MMXXII

# BIMUN

## 2022 北京国际模拟联合国大会
### Beijing International Model United Nations 2022

# 背景文件
## Background Guide

# 联合国教科文组织
## United Nations Educational, Scientific and Cultural Organization
## (UNESCO)

**Topic A: Improving the Protection and Management of World Heritage**

**Topic B: Development of Cultural and Creative Industries**

# Contents

命运与共 奋楫笃行

March for a Shared Future

March for a Shared Future

# Welcome Letter

Dear Delegates,

Welcome to United Nations Educational, Scientific and Cultural Organization (UNESCO) of the Beijing International Model United Nations Conference 2022. The Directors of UNESCO would like to express our sincerest welcome to all the delegates for your participation. The preservation and development of local culture have always been the key pillars for a country to strengthen its national consciousness and extend its scope of soft power so as to stimulate its overall development. Whereupon the protection and management of world heritage as well as the development of Cultural and Creative Industries (CCIs), the two main methods to promote inheritance and development of national culture, deserve more public attention and have long been the indispensable mission for UNESCO.

However, even though much effort has been paid to cultural inheritance and development, there still exist inevitable problems. Many countries scrambled to prop up their local tourism to boost the economy but failed to equip it with adequate national governance, which resulted in weak protection and management of world heritage. Additionally, failing to realize the goal of sustainable development of heritage preservation makes it even more difficult to protect or reconstruct the cultural identity and thus affects the livelihoods of CCIs' practitioners as well as exacerbates the industry's pre-existing volatility and inequalities. Under this scenario, it is essential to include world heritage and CCIs in social and economic recovery. Both financial and technical supports are needed to comply with health and safety measures in the post-pandemic era.

This year, our committee will adopt the latest Beijing Rules of Procedure (Motion-Oriented). By improving the protection and management of world heritage as well as promoting the healthy and sustainable development of CCIs, we will help implement the 2030 sustainable development agenda and contribute to 17 sustainable development goals.

The Background Guide, aiming at offering guidance, only provides a limited amount of information concerning the topic. Your own research on the country's status quo and standpoints, as well as the research on the problems to be solved and the possible solutions, are necessary and important. We are looking forward to your excellent performance, and we will see you in May!

Best Regards,

Directors of United Nations Educational, Scientific and Cultural Organization

# Introduction to the Committee

The United Nations Educational, Scientific and Cultural Organization (UNESCO) aims to "build peace through international cooperation in Education, the Sciences and Culture".[1] As early as 1942, some European nations looked for ways to reconstruct their systems of education once peace was restored.[2] By the year 1945, UNESCO had been set up in order to establish the "intellectual and moral solidarity of mankind".[3] Eighty years on, UNESCO's mandate has been endowed with new spirits. Cultural diversity is under threat, while new forms of intolerance, rejection of scientific facts and sudden public health emergencies bring challenges to peace and human rights. In response, UNESCO's duty remains to reaffirm the humanist missions of education, science and culture.

To be more specific, in the area of heritage protection, UNESCO aims to encourage the identification and preservation of cultural and natural heritage around the world that are of outstanding value to humanity. This is embodied in an international treaty called the *Convention concerning the Protection of the World Cultural and Natural Heritage*, adopted by UNESCO in 1972.[4] Furthermore, as a part of UNESCO's framework, the World Heritage Committee (WHC) is responsible for the implementation of the World Heritage Convention, defines the use of the World Heritage Fund and allocates financial assistance upon requests from States Parties.[5]

Apart from that, concerning CCIs, the UNESCO Creative Cities Network (UCCN) reached out to its member cities all around the world to collect and learn from the local measures that were and are being undertaken towards the pandemic.[6] Member cities have been encouraged to tap into the potential of culture and creativity during these challenging times and use the Network as a platform to find inspiration and partners, and share experiences and knowledge.[7] Mapping the way in which cities used their cultural and creative sectors and making these experiences available as a resource for others within the UCCN and for the public at large was one of the first initiatives undertaken by UNESCO in the field of culture in response to the COVID-19 pandemic.[8]

---

1    UNESCO, "UNESCO in brief - Mission and Mandate", UNESCO, 6 July 2021Accessed, https://en.unesco.org/about-us/introducing-unesco.
2    Ibid.
3    Ibid.
4    UNESCO, "The World Heritage Committee", UNESCO, 4 January 2022 Accessed, https://whc.unesco.org/en/committee/.
5    Ibid.
6    UNESCO, "Cultural Times: The first global map of cultural and creative industries", UNESCO, Dec. 2015, 7 July 2021 Accessed.
7    Ibid.
8    Ibid.

# Introduction to the Topic

Though UNESCO provides necessary aids and funds to help nations protect and preserve the World Heritage on the list, there are still plenty of heritage that failed to be nominated but are unique to its own culture waiting to be saved. On the whole, world heritage is increasingly threatened with destruction not only by the traditional causes of decay but also by changing social and economic conditions, which aggravate the situation with even more formidable damage or destruction. Therefore, it is essential to adopt general policies which aim to offer world heritage the chance to perform its function in uniting local communities and integrating the protection and management of heritage into universal comprehensive planning programs.

As another way to strengthen national identity, developing Cultural and Creative Industries also contributes to social cohesion at the neighborhood level while enabling creative networks to form and advance innovation and growth. Still, CCIs encounter many challenges currently. From one aspect, deeper exploration into traditional culture remains to be scarce, and many heritages are undergoing plights when reaching mainstream success because of the lack of innovation or inefficient advertising measures. From another aspect, the rights of creators are not always ensured because the immature legal structures and the lack of economic support are putting them in a disadvantaged position. To sum up, CCIs represent the combination of human culture and creativity, whereupon it is essential to realize the sustainable development of CCIs.

# Key Terms

**World heritage**

UNESCO defines heritage as our legacy from the past, what we live with today, and what we pass on to future generations.[9] As is mentioned above, the world heritage that this conference is concerned with is not only limited to the heritage that has been concluded in the World Heritage List, but all world heritages that are of outstanding value to human civilization.

Based on the 1972 World Heritage Convention, world heritage is composed of cultural heritage and natural heritage. Both cultural and natural heritage are of outstanding interest and therefore need to be preserved as part of the heritage of mankind.[10] However, because it is estimated that most of the heritage in emergencies belongs to cultural heritage, the scope of world heritage has been narrowed down to cultural heritage in this conference.

Precisely speaking, under this topic, world heritage includes:

**monuments,** like architectural works, works of monumental sculpture and painting, inscriptions, cave dwellings and combinations of features are of outstanding universal value from the point of view of history, art or science;

**groups of buildings,** like groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science;

**sites,** like works of man or the combined works of nature and man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view.[11]

**CCIs**

According to UNESCO, Cultural and Creative Industries are "those sectors of organized activity that have as their main objective the production or reproduction, the promotion, distribution or commercialization of goods, services and activities of content derived from cultural, artistic or heritage origins."[12] The definition suggests two points: first, CCIs

---

9    UNESCO, "Convention Concerning the Protection of the World Cultural and Natural Heritage", UNESCO, 21 November 1972, 4 January 2022 Accessed, https://whc.unesco.org/en/conventiontext/.
10   Ibid.
11   Ibid.
12   UNESCO, "Cultural Times: The first global map of cultural and creative industries", UNESCO, Dec. 2015, 7 July 2021 Accessed.

命运与共　奋楫笃行

**March for a Shared Future**

deal with human creativity, producing cultural and artistic derivatives; second, like other industries, CCIs have their own complete industrial chain, the role of which lies in helping goods, services and activities to reach public and market so as to promote the development of society's cultural life.
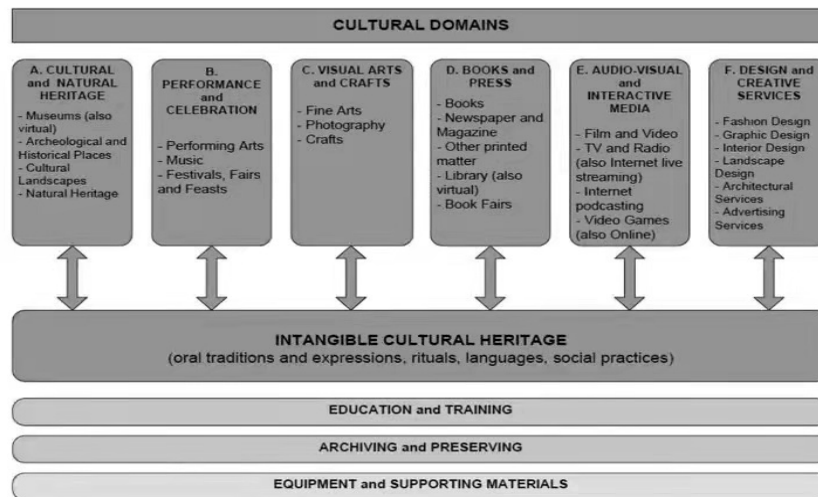


Figure 1: Domains of Cultural and Creative Industry[13]

As is shown in Figure 1, CCIs cover various domains. To have a thorough discussion, in the following sessions, CCIs that will be discussed in this conference resemble art clusters, meaning that they function as integrated bodies that would design creative artistic products, like paintings or crafts, and would provide platforms like galleries to show or to sell them. For example, 798 Art District can be regarded as a typical representative of CCIs.

---

13    Ibid.

# Topic A: Improving the Protection and Management of World Heritage

# Current situation

## I.     Overview of the Current Situation

Currently, there are more than one thousand World Heritage Sites nominated, meaning that the actual number of world heritage waiting to be preserved must be even more. During the fifty years after the 1972 Convention sealed, the World Heritage list has grown to include increasingly complex types of property with correspondingly more demanding management requirements.

The expanding concept of heritage and the rising importance given to how heritage places relate to their surroundings mark an important shift in thinking. The wider scope of heritage nowadays has led to many more stakeholders being involved in its management. Therefore, the problems to be solved inevitably increase.

To begin with, due to many local governments' exaggerated ambition to boost the economy by investing in tourism, many World Heritage Sites are severely deteriorated. Also, some of the local governments fail to manage natural hazards properly, like forest fires, which even leads to heavier damage to the world heritages.

Apart from the inadequate local governance, in the area of cross-border cooperation, even though UNESCO has constantly provided technical support as well as financial support, smuggling of cultural relics is still rampant while political and military conflicts still result in formidable destruction of world heritage. For example, the city of Mosul, one of the oldest cities in the world, is in ruins because of three devastating years of occupation from violent extremists.[14] Its heritage sites were reduced to rubble, religious monuments and cultural antiquities damaged, and thousands of its inhabitants were displaced, leaving them scarred and with immense humanitarian needs.

More importantly, most of the support UNESCO supplied only aimed at world heritage that have been successfully added to the World Heritage List. Yet there are still plenty of heritage of outstanding value that fail to gain enough attention, mainly because the local government didn't obtain enough consciousness or energy to apply for the nomination.

---

14    UNESCO, "Revive the Spirit of Mosul", UNESCO, 7 July 2021 Accessed, https://en.unesco.org/fieldoffice/baghdad/revivemosul.

## II.    Past Efforts

In 1972, the General Conference of UNESCO adopted the *Convention concerning the Protection of the World Cultural and Natural Heritage*, usually referred to as the World Heritage Convention. Based on the Convention, an intergovernmental committee for the protection of world heritage, "the World Heritage Committee", is hereby established within UNESCO.

Later, the World Heritage Convention was ratified by member states. A key benefit of ratification, particularly for developing countries, is the access to World Heritage List Nominations and the World Heritage Fund. Annually, about 4 million US dollars were funded to assist States Parties in identifying, preserving and promoting World Heritage sites.[15] Emergency assistance may also become available for urgent needs to repair damage caused by human-made or natural disasters. Up to 2014, there were more than one thousand sites inscribed and aided by UNESCO.[16]

More recently, in 2002, at the 26th session of WHC, the *Budapest Declaration* was adopted, accentuating that the Committee will seek to ensure four key Strategic Objectives, also known as the "4Cs": Credibility, Conservation, Capacity-building, and Communication.[17] Five years later, the fifth "C", Community, was added to the Objectives, highlighting the importance of involving the local communities in preserving World Heritage.[18] It is not only beneficial for UNESCO to form a cultural complex that encompasses language, naming and classification systems, resource use practices, and ritual towards certain world heritage, but also can promote the sustainable development of the local region. For example, full and effective participation of indigenous peoples in the application of the World Heritage List has successfully helped more African people gain job opportunities, and thus contribute to poverty alleviation.[19]

In 2012, the World Heritage Convention celebrated its 40th anniversary. The theme of the anniversary was "World Heritage and Sustainable Development: The Role of Local Communities". Furthermore, the International Expert Workshop on the World Heritage Convention and indigenous peoples was established in the same year. This workshop has made great contributions to facilitating constructive dialogue among different stakeholders with a view to formulating appropriate recommendations to the World Heritage Com-

15    UNESCO, "The World Heritage Convention", UNESCO, 7 January 2022 Accessed, https://whc.unesco.org/en/convention/.
16    Ibid.
17    Ibid.
18    Ibid.
19    UNESCO, "World Heritage and Indigenous Peoples", UNESCO, 7 January 2022 Accessed, https://whc.unesco.org/en/activities/496/.

mittee.

Apart from that, UNESCO also adopted efficient reporting and monitoring systems to ensure the implementation of the World Heritage Convention. Site managers and local authorities are required to work continuously towards managing, monitoring and preserving the World Heritage properties. To be more specific, Periodic Reporting is one of the core conservation monitoring mechanisms. The states parties are invited to submit a Periodic Report to WHC on the application of the operational guidelines of World Heritage Convention in their territory every six years. Apart from that, UNESCO also espouses the Reactive Monitoring Process to achieve the inclusion of properties in the List of World Heritage in Danger and for the removal of properties from the World Heritage List.

# Problems to be Solved

## I.    Lack of Proper Local Governance

**Inadequate Management of Tourism**

Under world tourism's rapid expansion, what attracts tourists the most is the world heritage, among which cultural heritage tourism(CHT) has the most significant influence.[20] While providing massive profits such as employment, tax revenues and foreign income exchange, CHT is also a contradictory entity that relates to numerous negative effects.[21] [22]

To begin with, large numbers of investors and operators were drawn to the sites, aiming to construct the surroundings and relevant transportation infrastructure. However, in lack of proper supervision and regulations from authorities, the eagerness to gain economic benefits drove some operators into unethical actions, which not only permits but also encourages the low-quality preservation measures and even destructions of valuable cultural assets.[23] Their exploitation directly threatens the preservation of cultural heritage, leading to the destruction of assets and loss of distinguished local features and cultural heritage during their construction, which then induces conflicts between local residents, tradition bearers and operators.[24] [25]

While attractions become more and more appealing, it attracts a growing tourists crowd. Eventually, the crowds become too large that it overwhelms the cultural heritage sites, social pressure and environmental problems follow. A great many CHT sites have preserved priceless cultural heritage since time immemorial. These assets become delicate over time and are often in a dangerous status to protect even without the tourists. With the number of tourists soaring, the management personnel spreads thin. Some cultural assets were damaged due to the lack of adequate guarding. For instance, the magnificent but also delicate Dunhuang Grottoes, which are under the serious threats

20    HUIBIN, Xing, Azizan MARZUKI, and Arman ABDUL RAZAK. "PROTECTIVE DEVELOPMENT OF CULTURAL HERITAGE TOURISM: THE CASE OF LIJIANG, CHINA." Theoretical and Empirical Researches in Urban Management 7, no. 1 (2012): 39–54. http://www.jstor.org/stable/24873309.
21    Lansing, Paul, and Paul De Vries. "Sustainable Tourism: Ethical Alternative or Marketing Ploy?" Journal of Business Ethics 72, no. 1 (2007): 77–85. http://www.jstor.org/stable/25075360.
22    ANGELONI, Silvia. "CULTURAL TOURISM AND WELL-BEING OF THE LOCAL POPULATION IN ITALY." Theoretical and Empirical Researches in Urban Management 8, no. 3 (2013): 17–31. http://www.jstor.org/stable/24873354.
23    HUIBIN, Xing, Azizan MARZUKI, and Arman ABDUL RAZAK. "PROTECTIVE DEVELOPMENT OF CULTURAL HERITAGE TOURISM: THE CASE OF LIJIANG, CHINA." Theoretical and Empirical Researches in Urban Management 7, no. 1 (2012): 39–54. http://www.jstor.org/stable/24873309.
24    Ibid.
25    Lansing, Paul, and Paul De Vries. "Sustainable Tourism: Ethical Alternative or Marketing Ploy?" Journal of Business Ethics 72, no. 1 (2007): 77–85. http://www.jstor.org/stable/25075360.

of damage caused by sandstorm-brought quartz and gravel, have been more negatively influenced by overpopulation.[26] Cases of visitors taking photos with flashes, carving on monuments or even sitting on fragile untouchable cultural assets without permission that damaged these priceless antiques were too many to count. Moreover, more tourists mean more garbage is created on the sites each day. The management personnel resources, which are already spread thin, can hardly keep up with the pace of tourists creating wastes, leaving large amounts of garbage and thus endangering the environment.

**Inefficient Protection towards Natural Hazard**

While playing an unparalleled role for national and community pride and for societal cohesion, world heritage properties are unavoidably exposed to one or more types of disasters.[27] Whatever the efforts of mankind paid, natural hazards are still independent of men's will. They do happen, and they always cause serious disruption of a society that exceeds the capability of the affected area, which is why the loss is always heavy.

These events cannot be avoided, but their effects can be mitigated effectively, making the preparation before natural hazards extremely significant.[28] Nevertheless, even though it has been proved that preventive preparations are much more cost-effective than reconstruction after the disaster has struck, the risk-reducing measures and responding mechanisms before and during emergencies are often neglected until the unfortunate really happens.[29]

In addition, the post-disaster recovery and rehabilitation for heritage bring great pressure on funding. As mentioned above, disasters often affect a community so severely that they cannot be coped with by the local resources and power, which exhausts the limited resources and makes it even harder to prioritize those damaged assets while people's lives are at threat.[30] What's more, disasters can have great financial consequences. The expense of reconstructing is so enormous that they could hardly have enough funds for world heritage's post-disaster recovery, taking these sites even longer to bounce back from the negative effects.

---

26    LI Yan," 非物质文化遗产——敦煌莫高窟文化的保护与传承," *保护·研究·传承 ——2021 年中国体育非物质文化遗产国际会议书面交流论文集 .Ed*., 2021, 93.

27    UNESCO, "Managing Disaster Risks for World Heritage," *United Nations Educational, Scientific and Cultural Organization*, ISBN 978-92-3-104165-5.

28    Ibid.

29    Ibid.

30    Ibid.

## II.    Lack of Cross-Border Anti-Crime System

**Rampant Cultural Relics Smuggling**

Humanity has lost too much precious due to the illegal theft, export, smuggling, and sales of cultural antiques. It is estimated that about $300 million to $6 billion is obtained from the illicit trade of cultural properties every year.[31]

While all states impose restrictions on the export of cultural properties and relics, the restrictions on importation are rather loose.[32] Few international statutes were ratified to put restraints on cultural assets' importation, while only a few sections of these statutes are carried out. In lack of regulation and implementation of agreements, smuggled cultural properties are no longer regarded as contrabands once imported into another country, causing difficulty in examining and tracing importation with questionable legality.[33]

What is more, the preservation and management of cultural heritage properties leave loopholes that induce crimes. Some cultural heritage sites do not have complete cataloging of all movable and immovable cultural heritage they own, or their cataloging may be outdated, undetailed or incomplete.[34] Such management vacancy not only provides opportunities for subtractions of cultural properties, but also causes problems in searching and retrieving the lost properties with national and international data.[35] In addition, insufficient regular monitoring and inspections in cultural heritage sites also negatively influence the implementation of anti-crime systems and security.

More importantly, smuggling requests a link of crimes to succeed, which may include corruption, transnational crimes, and money laundering.[36] The systematic features of these illicit activities caused more problems in combatting the crimes, in particular when it comes to cross-border cooperation. The cooperation between countries and coordination between different international departments may focus on different links of the smuggling system even when they are after the same group of criminals, causing problems in integrating their records and working along. It is also difficult to realize information sharing towards the same case between different countries, not to mention reaching a consensus of veridiction, for each country may have the tendency to protect its own citizens even when they have committed a crime.

---

31    Fisman, Raymond, and Shang-Jin Wei. "The Smuggling of Art, and the Art of Smuggling: Uncovering the Illicit Trade in Cultural Property and Antiques." American Economic Journal: Applied Economics 1, no. 3 (2009): 82–96. http://www.jstor.org/stable/25760 $172.

32    Ibid.

33    Ibid.

34    G7 Meeting of Experts, "The Protection of Cultural Heritage: Rules, Practices, and Education," Florence, Mar. 30, 2017.

35    Ibid.

36    Fisman, Raymond, and Shang-Jin Wei. "The Smuggling of Art, and the Art of Smuggling: Uncovering the Illicit Trade in Cultural Property and Antiques." American Economic Journal: Applied Economics 1, no. 3 (2009): 82–96. http://www.jstor.org/stable/25760 $172.

## Impacts of Political and Military Conflicts

Because protecting the lives and properties of local residents in political and military conflicts has already exhausted government resources, the preservation of cultural heritage in these acute humanitarian crises could only be extremely challenging. The unrest jeopardizes cultural heritage, and the preservation poses particularly difficult problems in conflict and post-conflict societies.[37][38]

Under such circumstances, protecting the well-being of cultural heritage is inextricably associated with the crisis itself and ensuring future stability and prosperity for the region.[39] Nevertheless, the complexity of both conflicts makes restoring peace a more problematic issue. Grounded in competing for deep-core human values, political conflicts are often induced by value-based debates that are beyond the analysis of scientific and economic reasons and therefore cannot be resolved in usual methods of problem-solving.[40] With the debates of interests lasting centuries, the difficulty in resolving military conflicts speaks for itself.

In wars where the worst of human nature is continuously tested, the destruction of combat, large-scale looting, smuggling pervades as a common occurrence.[41] Terrorist organizations and others brazenly obtained vast profits through looting and theft of cultural properties.[42] Furthermore, with their lives hanging by a thread, local residents could scarcely be of help to send the information of heritage destruction timely when the crimes occur, which causes the lack of reliable information sources to combat these crimes. Even if the valuable information has been provided by in-country people, the difficulty in collecting, categorizing, and verifying would lead to insufficiency in actions.[43] The future of the people in conflicts area remains on a razor's edge, and the destruction of precious cultural heritage shared by our generation and generations before leaves ugly scars on people all over the globe.[44]

---

37    Michael D. Danti. "Ground-Based Observations of Cultural Heritage Incidents in Syria and Iraq." Near Eastern Archaeology 78, no. 3 (2015): 132–41. https://doi.org/10.5615/neareastarch.78.3.0132.
38    Rowlands, Mike, and Beverley Butler. "Conflict and Heritage Care." Anthropology Today 23, no. 1 (2007): 1–2. http://www.jstor.org/stable/4620327.
39    Michael D. Danti. "Ground-Based Observations of Cultural Heritage Incidents in Syria and Iraq." Near Eastern Archaeology 78, no. 3 (2015): 132–41. https://doi.org/10.5615/neareastarch.78.3.0132.
40    Nie, Martin. "Drivers of Natural Resource-Based Political Conflict." Policy Sciences 36, no. 3/4 (2003): 307–41. http://www.jstor.org/stable/4532604.
41    Michael D. Danti. "Ground-Based Observations of Cultural Heritage Incidents in Syria and Iraq." Near Eastern Archaeology 78, no. 3 (2015): 132–41. https://doi.org/10.5615/neareastarch.78.3.0132.
42    Ibid.
43    Ibid.
44    Ibid.

**Case Study: The War-Ravaged Cultural Heritage of Afghanistan**

As the quintessential "crossroads of cultures", the civilizations of Afghanistan have interacted with Near East, Central Asia, South Asia, and China over hundreds of years through various ways, including trade, emulation, migration, and periodic conflict.[45] The complex history of Afghanistan has given birth to some of the best world cultural heritage created by human beings, but also threatens and endangers the well-being of which with its acute conflicts.[46]

Prolonged conflict in Afghanistan has precipitated the world's most deleterious humanitarian crisis. With the fate of its people hanging in the balance, Afghanistan's cultural heritage has also been brutally damaged.

Large-scale looting and smuggling of illicit cultural assets have brought destructive effects on Afghanistan's irreplaceable cultural heritage resources, and the problem exacerbated as the looting of archaeological heritage throughout the country started in the early 1970s lasts continuously.[47] The war-caused degradation of cultural heritage has given rise to the loss of precious properties, the precise amounts and values of which are still unknown.[48] These objects' prominent exit is Pakistan, where they would then be sold in border towns and transported to major cities by commercial airlines and ships.[49] Afterward, they would head toward other transit countries like Switzerland and market countries like UK and US—world's two biggest markets for illicit antiquities overall.[50] Meanwhile, the internet has offered supply-end criminals unprecedented access to worldwide illicit markets and new approaches to avoid traditional risks as well as access to multistage crime networks behind the trade of cultural assets, which facilitated the trade of illegal antiquities from the conflict zone.[51]

Take the National Museum of Afghanistan (NMA) for instance. Founded in 1921, the NMA is considered to have held approximately 200,000 objects during the Soviet invasion.[52] In 2001, Islamic fundamentalists carried out the demolition of the Bamiyan Buddhas and the smashing of figural statuary in the NMA, making it the most spectacular

---

45   Gil J. Stein. "The War-Ravaged Cultural Heritage of Afghanistan: An Overview of Projects of Assessment, Mitigation, and Preservation." Near Eastern Archaeology 78, no. 3 (2015): 187–95. https://doi.org/10.5615/neareastarch.78.3.0187.
46   Ibid.
47   Ibid.
48   Ibid.
49   Ibid.
50   Ibid.
51   Michael D. Danti. "Ground-Based Observations of Cultural Heritage Incidents in Syria and Iraq." Near Eastern Archaeology 78, no. 3 (2015): 132–41. https://doi.org/10.5615/neareastarch.78.3.0132.
52   Gil J. Stein. "The War-Ravaged Cultural Heritage of Afghanistan: An Overview of Projects of Assessment, Mitigation, and Preservation." Near Eastern Archaeology 78, no. 3 (2015): 187–95. https://doi.org/10.5615/neareastarch.78.3.0187.

and heartbreaking destruction of cultural heritage.[53] Unfortunately, due to the constant conflict, the similar happened again at the time of the post-Soviet civil war from 1989 to 1996.[54] At the front between the territories controlled by rival mujahedeen factions, the museum was unavoidably caught in the crossfire and attacked by rockets, shells, set on fire and frequently looted over months, which caused an astounding scale of loss. About 140,000 objects—approximately 70% of the NMA's collections were looted and destroyed, and approximately 90% of the documented objects were burned.[55]

---

53    Ibid.
54    Ibid.
55    Ibid.

# Possible Solutions

## I.     Strengthening National Governance of World Heritage

**Improving Monitoring Process**

While tourists' flooding into heritage tourism sites economically benefits local revenues, problems of tourists' behavior emerge as well. In order to mitigate the negative effects of heritage tourism, the behaviors of government authorities, operators, tourists, and local residents should be regulated and monitored during the processes.

Supervision from citizens is a crucial tool in assisting local authorities to better manage and implement heritage preservation, which should be throughout the entire working process of authorities. The decision-making of local authorities should be under the public eye so that the possibility of government blindly deciding over harming public interests and damaging heritage could be mitigated, followed by publicizing authority reports on construction or reconstruction progress, implementing problems, daily maintenance and preservation as well as gained economic profits. Moreover, the direct participation of citizens during each process or an entity that integrates different levels of authorities would effectively sustain the preservation and management of heritage, as in the case of the historic monuments zone of Querétaro.[56]

Meanwhile, the preservation of heritage should also be monitored by related government authorities. The planning of heritage tourism should be thoroughly checked in case of the lack of infrastructures such as the disabled facilities, protections against tourists' direct contact, emergency responding equipment etc. In addition, construction of the sites needs to be carried out under strict supervision to avoid security incidents as well as offending or disturbing indigenous people, followed by professional inspections for safety. Last but not least, the management of heritage should be constantly inspected to prevent overdue facility upgrading.

As to monitor tourists' various behaviors during their visits, trained personnel and perfected regulations should be applied in the management and preservation of heritage tourism sites. Visitors' behaviors and visiting routes should be restricted and supervised throughout the touring for the better avoidance of damage. For instance, the Chongoni Rock Art area has surveyed and received the following opinions for precautions from local representation, as is shown in table 1: no visitors should wander through the rock art sites alone; strict regulations should be performed on preventing tourists' direct contact

---

56     UNESCO, "Historic Monuments Zone of Querétaro," *United Nations Educational, Scientific and Cultural Organization*, Jan. 24, 2022 Accessed, http://whc.unesco.org/en/list/792.

with the rock art panels; tourists should avoid desecration of local culture and traditions and respect other intangible values likewise.[57] The building and implementation of an effective monitoring mechanism is not only an assurance that guarantees booming tourism coexisting with sacred local heritage, but also more cost-effective than recovering the ecological system and assets damage afterward.

| Ideas and options: Different levels of tourists' sensitivity to the rock art sites. | Not important (%) | Quite important (%) | Very important (%) | Extremely important (%) |
|---|---|---|---|---|
| Avoid lone, unguided visits | 10 | 22 | 30 | 38 |
| Set up regulations against direct contact | 8 | 16 | 28 | 48 |
| Respect the associated intangible values | 20 | 25 | 25 | 30 |
| Respect the local culture | 10 | 15 | 25 | 50 |

Table 1 Different levels of tourists' sensitivity to the rock art sites[58]

**Promoting Local Involvement**

According to the conducted surveys, the pros of heritage tourism to indigenous people outweigh its cons in general, yet the deleterious effects of tourism on local communities cannot be overlooked.[59] The status quo of often absent local community involvement in heritage tourism calls for alternative solutions that promote the active engagement of indigenous people in the decision-making process.[60]

The opinions of indigenous people should be taken into serious consideration as a critical prerequisite before heritage tourism commercialization starts. It is crucial to take the interests of local residents and their future economic benefits into account in the planning, with their benefits guaranteed and possible negative effects from the commodification of heritage tourism considered.[61] This requires sufficient representatives of the local community in the decision-making process, the involvement of which facilitates community integration and further illustrates stakeholders' respect for the indigenous intangible value and solves their concerns in a more cost-efficient way.[62]

As the commodification process progresses, the participation of local communities should move forward along with it, allowing the local residents to adapt to the changes and better communicate with government authorities. The coordination between authorities and indigenous people should be conducted at all levels, ranging from formal ap-

---

57   MALIJANI, ORIS. "TOWARDS COMMUNITY INCLUSION: CHONGONI WORLD HERITAGE SITE AND SUSTAINABLE CULTURAL TOURISM IN MALAWI." The South African Archaeological Bulletin 74, no. 209 (2019): 35–41. https://www.jstor.org/stable/26841987.
58   Ibid.
59   Ibid.
60   Ibid.
61   Ibid.
62   Ibid.

proaches to informal ways like surveys. There should be more communication channels for local residents to express their opinions to government authorities.

The engagement of indigenous people in heritage development conjoins the benefits of both local communities and other stakeholders, which promotes all stakeholders to pay more heed to the preservation of heritage and allows the benefits to be shared more reasonably. Furthermore, consulting the indigenous could also avoid misusing local culture in commercial development or misguiding tourists in their tours, allowing local residents to play their part and protect their sacred culture in heritage development. The involvement of the local community could mitigate passivity, providing a more mature commercialization model that stands in harmony with local residents and environments, while offering more job opportunities to indigenous people in involving in the protection of world heritage.[63]

**Building Resilience towards Natural Hazards**

Not taking men's will as shift, most natural hazards happen randomly, and accurate prediction remains an unsolved problem for humanity. Scarcely can they be predicted not long before their occurrence. Thus, the best way to cope with the threats of damaging heritage is to prepare for these risks before disasters strike, which could effectively alleviate the destruction of vulnerable heritage.[64]

As all heritage faces the threat of being exposed to disasters, it is the management panels' responsibility to find out the possible natural hazards that might threaten the preservation of heritage and evaluate the probable intensity of disasters as well as the vulnerability of heritage itself before disasters strike.[65] Furthermore, according to the prioritization levels of disaster risks determined by a comprehensive evaluation of probability, severity and consequences of the disaster, heritage should construct relevant emergency coping mechanisms to mitigate or even prevent the risks, which should be tested and maintained functional in case of emergencies.[66]

During disasters, the emergency response procedure should be initiated to ameliorate the loss of value. After disasters, the damage and loss should be assessed by professionally trained personnel in case of inappropriate assessment due to the lack of acknowledgment or experience. As the emergency period normally lasts 72 hours after the hazard, it is still possible to damage the heritage because of collapses, theft, lack of coordination

---

63    Ibid.
64    UNESCO, "Managing Disaster Risks for World Heritage," *United Nations Educational, Scientific and Cultural Organization*, ISBN 978-92-3-104165-5.
65    Ibid.
66    Ibid.

and preparedness, or even the actions of searching heritage itself, making the recovery after damage assessment crucial and need to be carried out by trained staff or experienced volunteers.[67] But still, the reconstruction of heritage should be thoroughly planned and prioritized in order to recover and better protect the heritage as soon as possible.
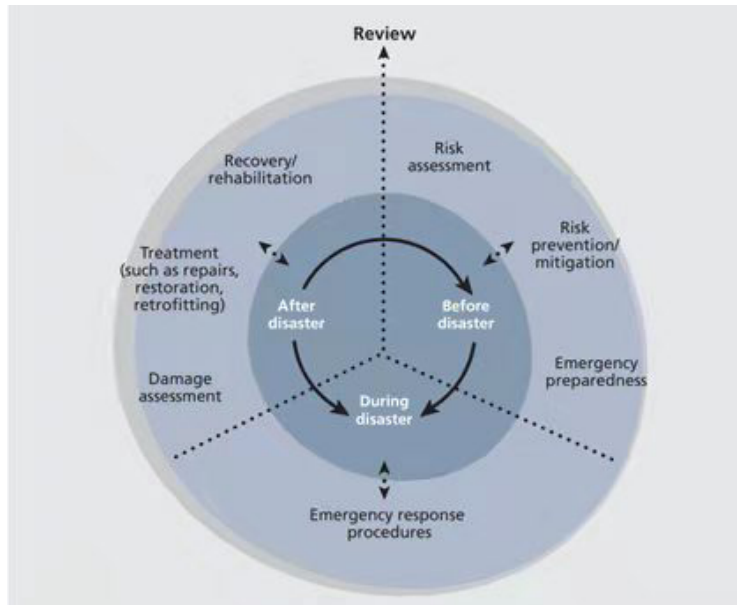


Figure 2 Disaster Risk Management Cycle[68]

## II.    Promoting International Collaboration

**Strengthening Legal Enforcement**

Often appearing as a crime link, the smuggling of cultural properties cannot be isolated from the dark network behind its back, demanding international cooperation in legal enforcement at all levels to combat these crimes.[69]

As the first link in the smuggling of cultural antiques, the prevention of theft should be attached great importance to. For cultural heritage sites, all housed cultural properties, mobile or stationary, should be cataloged and regularly updated and checked for the prevention of "misplacement".[70] While the information should be uploaded to a standard cataloging system that could be accessed by relevant legal enforcement agencies dedicated to the identification, verification and retrieval of illegally transported cultural assets in the international community, the system should also be constantly updated through the con-

67    Ibid.
68    Ibid.
69    Fisman, Raymond, and Shang-Jin Wei. "The Smuggling of Art, and the Art of Smuggling: Uncovering the Illicit Trade in Cultural Property and Antiques." American Economic Journal: Applied Economics 1, no. 3 (2009): 82–96. http://www.jstor.org/stable/25760 $172.
70    G7 Meeting of Experts, "The Protection of Cultural Heritage: Rules, Practices, and Education," Florence, Mar. 30, 2017.

duction of studies and research aimed to facilitate the identification and traceability of cultural assets.[71]

Furthermore, all contrabands must be exported from the country of origin to be traded, endowing combating illicit export with an unparalleled role in preventing the smuggling of cultural heritage properties. Export offices should be associated directly with the international information system of all cultural heritage assets, which provides timely information to help authorities better verify unlawfully removed cultural properties.[72] Meanwhile, export offices should be linked to specialized international police service and cultural heritage authority, the collaboration among which promotes the verification of cultural properties as well as checking on passengers and goods in transit and performing timely arrests.[73]

What is more, given that only limited international statutes are ratified and implemented, more agreements aiming at constraining the illegal importation of cultural objects should be ratified while their implementation should be pushed forward, which demands the cooperation of the international community.[74]

**Improving Heritage Protection Mechanism under Conflicts**

Facing severe risks of exposure to conflicts, heritage itself should conduct thorough preservation plans targeting the threatened heritage. All heritage properties should be carefully documented before the outbreak of war, avoiding the difficulty in mitigating wartime damage and restoring heritage afterward because of the lack of records.[75] Transferring movable cultural heritage objects to safe areas would also efficiently avoid huge losses.

Moreover, the endeavors from the international community cannot be neglected if effective preservation for heritage in conflict zones were to be achieved. As restoring peace becomes the absolute priority, all international entities should cooperate in resolving conflicts peacefully, requiring the consensus of all countries and the efforts of relevant United Nations agencies to realize people's desire for stability and peace. Aside from seeking stability, programs should be launched with the aid of international organizations to monitor, assess, report on the situation of heritage and plan for future large-scale reconstruc-

---

71    Ibid.
72    Ibid.
73    Ibid.
74    Fisman, Raymond, and Shang-Jin Wei. "The Smuggling of Art, and the Art of Smuggling: Uncovering the Illicit Trade in Cultural Property and Antiques." American Economic Journal: Applied Economics 1, no. 3 (2009): 82–96. http://www.jstor.org/stable/25760 $172.
75    Gil J. Stein. "The War-Ravaged Cultural Heritage of Afghanistan: An Overview of Projects of Assessment, Mitigation, and Preservation." Near Eastern Archaeology 78, no. 3 (2015): 187–95. https://doi.org/10.5615/neareastarch.78.3.0187.

tion, during which reaching out to global assistance.[76] Under international agreement aimed at offering help to preserve the well-being of heritage, web-based projects could be built to collect, confirm, monitor, and document reported information from numerous sources regarding heritage destruction, such as looting, theft, smuggling, in the conflict zone, which could then be responded timely.[77]

---

76    Michael D. Danti. "Ground-Based Observations of Cultural Heritage Incidents in Syria and Iraq." Near Eastern Archaeology 78, no. 3 (2015): 132–41. https://doi.org/10.5615/neareastarch.78.3.0132.

77    Ibid.

# Towards Sustainable Development of Heritage Conservation

The development of heritage inextricably induces certain negative effects on heritage conservation. The processes of commercializing heritage to obtain economic benefits often come along with damage to heritage. Therefore, it is crucial to satisfy the needs of development while preserving the heritage. As an industrial framework that succeeds in sustainably developing world heritage in the meantime of protecting its value, CCIs have prevailed and been adopted by more and more heritage operators in recent years.

The framework of CCIs has been proved capable of satisfying both the needs of preserving and developing world heritage, as in the case of Lijiang. Rich in cultural resources and remarkable indigenous culture dating back to Southern Song Dynasty, the Old Town of Lijiang, a World Cultural Heritage site, attracts thousands of global tourists. In 2010, the number of tourists in Lijiang reached 9.09 million, contributing to the revenue of 1.76 USD billion. [78]

Nonetheless, the negative effects of tourism also emerged. As the abuse of indigenous culture soared, the authenticity of Lijiang was gradually disappearing. The Naxi ethnic group and Dongba Script were in danger of extinction because the Naxi language became useless under the booming tourism. [79] The oversaturated tourists overwhelmed the local tourism, which had not been properly managed and supervised. The commodification of Lijiang put its distinguished features on the edge of disappearing.

In order to better develop heritage rather than threaten its conservation, a new model was designed based on analysis of the existing circumstances in Lijiang. First of all, the protective concept ran through all five connected components of developing heritage, involving planning, investment, developing, industrialization, managing and upgrading processes. [80] With full support from all stakeholders, social participation would increase and generate more social pressure for sustainable development. At some point, the positive participation and effective support would reach a balance, which results in an interests-distribution mechanism that could satisfy all parties. If the benefit mechanism functions and provides all stakeholders with satisfied sharing, participation would increase and the positive cycle would continue. [81]

---

78    HUIBIN, Xing, Azizan MARZUKI, and Arman ABDUL RAZAK. "PROTECTIVE DEVELOPMENT OF CULTURAL HERITAGE TOURISM: THE CASE OF LIJIANG, CHINA." Theoretical and Empirical Researches in Urban Management 7, no. 1 (2012): 39–54. http://www.jstor.org/stable/24873309.
79    Ibid.
80    Ibid.
81    Ibid.

The model focuses on avoiding stakeholders to trade the continuous growth and conservation in the long run for short-term benefits and protecting a share of economic benefits for vulnerable groups. These three realization paths—effective support, positive participation, balance safeguard—cannot achieve the final sustainable growth without the others and the coexistence of these three pillars allows stakeholders to dig deeper for the greater potential of heritage—the future development of CCIs. With the development of heritage in balance with its preservation, heritage developers could have a grander vision in cultural industries that stimulates them to cultivate inheritors and talents in the support of authorities for intangible heritage and promote the spread of indigenous culture to develop national pride. This allows communities to bond together and further transfer heritage values into profits in CCIs, thus creating a more sustainable model and becoming more profitable in the long run.

In general, adopting the framework of CCIs in heritage preservation and development could realize the concept of sustainable growth, but it requires the efforts of all stakeholders and the capability of having great foresight. It is important that we work together to solve this problem and develop a more sustainable method to better protect our precious heritage as well as develop CCIs during the process.
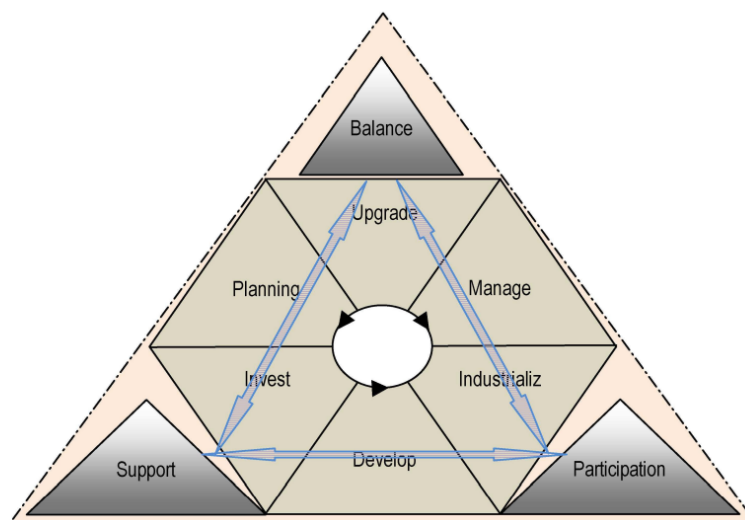


Figure 3 The Theoretical Protective Development Model of Cultural Heritage Tourism[82]

---

82　Ibid.

# Topic B: Development of Cultural and Creative Industries

## Introduction to CCIs

As is mentioned in the previous part, CCIs produce cultural and artistic derivatives with the unique industrial chain. Thereby cultural inheritance and innovations, as the two main factors dominating the industry, possess the key role in the future development of CCIs. To draw a more concrete picture of Cultural and Creative Industries, successful models of CCIs will be provided in this part to facilitate delegates' understanding.

Flamenco is an artistic expression fusing song (cante), dance (baile) and musicianship (toque).[83] It was inscribed in 2010 on the Representative List of the Intangible Cultural Heritage of Humanity. In Spain, the city of Seville has always been regarded as the home of flamenco. Thanks to the Spanish government's adequate protection and management of this ICH and its unique world heritages like traditional flamenco schools, flamenco is continued and disseminated. Thus CCIs based on the culture developed harmoniously. In Seville, the promotion of flamenco contributes to diversified job opportunities and the flourishing music sector.

There are a series of activities as well as agencies presenting, including the flamenco schools, theaters, daily shows, and parades such as the "Bienal de Flamenco" held every two years, when Seville celebrates its most famous music festival as the "World Capital of Flamenco". In the 2016 UNESCO Creative Cities Monitoring Report, Seville noted that this event had created a direct ticket income of over 864,000 Euros with more than 400 jobs. Seville also features flamenco in its city branding strategy and supports innovation and development of the craft.

In Johannesburg, South Africa, the city of Newtown provides another perfect example of how innovations in CCIs can be leveraged for urban development and thus developing a cohesive community. At the very beginning, the first Johannesburg flea market has provided an artistic neighborhood that offered an avenue for intermingling across racial lines during apartheid. Furthermore, the Johannesburg flea market has developed into an art cluster, including the iconic Market Theatre, which played progressive-minded productions, and the Kippies Jazz club, which was a space for music and cultural exchange across racial lines.

---

83    Intangible Cultural Heritage, "Flamenco", UNESCO, Feb 7 accessed, https://ich.unesco.org/en/RL/flamenco-00363.

命运与共 奋楫笃行
March for a Shared Future

More recently, Newtown became crime-ridden, and some of its historical art features like the wooden face sculptures were vandalized, stolen, or left unmaintained. To bring the community together and rejuvenate Newtown to its historical-artistic flair, the Johannesburg Development Agency has cooperated with the Johannesburg flea market to establish the Newtown Now Festival, bringing together local city agencies, big corporate tenants, and creative individuals to develop a new vision for the city and reattract people to its outdoor public spaces. The festival currently attracts around 5,000 participants annually. Since then, Newtown has evolved into a far safer, more vibrant, cleaner, and more friendly environment, with tourism increasing yearly. In 2012, 450,000 visitors attended events in Newtown.

# Problems to be Solved

## I.    Loss of Cultural Identity

### Lack of Cultural Heirs

As the materials of the cultural and creative industry, cultural heritage is at the center of all following creative works, and all cultural heritage, ultimately, serves as the unique expressions of their own cultural identity passed down from generation to generation.

The past years have witnessed profound changes in boundaries and demographics of the community, which have significantly challenged the place attachment and the sense of identity. If the cultural bond between older generations and young descendants is cut off, the damage towards existing cultural heritage may be irreversible. All of these will surely pose negative impacts to the cultural and creative industry.

The preservation of these cultural heritages heavily relies on the artisans whose skills are passed within a certain cultural group and will take decades to learn before they can be fully mastered. Because of the nature of these skills, fewer youths are willing to learn from the artisans for they can find easier ways to earn quick money. Even if they had poured years of hard work into mastering the skill, it is still unlikely for them to improve their state of living as these parts of CCIs often feature in high self-employment rate and instability.

The crux of the problem lies in the stagnant of traditional crafts, for they are often at a disadvantage when competing with cheaper, more durable industrial products, and some even are forced to be replaced due to harsher safety or pollution requirements. For example, the neon lights and bamboo theatre and scaffolding in Hongkong are replaced because of the new light pollution act and strict construction safety standards.[84] All of these make traditional crafts considerably hard to grasp a larger market share, let alone become mainstream.

### Impact of Foreign Culture

Protecting cultural diversity is essential for fostering a better understanding of the differences between human communities, thus promoting harmony in intercultural relations. But many may have noticed a worrying trend in the contemporary world, in the context of which certain dominant cultures are using their economic, political, or social advantag-

---

84    Eduard Fernández, "Hong Kong's fight to save its neon shimmer — a photo essay," The Guardian, July 25, 2018, accessed June 21, 2021, https://www.theguardian.com/travel/2018/jul/25/hong-kong-neon-light-ing-threat-chinese-regulations.

命运与共　奋楫笃行

March for a Shared Future

es to shape or even exterminate marginalized cultures according to its very interest. The process has been referred to as "Cultural Imperialism", which is believed to be the by-product of the postcolonial and postimperial interest imposed on the rest of the world of cultural production. So, it is not very surprising to find out that the needs of cultural integrity proposed by developing nations are largely ignored at the international level. UNESCO, for instance, shows systematic discrimination in their cultural heritage listings, for there are only under 10% of African world heritage sites on the World Heritage List, and many of those are not related to African culture, but the colonial history of the West.[85]

As early as the 1970s, the first major studies of international television flows have stirred debates concerning the increasing threat posed to indigenous cultures and identities by popular media and consumerism.[86] Though some may argue that new forms of mass media have become more decentralized, thus leaving room for minorities. As it is perceived in many cases, it is still more of compliance than a weapon of resistance towards cultural homogenization. The negative effects even make their way into Europe, where the century-long concern about "Americanization" through Hollywood films or US television programs has always been placed under heated discussion, and many worried that Europe is now having even less say because of its weaker control on new forms of media such as social networks.[87]

The widespread assimilation is, without doubt, erasing the cultural identities of cultural minorities, thus likely to cause the demise of cultural heritage, which is exactly what the industry relies on heavily.

**Misinterpretation towards Traditional Culture**

Misinterpretations towards traditional culture can happen within CCIs mainly because of the self-abandonment of its own culture or because of the flood of counterfeits by other copycats.

The former is due to the reckless abuse of the cultural added value of those traditional crafts. In the pursuit of economic benefits, the practitioners may gradually abandon the traditional production methods while continuing to claim their authenticity. The latter one, on the other hand, is unauthorized replicas. But wherever the inferior products may come from, the damage they caused to the brand is inevitable.

85    UNESCO, "World Heritage List", accessed June 29, 2021
http://whc.unesco.org/en/list/&order=region
86    Philip Schlesinger, Mass Media and Cultural Identity, International Encyclopedia of the Social & Behavioral Sciences (Edition), Elsevier, 2015, Pages 707-711, ISBN 9780080970875,
87    Philip Schlesinger, Mass Media and Cultural Identity, International Encyclopedia of the Social & Behavioral Sciences (Second Edition), Elsevier, 2015, Pages 707-711, ISBN 9780080970875,
(https://www.sciencedirect.com/science/article/pii/B9780080970868950426)

命运与共 奋楫笃行
March for a Shared Future

In addition to causing a weakening of credibility, the products of CCIs often exceed their value as a source of livelihood, for it is also an expression of their worldview and unique identity. Crude replicas can be regarded as an intrusion to their core cultural values, as what happened to the Native American Tribe Zuni, are now gradually abandoning the making traditional crafts as a way of living, after their lives have been struck hard by un-authorized replicas.[88]

Apart from degrading traditional crafts, the distortion of their images is a problem worth discussing. In other sectors across the industry, especially in the field of mass media. Images pictured by various media such as books, TV series, films, or even games on many occasions lack guidance by experts and indigenous people themselves, thus providing one-sided impressions to the general public. Those modern mass media tend to have very strong narrative power, for they have already become an integral part of our daily life. If those images they provide are distorted, they can be potential triggers of indifference, bias, or even hatred. For example, the American company Disney was accused of "The selective use of Sámi culture" in the movie *Frozen* without asking Sámi people in advance. [89]The film mixed ancient Sámi vocal tradition Joik with Broadway-style castings, completely disregarding its original expressions, thus stained the sacred status of the tradition. Many characters in the movie were blond-haired, blue-eyed, which again, is not an accurate reproduction of the Sámi people's appearance.[90]

## II.    Lack of Innovations

**Lack of Cultivation**

Despite the negative impact imposed by the pandemic, CCIs are becoming an increasingly important booster to the global economy. However, it is also worth noticing that the distribution of the profit is still uneven, both internationally and domestically. Domestically, it is shown that cities that have the most innovative and creative economies tend to be associated with the worst social and economic inequality.[91]   Internationally, Europe and North America comprise 60% of the global CCIs revenue with only 42% of jobs, while the rest have not yet capitalized on their potential.[92]

88    Maraya Cornell, Biggest Fake Native American Art Conspiracy Revealed, National Geographic, March 15, 2018, accessed Jan 17, 2021, https://www.nationalgeographic.com/history/article/native-american-indi-an-art-fake-forgery-hopi-zuni0

89    Radheyan Simonpillai, Disney signed a contract with Indigenous people before making Frozen II, Toronto News, accessed Jan 21, 2021, https://nowtoronto.com/movies/news-features/disney-frozen-2-indigenous-cul-ture-sami/

90    Ibid.

91    Pete Saunders, Regarding "The New Urban Crisis", *Forbes*, Jun 26, 2017, accessed Jan 15, 2022, https://www.forbes.com/sites/petesaunders1/2017/06/26/regarding-the-new-urban-crisis/?sh=4e72161e7706

92    Thangavel Palanivel, Deputy Director of the Human Development Report Office, UNDP, How cultural and creative industries can power human development in the 21st Century, *United Nations Development Program*

One key factor leading to such differences in profits distribution lies in the inequality of educational resources, while also limiting the region's economic prospect. To be more specific, while most developed countries obtain a huge proportion of high-quality educational resources, like art courses aiming at cultivating children's awareness of heritage protection or science classes for developing innovative spirits, the situation in most developing countries are not specifically the same, meaning that they often paid more attention to the "performance-oriented education" rather than the "quality-oriented education". Cultural and creative education, as a privilege for the rich, in a broader sense, starts at a rather young age to foster the joy and desire to innovate. Countries that are unable to provide such training be placed at a disadvantaged position in the ability and mentality of the workforce, thus undermining their competitiveness in the industry.

As for the practitioners, a large proportion of them are self-employed or run their own business with their families, which means they are in charge of multiple sections throughout the industry chain at the same time. Managing such businesses requires more than craftmanship but comprehensive knowledge of designing, production, and marketing, which, in most countries, tend to be severely overlooked.

**Lack of IP Protection**

Cultural and creative industries rely heavily on innovative ideas as their driver. Therefore, ensuring Intellectual Property (IP) enforcement enhances the creativeness of the industry because, from the practitioners' views, IP enforcement protects the creators' rights, improves their state of income, and stimulates sustainable outcomes.

Whereupon, illegal circulation of these creative contents is detrimental, for it cuts the substantial income of creators and undermines other incentives designated to develop the industry. In fact, the ability to collect and distribute royalties has become one of the biggest challenges many developing countries face, mainly due to the lack of transparency and failure to adapt to modern technologies. Take Ghana, for example, there are cases that artists have gained no income through royalties on their creative work. Therefore, the artists have to rely solely on performance and streaming to make a living, which has become increasingly harder since the pandemic strikes.[93]

Moreover, the vagueness of the legal provisions leaves room for all sorts of "legal quotes". The famous case of using the Inuksuk tribe logo in the 2010 Winter Olympics in Vancouver without authorization, for instance, is a well-known example of the pressures

*Human Development Reports*, 2019, accessed Jan 15, 2022, http://hdr.undp.org/en/content/how-cultural-and-creative-industries-can-power-human-development-21st-century

93　City Newsroom, IP rights in Ghana's creative industry: Finding the economic pathway, CNR, Jan 14, 2022, accessed Jan 21, 2021, https://citinewsroom.com/2022/01/ip-rights-in-ghanas-creative-industry-finding-the-economic-pathway-article/

over cultural appropriation that indigenous peoples regularly face. In the case of which the Canadian government claimed that such practice is legal for the Olympic committee had no intention to use it for profit. Yet the international community has not reached a consensus on whether the copyright fee should be judged by the sole criterion of commercial purpose. Such pressures are driving the practitioners out of the industry.[94]

## Lack of Infrastructure and Facilities

For industries that rely heavily on physical experiences, such as museums and galleries, decent infrastructures are the source of delightful experiences. But it takes more than a few exhibits behind the bullet-proof shields. Surrounding facilities, such as transportation networks, are also vital in most cases. Clusters of CCIs tend to be located in remoter areas away from downtown. Lack of transportation facilities or a bad commuting experience accompanied with traffic jams means less willingness for tourists to come around, yet is the fact for plenty of art clusters.

Moreover, decent infrastructures also widen its operation scenarios, increasing incomes and broadening revenue channels, thus making it more resilient towards crises, such as the COVID-19 pandemic. The UK Research and Innovation Center (UKRI), for instance, is now pouring much attention into project CoSTAR. Equipped with cutting-edge and real-time digital technologies, the project aims to pave the road for all the museums in the region to move steadily into the digital era. However, the fact is that such projects are a huge spend and are basically a mission impossible for most of the countries in under-developed areas. More importantly, even with the most advanced technologies for online exhibitions under extreme situations, such as the post-pandemic era, many museums and art galleries reflect that tourists are less likely to pay for a visit online compared with the actual visit, and they believe such differences cannot be simply solved by the upgrades of certain technologies.[95]

## Case study: Challenges of Developing CCIs in Curaçao

This tiny island among the Netherlands Antilles in the Caribbean region can serve as a microcosm of many parts of the world struggling to keep up with the pace of the modern CCIs economy despite the richness of its own culture.

The first problem is about issues concerning intellectual property. Curaçao people are the origin of one of the world's biggest carnivals. But they hardly get much actual benefit

94    Chidi Oguamanam, "Rethinking copyright for Indigenous creative works", Policy Opinions, accessed Jan 21, 2021, https://policyoptions.irpp.org/magazines/june-2017/rethinking-copyright-indigenous-creative-works/
95    UNESCO, Cultural and Creative Industry in the Face of Covid-19: An Economic Outlook, 2021, Published in 2021 by the United Nations Educational, Scientific and Cultural Organization (UNESCO)

from it, for the carnival was adopted and is now held by its suzerain in Netherland, while the creative economy back on the island is now stagnant.[96]Such kind of violation is very hard to be resolved through legal means, for it is rather difficult to determine who is responsible and the specific charges can be used against him.[97]

The adversity can also be attributed to its inferior living conditions compared with its suzerain. The infrastructure on the island is very poor, for the lack of resources and the limited market had severely decreased profitability of infrastructure projects, thus leaving the island with high electricity bills and inconvenient transportation.[98]These handicaps make the island less attractive towards further investments in tourism, such as hotels or tourism spots, making it unlikely to be listed among the most popular destinations, not to mention the further development like art clusters.

96 Rotterdam Unlimited, ZOMERCARNAVAL, accessed Jan 25, 2021, https://www.rotterdamunlimited.com/zomercarnaval
97 J.Howkins, "Something will come of nothing", Economist, Vol. 359 No. 8227, p. 82.
98 Miguel Goede, Can Curaçao become a Creative Economy? A case study, *International Journal of Social Economics*, January 2009

# Possible Solutions

## I.　　Incentives to Cultural Inheritance

**Talents Supporting Programs**

Talent supporting programs shouldn't act as an emergency playbook, it should be carried out as a long-term mechanism acting as a safety net for all stakeholders. Potential threats caused by distinctive industry characteristics such as high self-employment rate and high dependency on physical contacts for some sectors should also be closely monitored and properly managed through in-time aids. Meanwhile, the need for high-quality education starting from youngsters is also focused on following efforts. So, the implementation should follow dual-track, balancing the urgent need for high-quality workers and long-term capacity building.

As for practitioners, combining existing social security programs to portray a more precise image of the recipients, the talents supporting programs could achieve wider coverage, a more efficient network, and most importantly, an equal level of support for both employed and self-employed. Furthermore, cultivating cross-disciplinary abilities is also a vital step, for intensive training for inter-disciplinary creative talents will be very beneficial for further elevating the industry's quality.[99]

For youngsters about to work in the industry, cultivation should start at a rather young age to stimulate their passion for creative works. Based on the suggestions provided by UNESCO, the cultivation program should integrate related courses, such as creative education or heritage protection classes, into the education system.

Cultural appreciation skills, together with sufficient knowledge in cultural heritage protection and marketing, meet the requirement of a future accomplished practitioner.

Apart from physical support, avoiding the "scarring effect" should also be considered the focus of the following efforts. The term discusses a possibility that trauma caused by sectorial crisis can drive practitioners out of the industry entirely, and factors such as the high cultural connection of the industry and the unstable employment status only aggravate it. Fostering a sense of belonging during hard times may be a plausible solution. Thus social security programs, like providing compensation for loss of income to practitioners during hard times, should be adopted based on communities and act with enough care and affection towards their culture.

---

99　　Sun Shuqin, Cultural and Creative Industries and Art Education, 2012 International Conference on Medical Physics and Biomedical Engineering, 2012

## Enhancement of Publicity

Museum displays have always been the center of cultural inheritance. Awareness about safeguarding the unique identity that characterizes museums should be raised. Moreover, museums are more than a place where items are exhibited, they also feature as a center of education, training, and research. By emphasizing the imperative need for digital adaption, new methods such as digitizing museum collections can be implemented to raise publicity. Promoting online platforms consisting of museum displays, CCI products, and other features can also be very beneficial for museums' sustainable development, especially during the recovery from the Covid-19 pandemic.

Apart from that, though there is still room to improve, the World Heritage List is an inventory considered of outstanding universal value. A nomination of the World Heritage List is equivalent to a significant enhancement of publicity for free. For instance, a study shows that the World Heritage status has generated an estimated £10.8 million from April 2014 to March 2015 in a Scottish site which UNESCO worked with the local government on preservation and moderated exploitation methods.[100] This kind of cooperation under the World Heritage List scope is considered very helpful. Additionally, more flexible measures catering to countries of special needs are also necessary because the strict requirements of applying for the World Heritage List may cause negative impacts on economic development and opposition among locals, as happened in Simien National Park in Ethiopia.[101]

Enhancement of publicity can go far beyond attracting more visitors to contribute to the economic development of CCIs directly. In the long run, it is also beneficial to strengthen the cultural identity of the country so as to draw the younger generations to participate in cultural inheritance and artistic innovations.

## Strengthening Supervision System

The key to establishing a robust supervision system lies in the active interactions between heritage experts and creative designers. What heritage experts can do is to collect valuable raw materials for the designers as well as provide professional guidance throughout the process to ensure authentic expressions of the product. Meanwhile, the creative designer is supposed to extract useful design elements from raw materials, then turn them into products with high aesthetic values.

100    UNESCO, "UNESCO in Scotland_Brochure " accessed Jan 17, 2022, , http://www.unesco.org.uk/wp-content/uploads/2016/11/UNESCO-in-Scotland_Brochure_Low-Resolution-Version.pdf

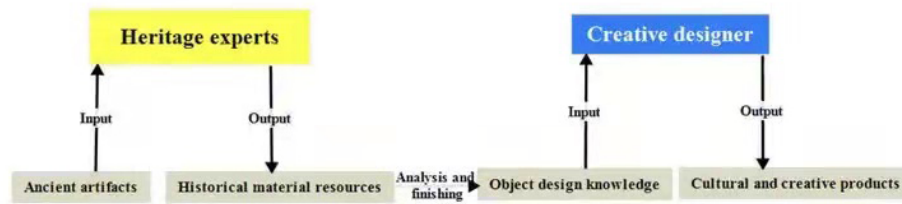101    Chloé Maurel, "Whose World Heritage? The problem with UNESCO's famous list," Equal Times, July 20, 2017, accessed June 27, 2021, https://www.equaltimes.org/whose-world-heritage-the-problem?lang =en#. YNgxNugzY2w.

Figure 4 The formation and application process of object knowledge in cultural and creative products[102]

Moreover, presenting undistorted images of cultural minorities is also worthy of attention. Audio-visual products depicting them should be responsible for the authenticity and respect to the images they are presenting and should take legal pledges such as a contract with local authorities to ensure that. Welcoming indigenous people to the regulatory process by establishing mechanisms for dialogues or inviting them as cultural consultants can also be useful in fostering mutual trust with cultural minorities.

**Case Study: WunderBO — Bald Attempt for Museums in Enhancing Publicity**

WunderBO is a free video game developed by the Municipality in Bologna, Italy, in partnership with a group of museums, including the Medieval Civic Museum Bologna Museums Institution and the Palazzo Poggi Museum. The game aims to enhance the museum's capability in digital adaptation as well as enhance its publicity.[103]

The game provides realistic modeling of Bologna and has introduced plots for players to explore. They will embark on a virtual journey built through puzzles, curious facts, hidden objects, and discoveries from the Medieval Museum and the Museum of Palazzo Poggi before they finally reach the ultimate goal of creating a "Wunderkammer", a cabinet of wonders, a name given to the earliest museums.

The game is an outstanding example of the digitalization of the museums, for it illustrates Bologna's cultural heritage playfully and creatively. Therefore, the game fans can all automatically become the promoters of Bologna's cultural heritage.

## II.    Promoting Innovations

**Complementing Legal Frameworks**

Creators are without doubt the group of people who are eager to witness the complementation of Intellectual Property protection laws. The reason behind this is rather sim-

102     Song, Yanhong & Li, Minghui, Research on Cultural and Creative Product Development Based on Museum Resources, *IOP Conference Series: Materials Science and Engineering,* 452. 022090. 10.1088/1757-899X/452/2/022090.
103     UNESCO, Cultural and Creative Industry in the Face of Covid-19: An Economic Outlook, 2021, Published in 2021 by the United Nations Educational, Scientific and Cultural Organization (UNESCO)

ple, as their creations would be protected so that they would directly benefit from the co-py-right fee. To promote innovations, complementing legal frameworks is a necessity.

Domestically, the government should not blindly strengthen the fight against infringement. It should be noticed that more attention should be given to the violations that bypass conventional legal frameworks. For example, some still disputed details should be further revised, such as free or non-profit use, which is still exempted from the realm of protections in most countries.[104] Authorities should adopt a more friendly attitude towards such cases and solve the problem through dialogues, instead of directly invoking the law and simply refusing their needs.

At the international level, it is very important to respect each country's actual conditions while continuing to move forward on the course of establishing an international intellectual property enforcement system. More flexible terms on the implementation timelines for capacity building are essential in many relatively underdeveloped countries, for they need time to build their own legal framework from scratches, and they also need time to establish effective legal constraints on the citizen. A more inclusive policy would attract more countries to build the international IP system, and each country would ultimately benefit from it.

### Collaboration of Public and Private Actors

Introducing private funding into sectors dominated by publicly-owned assets or voluntary donations such as museums and galleries proved to be beneficial in stabilizing capital inflows and energizing the industry and as for the enterprises, investing in the industry can foster social responsibility, thus enhancing their public images.

The mechanism of Public-Private partnerships (PPP) has the potential to be applied to broader scenarios. PPP is a general term for a series of long-term contracts between a private party and a government agency for providing a public asset or service. In most cases, private sectors should be responsible for finance, design, construction, operation, management, and maintenance, while enjoying the right to operate the facility for a certain period. If managed properly, it could be a very useful tool for attracting investments while still ensuring the public ownership of public goods.

Apart from the mechanism itself, supporting measures such as a long-term routine dialogue between both parties are of great importance, for they reduce hostility, thus preventing the project from collapsing.[105]

---

104    South African Cultural Observatory, "Mapping the Economic Value of the Creative Industry", June 29, 2020, accessed June 29, 2021, https://www.southafricanculturalobservatory.org.za/article/mapping-the-econom-ic-value-of-the-creative-industry
105    Chen Ling, Public Private Partnerships in Culture Sector, UNESCO Hangzhou Congress, accessed Jan 18, 2021, http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/images/Chen_Ling_Hangzhou_Congress.pdf

命运与共 奋楫笃行
March for a Shared Future

# Country Positions

## I.     United States of America

The United States of America is the founding member of the UNESCO but later withdrew in 1984 because of a growing disparity between U.S. foreign policy and UNESCO goals.[106] However, after the rejoin of UNESCO in 2003, the United States officially withdrew from UNESCO a second time on January 1st,2019, but continues to support the work of UNESCO through the World Bank and other organizations, which is the organization's 1st voluntary donor in the year 2020.[107]

The government of the United States of America does not directly exercise its power in cultural related affairs but through intermediary social organizations.[108] Funding for arts and culture in the U.S. relies heavily on legislation and policy levers to encourage central and local investment in culture.[109] So, it is no wonder that the protection and management of cultural heritage in the United States comprises a complex mosaic of both federal and local governments, private foundations, and indigenous stakeholders interacting within a federal political system.[110]

The relatively weak administrative power in the field of cultural heritage protection and the complex relationship between numerous stakeholders constitutes its own problem in cultural heritage protection: the looting of archaeological sites and the fast-growing black market. Firstly, it is very hard to identify whether the objects are illegally occupied, because according to US law, objects of cultural heritage, unless discovered on federal or tribal land, belong to the landowner. Moreover, it is unlikely for federal agencies that usually lack personnel to monitor looters' prosecution closely and crack down black markets.[111] Between 1996 and 2005, there was an annual average of 791 incidents reported, but only 111 were solved or had the perpetrators prosecuted on the annual average.[112]

---

106     U.S Department of State, About the U.S. and UNESCO, accessed Jan 19, 2022, https://2009-2017.state.gov/p/io/unesco/usunesco/index.htm#:~:text=As%20a%20member%20state%20of%20UNESCO%2C%20the%20United,values%20that%20both%20the%20U.S.%20and%20UNESCO%20espouse.

107     UNESCO, Partnerships, accessed June 29, 2021, https://en.unesco.org/partnerships

108     中华人民共和国文化和旅游部，国外政府文化资助模式及对中国的启示，accessed Jan 19，2022，https://www.mct.gov.cn/whzx/bnsj/zcfgs_bnsj/201112/t20111206_821540.htm

109     Ibid.

110     Elia R.J, United States: Cultural Heritage Management. In: Smith C. (eds) Encyclopedia of Global Archaeology, 2018, Springer, New York, NY. https://doi.org/10.1007/978-1-4419-0465-2_1166

111     U.S. Fish & Wildlife Service, Cultural heritage at risk: United States, accessed Feb 11，2022，https://www.fws.gov/midwest/news/169.html

112     ICOMOS, The Scope of the Looting Problem, accessed Feb 11, 2022, https://www.scribd.com/doc/37158231/Swain-The-Scope-of-the-Looting-Problem-US-ICOMOS-2010

The Cultural and Creative Industry in the United States is vigorous, well-developed and an indispensable component of its national economy, comprising 4.3% of the gross domestic product with only 3.3% of the jobs in 2019.[113] CCI products made by the United States also enjoyed long-lasting prosperity across the globe, and its externalities are rather positive, contributing $33 billion of trade surplus in other commodities in 2019.[114]But they can also sometimes backfire. Products of its CCIs have already infiltrated into our lives, construing a worldview that is often supported by condescending narratives that claim discrimination is history.[115] In recent years, though the demand for"political correctness" is getting louder and louder, most companies are beginning to respect so-called "multicultural values" by clothing their products with an exotic shell. Still, the disrespectful attitude towards minority cultures remained.[116] Take native Americans, for example; though the obviously demeaning attitude from cowboy movies has now ceased to exist, "Indianess" in the eyes of the general public is still defined by external conjectures. Images pictured by popular writers such as N. Scott Momaday and Sherman Alexie aren't real Indians because they write to appeal to non-Indians.[117]

## II.    China

As one of the first UN branches to welcome the delegation of China, UNESCO has witnessed a dramatic rise in the influences of China in the past 40 years. Now the country is, without doubt, playing a leading role in cultural heritage conservation, innovative education, as well as research in related fields.

Driven by China's strong administrative power, the implementation of a multi-layer heritage territorial jurisdiction system aims to achieve a more efficient deployment of limited resources. The result is rather satisfactory, but problems still exists[118]   First of all, most of the heritage preservation works are carried out by the local government that lack expertise or even the basic knowledge, which is the direct cause of the fact that a large number of county - level cultural relics are not receiving sufficient protection.[119]   Moreover, for so many government branches, are currently involved in this complex system, sometimes it is rather hard to distinguish the exact responsibility of each administration,which may lead to overlapping execution and decrease the autonomy of each unit.[120]

---

113    National Agency of State Arts Agency, "Facts & Figures on the Creative Economy", accessed Jan 19, 2022, https://nasaa-arts.org/nasaa research/facts-figures-on-the-creative-economy/
114    Ibid.
115    Martinez, Theresa A. "Race and Popular Culture: Teaching African American Leadership Styles through Popular Music." Teaching Sociology 26, no. 3 (1998): 207–14. https://doi.org/10.2307/1318834
116    Artz, Lee & Murphy, Bren. Cultural Hegemony in the United States. accessed Jan 19, 2022, https://www.researchgate.net/publication/323322328_Cultural_Hegemony_in_the_United_States/citation/download
117    Johnston, Susan.. Native American Representations: First Encounters, Distorted Images, and Literary Appropriations (review). *Anthropological Quarterly.* 76. 561-563. 10.1353/anq.2003.0041.
118    张伟明，《中国文物保护法实施效果研究》，文物出版社，2017，ISBN：9787501051571，p17.
119    Ibid.
120    Ibid.

In terms of international cooperation, since the last few decades of the 20th century, China has engaged in a large number of cultural heritage conservation practices and has participated in extensive international cooperation. Chinese heritage conservation has become an integral part of international cultural heritage conservation and seeks to dock its concept of "Community of Shared Future for Mankind at an international level."[121]

Speaking of the cultural and creative economy, the percentage of CCIs in the GDP has been increasing for the last decade since the introduction of the strategy for invigorating China through science and education as well as the strategy for developing a quality workforce, reaching 4.19% in 2019.[122] But the industry also faces numerous issues such as low surplus due to weak R&D and marketing investments and financing difficulties that are mainly caused by insufficient IP enforcement and policy support.[123] To solve these issues, a series of creative and visionary measures are carried out throughout the country. For instance, in 2018, led by the Ministry of Culture and Tourism, the first domestic IP trading service platform, "China Culture Media New Culture and Innovation Platform," was launched. The platform offers one-stop technical support and information services for exchanges and cooperation between Chinese and foreign cultural enterprises in the cultural industry.[124]

Moreover, as some key sectors in the cultural and creative industries, such as museums and heritage sites, are dominated by state-owned institutions, they are less sensitive to the demands of the market and tend to have more concerns about commercial profit-making practices. These factors make these big players seem slow in this ever-changing time.[125] But now, the situation is becoming increasingly different，for several excellent content creators such as the Palace Museum are now moving forward steadily to keep pace with world-class enterprises.[126]

Creative education is yet another area where China is now seeking breakthroughs. The government and various social organizations have carried out many "ICH+ education" activities, such as ICH in schools, ICH performances in communities, and ICH study tours.[127]

121　吕舟，中国文物古迹保护思想到了回顾总结的时候，清华大学，accessed June 29, 2021, https://www.tsinghua.edu.cn/info/1182/90990.htm

122　张京成，中国创意产业的兴起与发展问题，中国工业新闻网，accessed June 29, 2021, http://www.cinn.cn/gywh/201902/t20190222_207085.html

123　中国文化报，我国文化创意产业融资困境与出路，中国经济网，accessed June 29, 2021, http://m.ce.cn/lc/gd/202109/02/t20210902_36874733.shtml

124　中华人民共和国文化和旅游部，中国文化传媒新文创（IP）平台上线，accessed June 29, 2021, https://www.mct.gov.cn/whzx/whyw/201807/t20180725_833959.htmhttps://www.mct.gov.cn/whzx/whyw/201807/t20180725_833959.htm

125　张伟明，《中国文物保护法实施效果研究》，文物出版社，2017，ISBN：9787501051571，p30.

126　刘辉，关于博物馆文创的几点思考——以故宫博物院为例，光明日报，accessed June 29, 2021, https://news.gmw.cn/2020-09/13/content_34181403.htm

127　李珊珊，非遗教育该关注什么，光明日报，accessed June 29, 2021, https://www.ihchina.cn/news_1_details/21334.html

In 2019, the first UN category II institute in China was established by UNESCO in Shanghai, aiming to serve as a global service provider, standard setter, and research center in the field of teacher education.[128]

## III. Italy

Italy is not only renowned for its rich cultural heritage but also recognized as an active member who is committed to the protection of cultural heritage from multiple aspects, including economics, legislation, education, social awareness and international cooperation.[129] When it comes to resolving two major issues as the negative impact of armed conflicts and illegal activities against cultural heritage, Italy distinguishes itself by carrying out effective solutions that others can draw lessons from.[130]

For the enhancement of international action for the protection of cultural heritage in conflict-affected areas, Italy has promoted a dual approach of upholding both high-level advocacy and international support by setting an example itself.[131] For instance, it has seized opportunities for advocacy in expos and campaigns by donating funds and designating sophisticated personnel,[132] and deployed seasoned protection force consisting of civilians, experts, and military units, such as in Kosovo (2002–03), Iraq (2003–06) and Libya.[133] In terms of the prohibition of illegal activities, Italy has built complicated legal mechanisms since the early 1900s and enhanced public awareness of cultural heritage protection since the 1960s, and it also pays attention to all actors, implementation and development of cultural heritage management, preventive approaches to crime and recovery of stolen cultural objects.[134]

The cultural and creative industries in Italy is receiving all rounds of support from both provincial and central government as well as private sectors but is also facing challenges such as value gap, which is about the insufficient payment due to the lack of recognition of the creative chain, and piracy.[135] Domestically, the overall growth of CCIs in Italy be-

---

128    央广网 , 联合国教科文组织批准在沪设立 "教师教育中心", accessed June 29, 2021, https://www.cnr.cn/shanghai/shzx/jw/20180129/t20180129_524116898.shtml

129    OECD, "Promoting the protection of cultural heritage in conflict-affected areas", accesseFeb.11,2022, https://www.oecd.org/development-cooperation-learning/practices/promoting-the-protection-of-cultural-heritage-in-conflict-affected-areas-ad7be986/.

130    Foradori, Paolo, "Protecting Cultural Heritage during Armed Conflict: the Italian Contribution to 'Cultural Peacekeeping.'", *Modern Italy 22*, no. 1 (2017): 1–17.

131    Ibid.

132    Ibid.

133    Elena Franchi, "Il patrimonio culturale nelle missioni di peacekeeping. Intervista al Generale di Brigata Mariano Mossa, Comandante del Comando Carabinieri per la Tutela del Patrimonio Culturale", in Predella, No. 32 (December 2012), p. 149-154, accessed June 29, 2021, http://www.predella.it/index.php/45-.

134    G7 Meeting of Experts, "The Protection of Cultural Heritage: Rules, Practices, and Education," Florence, Mar. 30, 2017.

135    Santovito, Fulvia Italian Cultural and Creative Industries. *Journal of Creative Industries and Cultural Studies - JOCIS*, 2017, n. 1, pp. 104-113.

fore the coronavirus pandemic can be attributed to sustainable financial support such as "Fondo Unico per lo Spettacolo" (FUS) and innovative projects such as Rome Provincia Creativa that help cultivate creative associations, professors, training and start-ups. Internationally, Italy fulfills the commitments to develop the whole CCIs in the world by distributing economic assistance to protect CCIs in other conflict-affected nations, such as Iraq and Lebanon.[136]

## IV.    Republic of Korea

The Republic of Korea has attained remarkable achievements in preserving its cultural heritage and developing CCIs, among which comprehensive legislation and the inclusion of pop culture are the ones that worth the most attention.

Legislation plays an integral role in the protection of cultural heritage in the Republic of Korea. The Cultural Property Protection Law (CPPL) was adopted in 1962, which prevented Korean heritage cultures from disappearing and recognized them as Important Intangible Cultural Properties (IICP).[137] Later, with a perfected preservation system founded, Korean intangible cultural heritage has been extended to assigned inheritors and their benefits are protected.[138]

Meanwhile, the Republic of Korea has been a successful cultural exporter that is good at proliferating its cultural products overseas, as shown by the popularity of Korean entertainment and pop culture, including pop music, TV dramas, and movies, also known as "Hallyu" in Korean, which has exerted tremendous benefits to the development of CCIs and contributed immensely to Korean tourism.[139] From Korea's experience, the importance of forming distinctive cultural symbols is revealed. Combined with modern elements, the intangible cultural heritage in the Republic of Korea with distinct cultural identity has been introduced and transmitted to the world, thus not only has it to some extent succeeded in protecting cultural heritage and developing CCIs, but also its culture protection policies have gained recognition around the world, which helps enhance its soft power and

---

136    OECD, "Promoting the protection of cultural heritage in conflict-affected areas", accesse Feb.11,2022, https://www.oecd.org/development-cooperation-learning/practices/promoting-the-protection-of-cultural-heritage-in-conflict-affected-areas-ad7be986/.

137    Koo S., "From Korea to Japan: A transnational perspective on South Korea's important intangible cultural properties and Zainichi Korean artists", *Korean Studies*, 2021(45): 89-116.

138    JEONG Yeonhak, PANG Jianchun, "The Present Situation and Enlightenment of the Subject Education of ICH in South Korea," *民俗研究*, 2021(05):21-30.

139    MartinRoll, "Korean Wave (Hallyu) – The Rise of Korea's Cultural Economy & Pop Culture", August, 2021, June 30, 2021 Accessed, https://martinroll.com/resources/articles/asia/korean-wave-hallyu-the-rise-of-koreas-cultural-economy-pop-culture/

improve its national image.[140]Nonetheless, South Korea still faces challenges in its future cultural heritage preservation and CCIs development. Apart from the lack of funding that leads to government's inability to preserve cultural heritage sites, the sustainability of Korean pop culture has been doubted. [141]

For one thing, the imbalanced benefits and limited resources in this industry could easily induce political conflicts and unfair competition among different stakeholders, affecting the benefits of other successors in the same arena.[142] For another, the greater homogeneity of cultural products requires creative formulas to enliven the original stagnant Korean Wave. Over years of practice, the development of Korean CCIs has been based on tried-and-true formulas and without innovation, the development of Hallyu will slow down.

Therefore, a flurry of activities has been taken to continuously advance the Korean Wave,  such as the special Hallyu forum organized by the Korean Foundation for International Culture Exchange (KOFICE) and the Federation of Korean Industries (FKI).[143]Whether the difficulties can be overcome partly decides the future prospects of the Republic of Korea in terms of the two topics discussed.

# V.    Mexico

The combined impact of Mexico's long history of Indian civilization and colonization has shaped its diversified culture.[144] With Latin American countries throwing off the colonial yoke and gaining back their freedom in the nineteenth and twentieth century, they actively sought their development.[145] Nevertheless, the violent strike of globalization severely shook these Latin American countries' traditional culture, leading to deleterious destructions to their cultural authenticity in the 1950s.[146] Facing severe culture invasion and the decay of indigenous culture, multiple Latin American countries started the campaign of preserving cultural diversity under the impact of globalization, in the wave of which Mexico was one of the pioneers.

---

140    Yang Jongsung, "Korean Cultural Property Protection Law with Regard to Korean Intangible Heritage", Museum International, 2004(56): 180-188.
141    ZHENG Wenhuan, " 从文化遗产保护到文化旅游开发的乡村振兴之路：以韩国河回村为例 ," *N.W.Journal of Ethnology*, 2019(02):153-160.
142    JEONG Yeonhak, PANG Jianchun, "The Present Situation and Enlightenment of the Subject Education of ICH in South Korea," *民俗研究* , 2021(05):21-30.
143    Jason D. Chen, "the globalizing effect of korean pop culture", *MURR Summer*, 2011:115-117.]
144    ZHANG Qingren, "Social Mobilization, Ethnographic Methodology, and Reconstruction of the Global Society: Experience and Inspiration of the Safeguarding of Intangible Cultural Heritage in Mexico," *民族文学研究* , 2018,36(03):29-38.
145    Ibid.
146    Ibid.

It was the intensified influence of globalization that made Mexico realize it was subject to the developed countries and has therefore attached significant values to the preservation of tangible and intangible cultural heritage.[147] Great experience has been accumulated in the recognition and protection of Mexican cultural heritage over decades. After becoming one of the signatories of the Convention for the Safeguarding of Intangible Cultural Heritage, Mexico has incorporated the preservation of cultural diversity and intangible cultural heritage in its constitution and governance policies, resulting in the booming of institutions dedicated to preserving and studying cultural heritage in the support of Mexican government.[148]Applying laws and existing legal standards to the preservation of cultural heritage sites at the federal, state and municipal levels, government authorities are able to carry out supervision efficiently.[149]What is more, with citizens' participation in implementing the management strategies of cultural heritage, community integrations are actively achieved at different levels of decision-making to sustain better management.[150] Most of its cultural heritage well preserved, Mexico's overall protection and development of its cultural heritage proceeds nicely.[151]

Furthermore, the development of CCIs in Mexico has also been prompted through government support and the leading influence of creative cities. For instance, Querétaro, a UNESCO Creative City of Design in Mexico, is recognized as a CCIs' innovation hub and creative ecosystem.[152] [153] However, while economic growth is boosting, certain problems have surfaced in the process of developing cultural heritage and CCIs. Exposure to natural disasters like earthquakes and human activities such as the introduction of new agricultural technology, the abuse of ground-water, contamination, have affected the structures of cultural heritage sites, some of which are currently under great threats from these factors.[154][155]This requires the immediate actions of authorities and civil organizations to preserve the integrity and authenticity of cultural heritage before they are permanently damaged.

---

147    Ibid
148    Ibid.
149    UNESCO, "Historic Monuments Zone of Querétaro," *United Nations Educational, Scientific and Cultural Organization*, Jan. 24, 2022 Accessed, http://whc.unesco.org/en/list/792.
150    Ibid.
151    UNESCO, "World Heritage List," *United Nations Educational, Scientific and Cultural Organization*, Jan. 24, 2022 Accessed, http://whc.unesco.org/en/list/&order=country#alphaM.
152    UNESCO, "Querétaro," UNESCO Réseau des villes creatives, Jul. 3, 2021 Accessed, https://en.unesco.org/creative-cities/queretaro.
153    UNESCO, "UNESCO Creative Cities' Response to COVID-19," *United Nations Educational, Scientific and Cultural Organization* Creative Cities Network.
154    UNESCO, "Historic Centre of Mexico City and Xochimilco," *United Nations Educational, Scientific and Cultural Organization*, Jan. 24, 2022 Accessed, http://whc.unesco.org/en/list/412.
155    UNESCO, "Historic Centre of Oaxaca and Archaeological Site of Monte Albán," *United Nations Educational, Scientific and Cultural Organization*, Jan.24, 2022 Accessed, http://whc.unesco.org/en/list/4

# VI.  South Africa

South Africa is a country with colorful indigenous culture, it has ten world heritage sites, first among African countries, but more heritages are unprotected, unknown, or even undiscovered.[156]

Since the ratification of the 1972 Convention in 1997 and the enactment of the National Heritage Resources Act 25 of 1999 (the NHRA), South Africa has formed a relatively comprehensive system in protecting both tangible and intangible cultural heritage, but it is facing problems mainly from local levels due to external environmental conditions, urban development, poverty and people's low awareness of heritage protection.[157]The living Heritage Directorate, established by the Department of Arts and Culture(DAC), has launched projects nationally to facilitate the spread of intangible cultural heritage.[158]Despite local governments' absence in this area, DAC has contributed to the cultivation of intangible cultural heritage inheritors. For instance, the Heritage Month in 2010 and 2011 has greatly motivated and supported the work of tradition bearers while preserving traditional South African intangible cultural heritage.[159]

South Africa attaches great importance to the cultural and creative industry, and the industry contributed roughly 63 billion (about 1.5%) to the South African GDP and 2.29% ofemployment in 2020.[160] The Cultural and Creative Industries Federation of South Africa (CCIFSA) led by the DAC is a non-profit company that acts as the controlling body of the sector. Apart from commercial activities, CCIFSA also provides standards and certifications and is considered to be successful in non-market goals, such as fostering mutual understanding between races, building social identity through heritage, and an important part of national education.[161]In 2020, the country was struck hard by COVID-19. In response to the damage, the government has provided two rounds of tax reliefs and subsidies for South Africans working in the culture and heritage sectors, especially individuals who do not have a consistent salary source, and who rely solely on their creative work as a source of income. [162]

---

156    UNESCO, "Properties inscribed on the World Heritage List", accessed June 29, 2021, https://whc.unesco.org/en/statesparties/za/

157    Steenkamp, R., 2018. Cultural heritage protection: the authority and functions of municipalities. Master's degree. Environmental Law and Governance at the North-West University.

158    Deacon, Harriet, "Conversation Piece: Intangible Cultural Heritage in South Africa," Chapter. In *Safeguarding Intangible Cultural Heritage*, edited by Michelle L. Stefano, Peter Davis, and Gerard Corsane, 195–200, Boydell & Brewer, 2012.

159    Ibid.

160    South African Cultural Observatory, "Mapping the Economic Value of the Creative Industry", June 29, 2020, accessed June 29, 2021, https://www.southafricanculturalobservatory.org.za/article/mapping-the-economic-value-of-the-creative-industry

161    Department of Arts and Culture, South Africa, "Cultural and Creative Industry (CCI) Trends 2020," p17.

162    South African Government, "Arts and Culture extends application submissions for Coronavirus COVID-19 relief fund", accessed June 29, 2021 https://www.gov.za/speeches/arts-and-culture-extends-applications-sub-

# Questions to Consider

1. Are there any possible solutions to ameliorating the severe destructions of cultural heritage properties caused by conflicts?

2. How do we facilitate the gap-filling of international statutes and in-country legislation in the field of cultural antiques' smuggling?

3. How to engage local communities more actively in the decision-making process of preserving cultural heritage?

4. How to create timely emergency-responding mechanisms to cope with the strike of natural hazards?

5. What factors could lead to the vulnerability of CCIs in the face of the COVID-19 pandemic? How can we manage to provide more precise and efficient assistance to those who are in need?

6. Can you point out some behaviors that can be characterized as infringements of intellectual properties, but are very difficult to be protected by the current laws and regulations? What measures can we take to stop it?

7. Why do regions like Latin America or Africa share a disproportionately small share of the market in the industry, and what can we do to unlock their potential?

# Bibliography

ANGELONI, Silvia. "CULTURAL TOURISM AND WELL-BEING OF THE LOCAL POPULATION IN ITALY." *Theoretical and Empirical Researches in Urban Management* 8, no. 3 (2013): 17–31. http://www.jstor.org/stable/24873354.

Cornell, Maraya. "Biggest Fake Native American Art Conspiracy Revealed." *National Geographic.* March 15. 2018. accessed Jan 17. 2021. https ://www.nationalgeographic. com/history/article/native-american-indian-art-fake-forgery-hopi-zuni0

D. Chen, Jason. "the globalizing effect of korean pop culture". *MURR Summer.* 2011:115-117.

Deacon, Harriet. "Conversation Piece: Intangible Cultural Heritage in South Africa." Chapter. *In Safeguarding Intangible Cultural Heritage.* edited by Michelle L. Stefano, Peter Davis, and Gerard Corsane, 195–200, Boydell & Brewer, 2012.

Department of Arts and Culture, South Africa. "Cultural and Creative Industry (CCI) Trends 2020." p17.

Elia, R.J. "United States: Cultural Heritage Management. " Smith C. (eds) Encyclopedia of Global Archaeology. 2018. Springer. New York. NY. https://doi.org/10.1007/978-1-4419-0465-2_1166

Fernández, Eduard. "Hong Kong' s fight to save its neon shimmer – a photo essay. " The Guardian. July 25. 2018. accessed June 21. 2021. https://www.theguardian.com/travel/2018/jul/25/hong- kong-neon-lighting-threat-chinese-regulations.

Fisman, Raymond, and Shang-Jin Wei. "The Smuggling of Art, and the Art of Smuggling: Uncovering the Illicit Trade in Cultural Property and Antiques. " *American Economic Journal : Applied Economics* 1 , no. 3 ( 2009 ): 82 – 96. http://www.jstor.org / stable/25760 $172.

Foradori, Paolo. "Protecting Cultural Heritage during Armed Conflict: the Italian Contribution to 'Cultural Peacekeeping.'" *Modern Italy* 22.No. 1 (2017): 1–17.

Franchi, Elena. "Il patrimonio culturale nelle missioni di peacekeeping. Intervista al Generale di Brigata Mariano Mossa. Comandante del Comando Carabinieri per la Tutela del Patrimonio Culturale". Predella. No. 32 (December 2012). p. 149-154. accessed June 29. 2021. http://www.predella.it/index.php/45-.

G7 Meeting of Experts. "The Protection of Cultural Heritage: Rules, Practices, and Education." Florence, Mar. 30, 2017.

Gil J. Stein. " The War-Ravaged Cultural Heritage of Afghanistan: An Overview of Projects of Assessment, Mitigation, and Preservation. " *Near Eastern Archaeology* 78, no. 3 (2015): 187–95. https://en.unesco.org/creative-cities/queretaro.

Goede, Miguel. " Can Curaçao become a Creative Economy? A case study. " International Journal of Social Economics. January 2009

Howkins, J. "Something will come of nothing". *Economist.* Vol. 359 No. 8227. p. 82.

HUIBIN, Xing, Azizan MARZUKI, and Arman ABDUL RAZAK. "PROTECTIVE DEVELOPMENT OF CULTURAL HERITAGE TOURISM: THE CASE OF LIJIANG, CHINA." *Theoretical and Empirical Re*

命运与共 奋楫笃行
**March for a Shared Future**

searches in *Urban Management* 7, no. 1 (2012): 39–54. http://www.jstor.org/stable/24873309.

Istituno Affari Internazionali. "EU CSDP Missions and the Protection of Cultural Heritage". accessed June 29. 2021. https://www.iai.it/en/pubblicazioni/eu-csdp-missions-and-protection-cultural-heritage \

JEONG Yeonhak, PANG Jianchun. " The Present Situation and Enlightenment of the Subject Education of ICH in SOuth Korea." *民俗研究*，2021(05):21-30.

Jongsung, Yang. "Korean Cultural Property Protection Law with Regard to Korean Intangible Heritage". *Museum International*. 2004(56): 180-188.

Lansing, Paul, and Paul De Vries. " Sustainable Tourism: Ethical Alternative or Marketing Ploy?" *Journal of Business Ethics* 72, no. 1 (2007): 77–85. http://www.jstor.org/stable/25075360.

LI Yan. "非物质文化遗产——敦煌莫高窟文化的保护与传承 ." *保护·研究·传承——2021 年中国体育非物质文化遗产国际会议书面交流论文集* .Ed., 2021, 93.

Ling, Chen. "Public Private Partnerships in Culture Sector. " *UNESCO Hangzhou Congress*. accessed Jan 18. 2021. http: //www.unesco.org/new/ fileadmin /MULTIMEDIA /HQ/ CLT/images/Chen_Ling_Hangzhou_Congress.pdf

MALIJANI, OR IS . " TOWARDS COMMUNITY INCLUSION : CHONGONI WORLD HERITAGE SITE AND SUSTAINABLE CULTURAL TOURISM IN MALAWI . " *The South African Archaeological Bulletin* 74, no. 209 (2019): 35–41. https://www.jstor.org/stable/26841987.

MartinRoll. "Korean Wave (Hallyu) – The Rise of Korea's Cultural Economy & Pop Culture." August, 2021, June 30, 2021 Accessed. https://martinroll.com/resources/articles/ asia/korean-wave-hallyu-the-rise-of-koreas-cultural-economy-pop-culture/

Maurel, Chloé. "Whose World Heritage? The problem with UNESCO's famous list. " Equal Times. July 20. 2017. accessed June 27. 2021. https://www.equaltimes.org/whose-world-heritage-the-problem?lang =en#.YNgxNugzY2w.

Meng Yaping. " The Dragon Boat ' race ' between China and S. Korea. " May. 29, 2017, Jan.25, 2022 Ac cessed. https://news.cgtn.com/news/3d55544f3141444e/share_ p.html.

Michael D. Danti. "Ground-Based Observations of Cultural Heritage Incidents in Syria and Iraq. " *Near Eastern Archaeology* 78, no. 3 (2015 ): 132–41. https://doi.org/10.5615/ neareastarch.78.3.0132.

National Agency of State Arts Agency. " Facts & Figures on the Creative Economy " . accessed Jan 19. 2022. https://nasaa-arts.org/nasaa research/facts-figures-on-the-creative-economy/

Nie, Martin. "Drivers of Natural Resource-Based Political Conflict." *Policy Sciences* 36, no. 3/4 (2003): 307–41. http://www.jstor.org/stable/4532604.OECD. "Promoting the protection of cultural heritage in conflict-affected areas." accessed Feb 11. 2022. https: // www. oecd .org / development - cooperation - learning/prac tices / promoting-the-protection-of-cultural-heritage-in-conflict-affected-areas-ad7be986/.

命运与共 奋楫笃行
March for a Shared Future

Oguamanam, Chidi. "Rethinking copyright for Indigenous creative works." *Policy Opinions*. accessed Jan 21. 2021. https://policyoptions.irpp.org/magazines/june-2017/rethinking-copyright-indigenous-creative-works/

Palanivel, Thangavel. "How cultural and creative ndustries can power human development in the 21 st Century." *United Nations Development Program Human Development Reports, 2019*. accessed Jan 15. 2022. http://hdr. undp.org/en/content/how-cultural-and-creative-industries-can-power-human-development-21st-century

Rotterdam Unlimited. ZOMERCARNAVAL. accessed Jan 25. 2021. https://www. rotterdamunlimited.com/zomercarnaval

Rowlands, Mike, and Beverley Butler. "Conflict and Heritage Care." *Anthropology Today 23*, no. 1 (2007): 1–2. http://www.jstor.org/stable/4620327.

S., Koo. "From Korea to Japan: A transnational perspective on South Korea's important intangible cultural properties and Zainichi Korean artists." *Korean Studies*. 2021(45): 89-116.

Santovito , Fulvia. Italian Cultural and Creative Industries . Journal of Creative Industries and Cultural Studies - JOCIS. 2017. n. 1. pp. 104-113.

Saunders, Pete. "Regarding 'The New Urban Crisis'". *Forbes*. Jun 26. 2017. accessed Jan 15. 2022. https://www. forbes. com/sites/petesaunders 1/2017/06/26/ regarding-the-new-urban-crisis/?sh=4e72161e7706

Schild, Darcy." Italy's Uffizi Museum has become a TikTok sensation by turning its art into memes". *MSN News*. June 27. 2020. accessed June 19. 2021. http://www.msn. com/en-xl/europe/europe-top-stories/italys-uffizi-museum-has-become-a-tiktok-sensation-by-turning-its-art-into-memes/ar-BB163qyb\ European Union. "Cultural Capital Counts. " accessed June 26. 2021. http://www.culturalcapitalcounts . eu/ index.php/en/

Schlesinger , Philip. "Mass Media and Cultural Identity. " *International Encyclopedia of the Social & Behavioral Sciences (Edition)*. Elsevier. 2015. Pages 707-711. ISBN 9780080970875.

Settis, Salvatore. "The Protection of Cultural Heritage in Italy". https://www.bgc.bard.edu/research-forum/articles/113/the-protection-of-cultural-heritage

Shuqin, Sun. "Cultural and Creative Industries and Art Education." *2012 International Conference on Medical Physics and Biomedical Engineering*. 2012

Simonpillai, Radheyan. "Disney signed a contract with Indigenous people before making Frozen II. " *Toronto News*. accessed Jan 21. 2021. https://nowtoronto. com/movies/news-features/disney-frozen-2-indigenous-culture-sami/

South African Cultural Observatory . "Mapping \ the Economic Value of the Creative Industry. " Jun. 29, 2020. June 29, 2021 Accessed. https://www. southafricancul turalobservatory.org.za/article/mapping - he- economic value- of -the -creative -industry

South African Government . "Arts and Culture extends application submissions for Coro navirus COVID - 19 relief fund . " Jun. 29, 2021 Accessed. https://www.gov.za/s

peeches/ arts -and -culture -extends -applications -submissions -covid -19-relief-fund-9-sep-2020-0000

Steenkamp, R. 2018. Cultural heritage protection: the authority and functions of municipalities. Master's degree. Environmental Law and Governance at the North-West University.

U.S Department of State. "About the U.S. and UNESCO." accessed Jan 19. 2022. https://2009-2017.state.gov/p/io/unesco/usunesco/index. htm # : ~ : text= As %20 a%20member%20state%20of%20UNESCO%2C%20the%20United.values%20that%20 both%20the%20U.S.%20and%20UNESCO%20espouse.

UNESCO, "Convention Concerning the Protection of the World Cultural and Natural Heritage", UNESCO, 21 November 1972, 4 January 2022 Accessed, https://whc.unesco. org/en/conventiontext/.

UNESCO, "Cultural Times: The first global map of cultural and creative industries", UNESCO, Dec. 2015, 7 July 2021 Accessed.

UNESCO, "Revive the Spirit of Mosul", UNESCO, 7 July 2021 Accessed, https://en.unesco. org/fieldoffice/baghdad/revivemosul.

UNESCO, "The World Heritage Committee" , UNESCO, 4 January 2022 Accessed, https:// whc.unesco.org/en/committee/.

UNESCO, "UNESCO in brief - Mission and Mandate", UNESCO, 6 July 2021Accessed, https://en.unesco.org/about-us/introducing-unesco.

UNESCO, "World Heritage and Indigenous Peoples" , UNESCO, 7 January 2022 Accessed, https://whc.unesco.org/en/activities/496/.

UNESCO. "Cultural and Creative Industry in the Face of Covid-19: An Economic Outlook. 2021." Published in 2021 by the United Nations Educational. Scientific and Cultural Organization (UNESCO)

UNESCO. " Historic Centre of Mexico City and Xochimilco. " *United Nations Educational, Scientific and Cultural Organization*, Jan. 24, 2022 Accessed. http://whc.unesco.org/ en/list/412.

UNESCO. "Historic Centre of Oaxaca and Archaeological Site of Monte Albán. " *United Nations Educational, Scientific and Cultural Organization*, Jan. 24, 2022 Accessed. http://whc.unesco.org/en/list/4

UNESCO. " Historic Monuments Zone of Querétaro. " *United Nations Educational, Scientific and Cultural Organization*, Jan. 24, 2022 Accessed. http://whc.unesco.org/en/ list/792.

UNESCO. "Managing Disaster Risks for World Heritage." *United Nations Educational, Scientific and Cultural Organization*, ISBN 978-92-3-104165-5.

UNESCO. " Partnerships." accessed June 29. 2021. https://en.unesco.org/partnerships

UNESCO. "Properties inscribed on the World Heritage List." Jun. 29, 2021 Accessed. https://whc.unesco.org/en/statesparties/za/

UNESCO. " Properties inscribed on the World Heritage List " . accessed June 29. 2021. http://whc.unesco.org/en/statesparties/cn

UNESCO. "Querétaro." *UNESCO Réseau des villes creatives*, Jul. 3, 2021 Accessed.

UNESCO. "UNESCO Creative Cities' Response to COVID-19. " *United Nations Educational, Scientific and Cultural Organization Creative Cities Network*.

UNESCO. "United States of America. " *UNESCO World Heritage Center*. accessed Jan 19. 2022. https://whc.unesco.org/en/statesparties/us

UNESCO. " World Heritage List. " *United Nations Educational, Scientific and Cultural Organization*, Jan. 24, 2022 Accessed. http://whc.unesco.org/en/list/&order =country#alphaM.

UNESCO. " World Heritage List " . accessed June 29. 2021. http://whc.unesco.org/en/list/&order = region.Yanhong, Song. & Minghui, Li. "Research on Cultural and Creative Product Development Based on Museum Resources." *IOP Conference Series: Materials Science and Engineering*. 452. 022090. 10.1088/1757-899X/452/2/022090.

ZHANG Qingren. "Social Mobilization, Ethnographic Methodology, and Reconstruction of the Global Society: Experience and Inspiration of the Safeguarding of Intangible Cultural Heritage in Mexico." *民族文学研究*, 2018,36(03):29-38.

ZHENG Wenhuan. " 从文化遗产保护到文化旅游开发的乡村振兴之路：以韩国河回村为例 ." *N.W.Journal of Ethnology*, 2019(02):153-160.

吕舟 . 中国文物古迹保护思想到了回顾总结的时候 . 清华大学，accessed June 29. 2021. https://www.tsinghua.edu.cn/info/1182/90990.htm

央广网 . 联合国教科文组织批准在沪设立"教师教育中心" . accessed June 29. 2021. https://www.cnr.cn/shanghai/shzx/jw/20180129/t20180129_524116898.shtml

张京成 . 中国创意产业的兴起与发展问题 . 中国工业新闻网，accessed June 29. 2021. http://www.cinn.cn/gywh/201902/t20190222_207085.html

中国文化报，我国文化创意产业融资困境与出路，中国经济网，accessed June 29. 2021. http://m.ce.cn/lc/gd/202109/02/t20210902_36874733.shtml

中华人民共和国文化和旅游部，国外政府文化资助模式及对中国的启示，accessed Jan 19，2022，https://www.mct.gov.cn/whzx/bnsj/zcfgs_bnsj/201112/t20111206_821540.htm

March for a Shared Future