted in people's hearts, ESD is gradually popularized in China, but there is still much room for improvement in the construction of ESD at different learning stages. According to Professor Guan Chenghua, Finland is already at the forefront of ESD, providing many leading practical cases. ESD in China should become a pivotal part of the education concept, which is internalized into the whole process of education and growth, and more reflected in the transformation of values, lifestyles and behavioral modes, rather than necessarily limited to the fixed

thinking modes of independent courses, textbooks, class hours and examinations.

Educators should be educated first to form the concept of sustainable development in their minds, and then the concept will be naturally embodied in the formulation and implementation of policies and educational activities. For the educated to stimulate expression and creation, the practice and understanding of sustainable development are more important than memorization. Professor Guan Chenghua believed that education shall be tackled from four aspects: students, schools, parents and societies, and efforts should be made from these aspects collaboratively. With the development of various volunteer activities and other social works, the social atmosphere of ESD is also changing in China. Education should not be limited to schools, but to be extended to a wider range of social participation, so as to benefit the educated and form the concept of sustainable development in their mindsets.

Finland is a pioneer of ESD with leading-edge approaches in this field. Ms. Long Yuan shared the operation mode of ESD in Finland based on her work experience in the Institute of Sustainable



Ms. Long Yuan from Helsinki Metropolitan Area Reuse Center in Finland



Education, Helsinki Metropolitan Area Reuse Center. In Finland, ESD has been included in the basic education syllabus, and teachers of all subjects will implement sustainable development concept in course teaching. Finnish teachers have a relatively larger degree of freedom in teaching, adopting project-based teaching methods. They invite students to participate in curriculum planning and carry out teamwork, strengthening students' learning initiative, and cultivating students' critical thinking, forward-looking and collaborative competencies. More importantly, students will acquire the abilities to combine knowledge with practice.

As a teaching base for ESD in Finland, Helsinki Metropolitan Area Reuse Center shares practices of circular economy, waste sorting system, sustainable consumption and sustainable teaching methods with Finnish people of different age groups. It enriches teaching forms with textbook recycling, innovative reuse of waste materials, and planting, watering, picking, and pollination observation in gardens, enhancing the effect of ESD and achieving fruitful results in the creation of social atmosphere and the cultivation of a civic sense of responsibility.

### III. Question for Discussion: Is there any regional difference in ESD

The two guests then discussed the issue of equitable education and explored the relationship between different regional economic conditions and levels of ESD. Although there are more institutions engaged in related industries and practical projects in developed areas, Professor Guan Chenghua analyzed his research results and pointed out that there is no necessary correlation between the two, and that the levels of ESD are more closely related to the policies of local governments.

Ms. Long Yuan believed that Finland's ESD is accessible to all people. In practice, whether the economy is developed or not means little for ESD. For example, in Finnish schools, not every new student can get a new textbook, and the book may be handed down by the students in a higher grade, so the subtle influence has worked since their childhood. They are encouraged to protect the books for the next session of students, thus developing a sense of social responsibility. It turned out that, in less developed countries and regions, it would be easier to promote both recycling and nature conservation practices.

While interacting with the audience,

two guests answered questions on how preschool education can be integrated with sustainable development. Ms. Long Yuan showed how children could get closer to nature in courses and find their true selves in such experiences. For example, in Finland, when children learn about "water", they will be allowed to jump around in puddles when it rains to touch the natural rainwater. Professor Guan Chenghua believed that at the preschool stage, the best sustainability practice means letting children enjoy themselves to the fullest and experience the world, rather than receiving knowledge in written forms too early.

At last, the moderator Lang Lang noted that ESD is the prerequisite for sustainable development. Only when the next generation fully understand the importance of sustainable development and the relationship between development of society and environmental protection can we internalize the concept of sustainable development as the fundamental principle of our daily life, thus better bolstering the realization of SDGs.

The 18<sup>th</sup> Salon

## Sustainable community building — changes from technology to behavior

On October 18, 2022, ICCSD held the 18th "Creative 2030" Salon with the theme of "Sustainable Community Building - from Technology to Behavior Change". Gao Ya, Senior Engineer and Director of the Institute of Public Space and Public Art Design, Beijing Institute of Urban Planning and Design; Zhang Fan, Associate General Consultant of Arup Sustainable Development; and Xie Dan, Senior Foresight Consultant of Arup, were invited to share their research results and specific community cases to share the path of sustainable community building to enhance people's participation.

Global warming will lead to long-term climate change and more extreme climate events, which will profoundly affect social and economic development and the safety of human life and property. As the basic unit of cities, communities play an important role in achieving the Sustainable Development Goals (SDGs), and sustainable community building directly contributes to SDG 14 on sustainable cities and communities, building inclusive, safe, disaster-resilient and sustainable cities and human settlements.



Ms. Gao Ya shared Beijing's experience in building climate-resilient neighborhoods. In introducing the background of the project, Gao pointed out that extremes and uncertainties have



now become prominent features of global climate change. Coping with climate change and its impacts has become a matter of importance for everyone's life safety. In the face of climate change, people need both adaptation and mitigation, and the real and urgent issue is to seek to mitigate or avoid the harm caused by climate change or to exploit the favorable opportunities brought by climate change. Cities are vulnerable areas that are sensitive to climate change, and they are also the center and implementation platform for addressing climate change. Internationally, major world cities such as New York, London, and Copenhagen have developed special climate adaptation plans to actively respond. China has always insisted on both mitigation and adaptation. In recent years, China's work related to climate change adaptation has gradually focused on urban actions from national strategies. 2022, the Ministry of Ecology and Environment, together with 16 ministries and commissions, issued the National Adaptation Strategy 2035, which requires provincial ecological and

environmental departments to take the lead in studying and preparing provincial action plans for climate change adaptation, and work with relevant departments to organize and implement them. The Beijing Urban Master Plan (2016 - 2035) clearly puts forward the concept of climate adaptation in terms of "strengthening urban resilience, mitigating and adapting to climate change".

Based on the reality of climate-related issues, Beijing Institute of Urban Planning and Design team proposed a four part technical approach of "prediction-assessment-planning-implementation". Based on city-wide research, the team gradually refined the spatial scale, recognizing that the community is the main body, method and means of adaptation. From top - down technical thinking to bottom-up implementation thinking, the team explores climate adaptation solutions from a community perspective, taking into account human needs and perceptions, and incorporating human subjectivity into the system.



Gao Ya, Director Engineer and Senior Engineer, Public Space and Public Art Design Institute, Beijing Urban Planning and Design Institute

Community-based adaptation to climate change is an adaptation approach that is based on a participatory assessment of the risks posed by climate change and allows local people to identify the goals and means of adaptation practices. The risks of climate change to vulnerable groups are reduced by involving community residents in adaptation practices and planning.

The historical and cultural district of Dongsì Street in Beijing is a practice base for Gao Ya's team to build a climate - resilient community. By precisely identifying the zones of high-risk and high-vulnerability areas in the historical and cultural district, the climate-resilient site of the Dongsì district is updated and designed. Through knowledge and science, residents' self-organization, volunteer teams and other multi-party collaboration to build a community protection network, the residents' own climate adaptation capacity is effectively enhanced.

### The "15 - minute city" green and prosperous community creation and foreign case sharing

Ms. Zhang Fan emphasized the

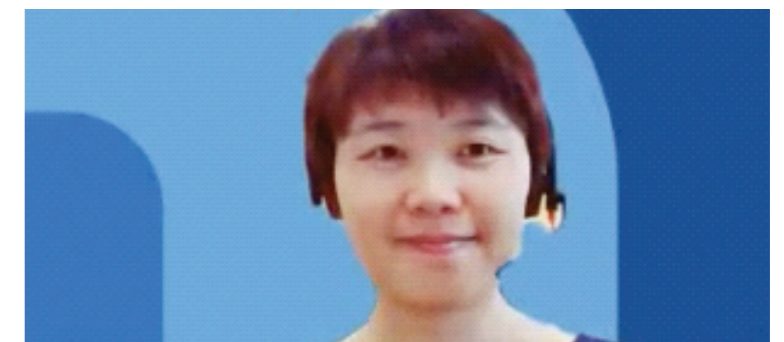
communities, centered around the three main themes of the Fifteen Minute City, Clean and Green, and Sustainable Future.

The four types of approaches derived from the "15-minute city" are to create "15-minute city" green and prosperous communities by building complete communities, people-centered transportation, connectivity, and inclusive sharing, so that community residents prioritize local living and people can meet their daily needs within walking.

The construction approach is clean construction, green building and energy and recycled resources. Green neighborhoods are built by reducing energy demand, investing in efficient infrastructure and decarbonized energy supply for the community, reducing resource use and waste generation, and effectively establishing a long-term value chain for materials. The Heidelberg Train New City and the Paris Collective Climate Project, both of which employ relatively efficient building and energy use, are examples of such programs.

### Interactive exchange: discussion on the characteristics and specific practices of historical and cultural district construction

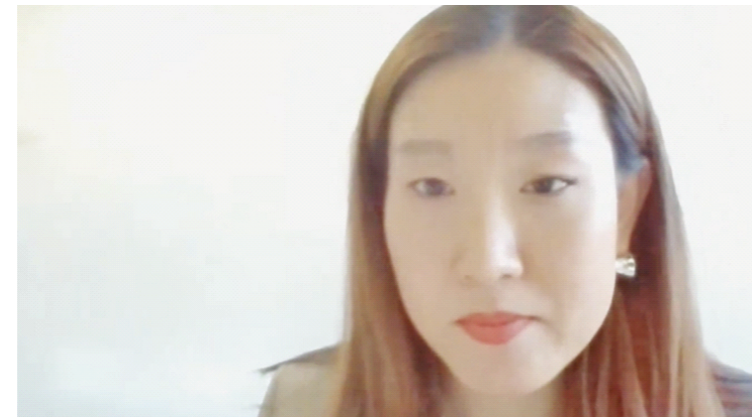
During the interactive exchange, Zhang Fan further sorted out the



Zhang Fan, Arup's Associate General Counsel for Sustainable Development

concepts of 15-minute communities and resilient cities, which are intertwined with the aim of enabling everyone in the community to meet people's needs and build vibrant, humane communities from a human-centered perspective. Even in technologically advanced era, technology cannot replace the subjectivity of people in sustainable development construction, and people-centeredness is the core theme of sustainable community construction.

Lang Lang asked whether it is more challenging to build sustainable communities in historic and cultural communities than in newer urban areas, where it is necessary to preserve the historic and cultural landscape while enhancing the community's resilience to risk. Gao Ya responded with the practical experience of the pilot study, that in such projects, it is possible to turn to the "shaping of micro-environment" to explore resilient public space, such as the transformation of the open space in front of the parking lot into a rainwater adaptive site to provide an emergency shelter and enhance climate adaptation in previous cases. In addition, these concepts and methods can be communicated to people in a targeted manner, and the overall community resilience can be improved only through the improvement of the specific capacity of community residents. In the following interactive session, experts shared their views on how people should better cope with the



Xie Dan, Senior Foresight Consultant, Arup

uncertainty of the future in the construction of low carbon communities from the planners' perspective.

Xie Dan believes that sustainable community creation is a systemic issue that needs to take the dimension of time into account. The planning and operation of sustainable communities is long-term, and we need to pay more attention to future trends and look for certainty and explore the challenges and future needs that may exist once the community is built. To this end, we need to incorporate forward thinking in the early stages of the project, we need to see the full extent of this trend, such as the aging population, intergenerational integration and other factors into the influence analysis system, and make specific analysis based on stakeholders and propose future initiatives to generate innovation and propose age-

appropriate design which are not only driven by technology but by human needs, and the opportunities of the future world.

Beijing Urban Planning and Design Institute is responsible for the preparation, research, evaluation and maintenance of the capital city planning and Beijing spatial planning, undertaking the responsibility of planning, carrying out and completing multi-level and multi-disciplinary planning and planning design work, including the Beijing Urban Master Plan, the detailed control plan of Beijing City Sub-center, the detailed control plan of the core area of the capital function, etc. At the same time, it has presided over or participated in the completion of a number of major projects such as the Beijing Urban Transportation Comprehensive System Planning and the Beijing Energy Development Strategy Study.

Arup is the creative force at the heart of many high-profile projects around the world, spanning all sectors and industries of the building and environment, with projects in more than 140 countries and territories. Arup Worldwide has worked on such prestigious architectural projects as the Sydney Opera House in Australia, the Hong Kong International Airport, the Pompidou Centre for Arts and Culture in Paris, France, the Royal Opera House in the UK, and the Bird's Nest at the Beijing Olympics. Today, Arup combines its expertise in the building and environment with emerging technologies to explore a safe, sustainable and resilient future that benefits all and shapes the world for the better.



Lang Lang, Research Manager of ICCSD, hosts the salon.

### The 19<sup>th</sup> Salon

## CMF design for sustainable design

On April 11 2023, Creative Salon held the 19th "Creative 2030" salon event, with the theme of "CMF Design for Sustainable Design". Song Wenwen, Executive Vice President of the Institute of Color Research, Tsinghua University Art and Science Research Center, was invited to the Creative 2030 Salon to lead us on this journey of CMF design for sustainable design and experience the important role of CMF design in promoting the achievement of the United Nations Sustainable Development Goals.

Color is ubiquitous in life, but it is impossible for us to express exactly what color is. Artists use images to express color, chemists use fuels, physicists rely on the spectrum, medical doctors explore protein mechanisms, and color is another emotional mechanism in the eyes of cultural workers. In this presentation, color as an interdisciplinary platform shows us the unique relationship between the field of color design and sustainable development.



Institute of Color Research, Art and Science Research Center, Tsinghua University Executive Vice President Song Wenwen

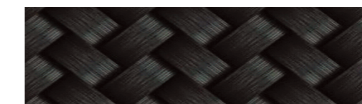
### What is CMF?

CMF, as the name implies, C stands for color, M stands for material, and F is finishing. In CMF design, it is through the combination of material and process that the full color profile is produced. Therefore, CMF brings new visual changes in the development of aesthetics + function, forming the final surface expression of the design.



### What is color and what is hue?

From the perspective of chromaticity, there are three characteristics of color, each color has its color appearance, a certain degree of lightness and darkness and a certain degree of intensity, namely hue, lightness, saturation. The hue of color, that is, the comprehensive changes of lightness and saturation will bring people different feelings, reflecting people's emotional expression. Fully understanding the emotional expression properties of hue makes color matching and color using more accurate, and better expresses the design concept and demand. In the salon, Ms. Song took us into different shades of design, pale shades are clear and translucent, with high brightness; light shades are soft and beautiful, bright shades are fresh and mainly energetic; smoke shades, light and calm .....



### Materials and textures in CMF design

The main materials commonly used in the design are: Metal, with its natural luster and self-contained mechanical sense, can be used to make both simulated metal insects; and to produce the grainy feel of nostalgic design. And metal can also form flexible and softened designs as well as straps, large devices, etc. including the aesthetics brought by texture; wood, which gives a warm, rounded and smooth first impression, is more intimate and close, and can also bring contrasting aesthetics with designs of different craftsmanship; fiber, including textile and non-textile materials; stone, with its inherent coldness and naturalness showing its unpolished and refined characteristics, and glass and resin, among others.





### CMF and Sustainable Development Goals

Many people have the impression that sustainable design is often limited to recycling and processing with environmentally friendly materials. But in fact, CMF design has been moving closer to the concept of sustainability in three aspects: color, material and process, and has a large application space in various industries, which is reflected in the following specific aspects:

#### • Carbon reduction, recycling and energy saving:

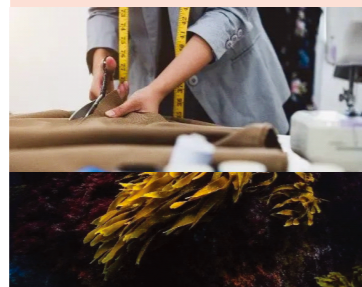
In terms of carbon reduction, CMF is particularly prominent in the construction industry, advocating the use of wood in construction and interiors, as well as the use of sea salt crystallization to produce building materials, which is unique and environmentally valuable.



In terms of recycling and recovering materials, cellulose from paper waste streams can also be used to make recyclable construction panels. Carpets, wood trimmings, wood pulp, newspapers and other waste materials can also be turned into construction supplies by CMF's "clever hands". The use of bare walls without finishing can achieve the goal of energy saving and environmental protection.

#### • Bio-based materials to achieve material degradation:

Some common plants and animals in life, microorganisms also act as the CMF "inspirational muse", for example, seaweed products can replace plastic products, reducing petrochemical dependence and plastic pollution; mycelium fabric can be used to make shoes, clothing; palm leaves, cactus and other extracts can replace leather. And so on.



#### • Simulating nature and natural dyeing:

When it comes to garment making, sequins on clothes even hide the ingenuity of CMF! For example, bioiridescent sequins made of cellulose can achieve the same effect as plastic sequins, and some plants and bacteria can also be used for garment dyeing.

#### • Recycling and recovering materials:

Using recycled plastics from the coastline to make garments, benches and other furniture.

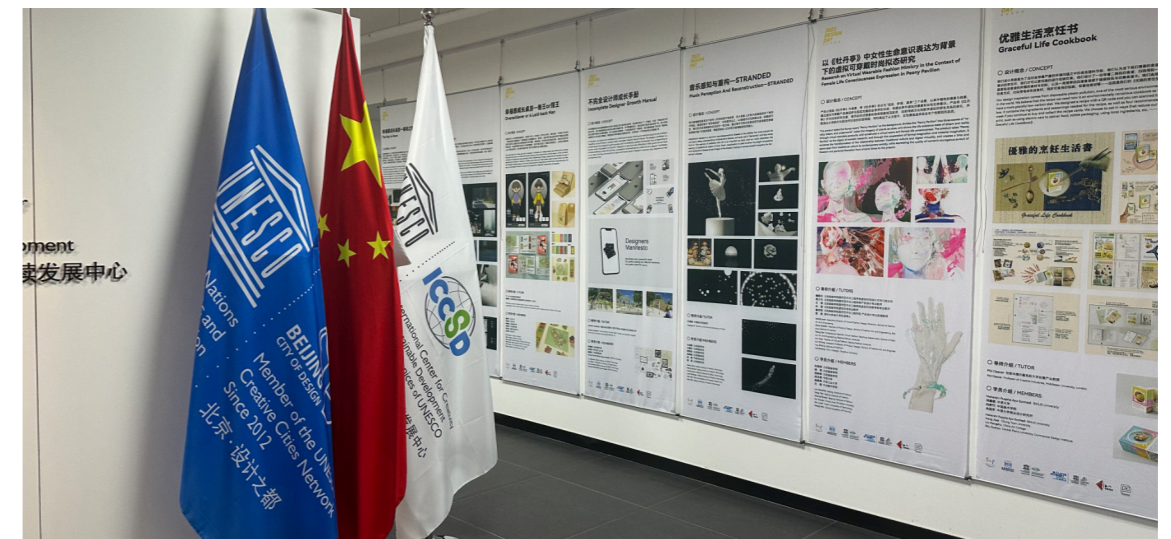
#### • Hue, lightness, marble texture and environmental protection:

The research on CMF, a recyclable material jointly developed by the Institute of Color Research of Tsinghua University Art and Science Research Center and Covestro, suggests that CMF not only has creative and sustainable potential in terms of process and material, but also is in line with sustainable development in terms of color. It is designed to be "sustainable" and "environmentally friendly" through the clever use of "high brightness, low saturation tones + green hues + marble texture".

CMF design innovation breaks through the limitations of traditional design that focuses on a single aspect of color, material, and process, making the three links harmoniously intertwined, not only creating aesthetic value, but also adding more creative colorful voices in the path of sustainable development.

## "2022 Design Day Marathon" Exhibition

Since April 2023, the award-winning works of the "2022 Design Day Marathon" have been displayed in the ICCSD. Eight prize-winning works, including two jury grand prizes, two gold prizes and four silver prizes, are exhibited. In the "2022 Design Day Marathon", more than 120 universities and institutions participated, more than 650 universities and institutions registered and 59 programs were put forward by the workshop. Under the guidance of the ICCSD, the Science, Art and Fashion Festival and the Beijing Design Week, the Design Day Marathon is held by the Beijing Institute Of Fashion Technology and the Beijing Design Society, organized by the art design school of Beijing Institute of Fashion Technology.



### Theme Interpretation:

The theme of the "2022 Design Day Marathon" is "Graceful Life". The world is going through an unprecedented reset. The epidemic situation that has not been eliminated continues to influence people's health, economy and happiness in life, followed by worry, sadness, anxiety and uncertainty, which makes our life graceless. Fortunately, this "reset" has also sparked a desire in people to live a more graceful life. "Graceful" can be deeper human connections, an open-minded attitude, a stronger sense of self-gratification, and a profounder appreciation for life. This year's Design Day Marathon allows us to keep a broader mind, know when to hold fast and when to let go, treat others with humility and courtesy, pay attention to global crises, contribute to the public and love our friends and family. Let's

find a more graceful attitude to the life disrupted by the epidemic and live graceful lives together.

### Design Day Marathon:

As one of the most important academic activities during Beijing Design Week, the Design Day Marathon is a large-scale international design workshop initiated by the Science, Art and Fashion Festival and jointly organized by the Beijing Institute of Fashion Technology and domestic and foreign universities. The content of the event includes lectures, workshops, exhibitions, etc. Since 2016, it has gathered more than 100 universities from more than 10 countries to participate, and it has accumulated more than 7,000 students during the process. It is not only an international design education platform for schools,

teachers, students and the industry but also an open design communication platform for discussing design issues, sharing design aspirations and producing high-value-added schemes.

Aiming to promote a win-win situation between enterprises and academia via diverse activities, the Design Day Marathon inspires teachers, students, and industry experts to deliberate on the pain points of design from different perspectives and encourages them to resolve design problems through interdisciplinary means and methods. In addition, each marathon workshop will also actively invite industry experts to guide the students to produce design solutions, find solutions to the difficult design pain points of enterprises, and provide effective channels for exporting talents needed by enterprises.

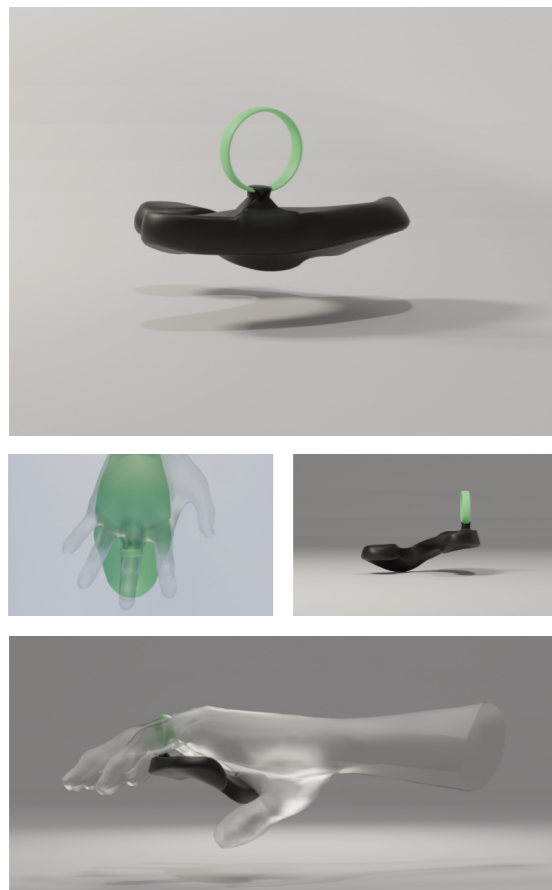
**Award-winning Works (part)**

**Jury Grand Prize**

**Design of assistive devices for daily living for patients with one-handed disabilities in Southeast Asia**

○ CONCEPT

The program aims to break the barriers between persons with disabilities and graceful lives by compensating for unsound hand movements. Multiple combinations of “A plus B” and “A plus C” modules allow patients with one-handed disabilities to perform daily actions, including wringing, grasping and pulling. Module A is fixed on the middle finger and the special-shaped structure of Module B/C is designed to fill the empty palm when the patient cannot clench the fist (the action of grasping).

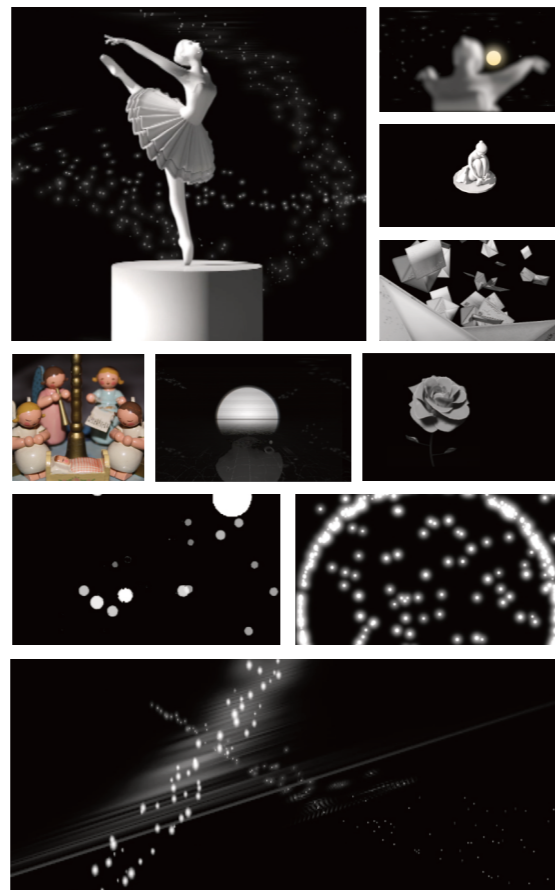


**Jury Grand Prize**

**Music Perception and Reconstruction - STRANDED**

○ CONCEPT

Alzheimer's, a kind of neurodegenerative diseases, is common among the elderly, but most people only know a little about this disease. Some people even call it “senile dementia” and give old people with Alzheimer's a wide berth. The memories of patients with Alzheimer's float like dust. Therefore, with the assistance of visualized music to reflect the difficulties in each stage at the onset of the disease, this work compares the memory of the patient with Alzheimer's to a speck of dust and expects to evoke people's empathy for those patients.



**Gold Prize**

**Research on virtual wearable fashion mimicry in the context of female life consciousness expression in Peony Pavilion**

○ CONCEPT

Taking the Kunqu Opera “Peony Pavilion” as a prototype, the work divides it into three scenes - reality, dreamworld and underworld. With the imagery of plants as a clue, the virtual wearable product presents the state of existence in which dreams and realities mingle and thus constructs virtual scenes and female life consciousness. The product takes “Peony Pavilion” as the object of the mimicry research. Through the coordination of imaginations of form and material, it achieves the transformation of the twin relationship between traditional culture and digital virtuality, and spans time and space from traditional culture to contemporary society. Additionally, the product reflects females' qualities of the brave pursuit of freedom and liberation of individual personality from ancient times to the present.



**Gold Prize**

**Graceful Life Cookbook**

○ CONCEPT

The inspiration for the design is to address the plastic pollution sourced from food packaging, one of the most serious environmental problems in the world. We believe that currently, we need a cookbook that can raise environmental awareness so that we can enjoy low-carbon diets more elegantly. We design a recipe with a QR code and people can get a food box after scanning it, which contains all the necessary ingredients and condiments for the recipe, as well as four recommended recipes for a week to facilitate future purchases and recipe collection. We choose a diet that can reduce the carbon footprint, including ingredients delivered by electric vehicles, edible packaging and focus on local food - this is what our “Graceful Life Cookbook” is all about.



**2022 DESIGN DAY**  
设计马拉松

Teacher Message

**LefterisHeretakis**  
Tutor, Bucks New University, UK - Lefteris Heretakis



"The Beijing design marathon is an amazing opportunity for creatives and students to come together and work on inspirational projects. Impeccably organised, the synergy of the participants produces amazing results that can be beneficial, to students, universities and the industry. What is even more important, the projects of ddm have the potential to change the lives of individuals and society as a whole for the better."

**LisaWinstanley**  
Tutor, Nanyang Technological University, Singapore - Lisa Winstanley



"The Design Day Marathon advances conversations around the challenging global topics that we are now facing. By providing a platform to explore these challenges creatively, I believe we can open effective dialogue, foster multidisciplinary collaboration, and cultivate positive change. It has been an honour to have been part of this community."

**PhilClever**  
Tutor, Middlesex University, London - Phil Cleaver



"To get designers to work together, agree with each other, accept the tutors input and pull off such good, well thought out solution with talent and fun is a testament to the quality of Chinese speaking designers. It is a very positive reflection on Chinese education. It also shows what a great idea and achievement the design marathon is."

**Park Jisun**  
Tutor, SangmyungUniversity, Korea - Park Jisun



"The meaning of Graceful Life during Design Day Marathon have been suggested with various newperspectives. All of students and tutors effort madeourjourney graceful."



# UNESCO Creative Cities Network (UCCN) launches application for 2023

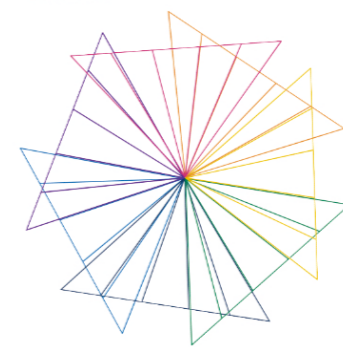
## What is Creative Cities Network

Founded in 2004, the UNESCO Creative Cities Network (UCCN) is dedicated to promoting collaboration among cities that consider culture and creativity as strategic elements of sustainable development. Cities in the network are innovative and strategic in their numerous initiatives to positively impact the economy, society, culture and the environment through seven creative fields: crafts and folk art, design, film, gastronomy, literature, media arts and music.

Today, the network encompasses nearly 300 cities from around the world. The common mission of UNESCO Creative Cities is to put creativity and cultural industries at the heart of development strategies to make cities inclusive, safe, resilient and sustainable.

As a laboratory of ideas and innovative practices, UNESCO Creative Cities makes a concrete contribution to the achievement of the United Nations' 2030 Agenda Sustainable Development Goals through policy development and grassroots projects that promote the participation of all stakeholders, including women, youth and vulnerable groups. The input of Creative Cities is a testament to their central role at the forefront of sustainable community development.

If your city is interested in joining this growing network, you can read the following information on how to become a UNESCO Creative City.



**2023 CALL FOR APPLICATIONS**  
**NOW OPEN!**

**DEADLINE:**  
30 JUNE 2023  
(11:59 pm CET)

1. Eligibility: All UNESCO Member States and Associate Member cities interested in applying.
2. Application materials: All information and related documents for the 2023 application campaign, including application forms and guidelines, as well as a series of video tutorials, can be found at the following links: <https://en.unesco.org/creative-cities/content/2023-call-application>

3. Timeline: The applicant city should express its interest in participating in the cooperation framework to UNESCO no later than April 3, 2023. More information is available in the Annex of the Application Guidelines.

Created in 2004, the UNESCO Creative Cities Network (UCCN) fosters international cooperation across cities of the world that invest in culture and creativity as an accelerator of sustainable development. Through seven creative fields - Crafts and Folk Art, Design, Film, Gastronomy, Literature, Media Arts, and Music - cities in the Network are innovative and strategic in their numerous initiatives to positively impact the economy, society, culture and the environment through seven creative fields: crafts and folk art, design, film, gastronomy, literature, media arts and music.

Together with its 300 cities worldwide, the UCCN aims to foster the enabling and transformation power of culture and creativity in building cities that are inclusive, sustainable and future-proof. This supports the implementation of the UN's 2030 Agenda for Sustainable Development in the local level.

The 2023 UCCN Call for Applications is open to cities from all UNESCO Member States and Associate Members. Through the specific Cooperation Framework for the UCCN Call, UNESCO continues its effort in strengthening the operational representation and cultural diversity of its Creative Cities Network.

Interested cities are encouraged to submit their applications using the official standard Form By 30 June 2023 (11:59 pm CET). Applications received after the deadline, incomplete and/or transferred in a different format will not be considered.

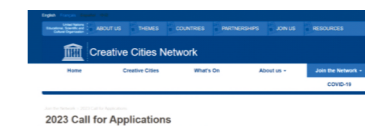
To learn more, you may access the documents below and find out what you need to know to become a UNESCO Creative City.

**Key Documents:**

- UCCN Mission Statement
- 2023 Application Guidelines
- 2023 Application Form

As part of the 2023 Call for Applications, a series of videos illustrating the key elements related to the UCCN and the Call are also made available online to support candidate cities in the preparation of their application form.

**NOTE:** Applicant cities should kindly note that these materials only provide an overview regarding the UCCN and the Call for Applications. For complete information, applicant cities are highly recommended to thoroughly consult the 2023 Application documents and the UCCN Mission Statement, available above.



**Deadline :**  
Please submit your application by **June 30, 2023 (23:59 p.m. CET)**