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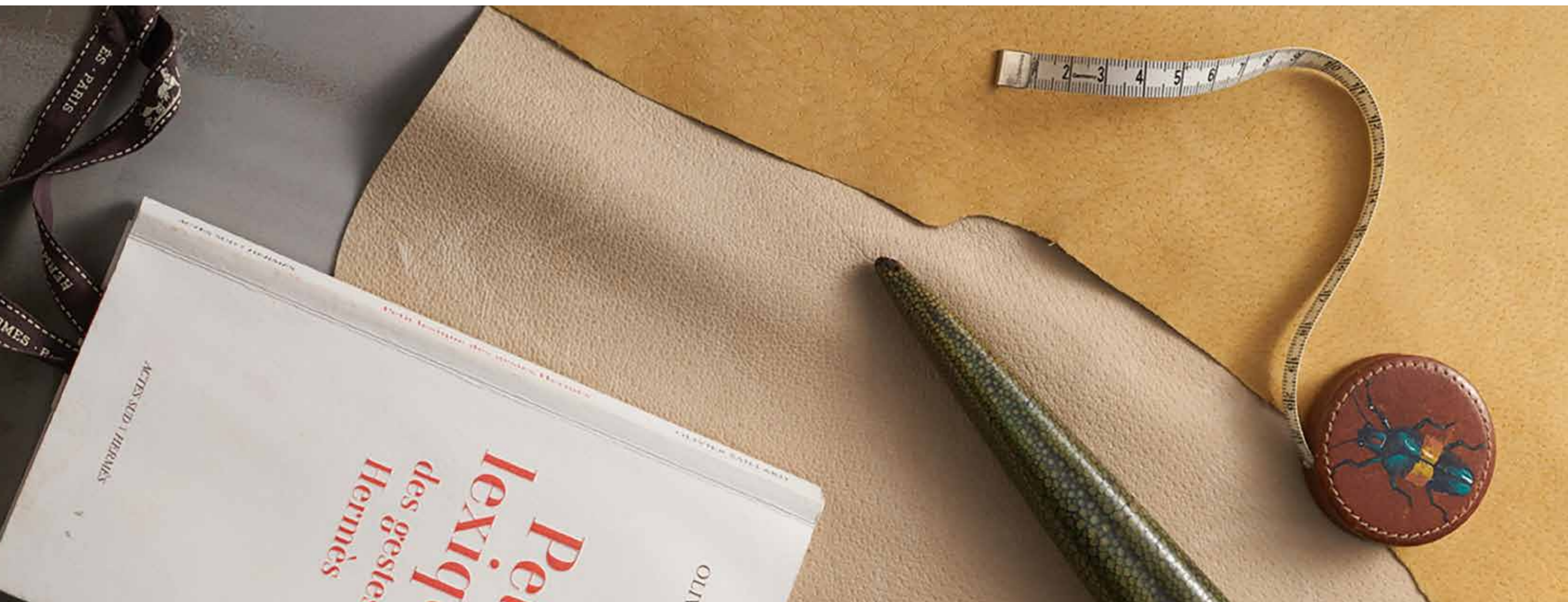


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MicroBlog

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



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Statement:

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ICCSD holds Creativity 2030 Seminar: How the Digital Economy Advances Creative Industries

The term "digital economy" refers to an economy that is based on digital computing technologies. It implies that business and transactions are conducted through digital and mobile tools, like the internet, involving billions of interactions among people, businesses, devices, data, and processes. This interconnectedness enhances the productivity of the economy. The works of creative individuals, creative industries and all types of creative products and performances are part and parcel of the creative economy which – if digitally underpinned - has become an important part of the digital economy. While this trend has been in the works since several years, the pandemic has accelerated it. In the post-pandemic era, digital technologies may progressively help to upgrade and diversify traditional, contemporary and new types of cultural industries and creation.

On April 29, Plaza of Design, Beijing witnessed Creativity 2030 Seminar: How the Digital Economy Advances Creative Industries hosted by ICCSD. The seminar was accessible both online and offline. It was intended to analyze the cases of how digital technology promotes the cultural and creative

industries during and after the pandemic, explore the role of the new digital cultural industries in the future social activities, economic production and cultural exchanges, as well as discover the opportunities and trends for the growth of such industries in the context of the digital economy.



Offline participants of the seminar




Online participants of the seminar

主持人 / Hosts

 **肖澜 Xiao Lan**
创意中心执行主任
Executive Director of ICCSD

 **汉斯·道维勒 Hans d'Orville**
创意中心咨询委员会主席；联合国教科文组织前战略规划助理总干事
Chairman of ICCSD Advisory Committee, Former Assistant Director-General for Strategic Planning, UNESCO

特邀嘉宾 / Special Participant

 **夏泽翰 Shahbaz Khan**
联合国教科文组织驻华代表处代表
Director of UNESCO Beijing Cluster Office

嘉宾 / Participants

 **梅里·马达沙希 Mehri Madarshahi**
创意中心咨询委员；华南理工大学客座教授；联合国前高级经济官员
Visiting Professor of Institute for Public Policy (IPP), South China University for Technology, Former Senior Economist, United Nations

 **张晓明 Zhang Xiaoming**
创意中心咨询委员；中国社会科学院中国文化研究中心副主任
Vice Director of China National Center for Culture Studies of Chinese Academy of Social Sciences

 **陈洪 Chen Hong**
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Deputy Director of Interactive Technology and Experience System Laboratory, Beijing University of Posts and Telecommunications
Chief Expert of Recommendation T.621 of ITU

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西班牙巴塞罗那ELISAVA设计与工程学院学术主任
Academic Director of ELISAVA Barcelona School of Design and Engineering, Barcelona, Spain

 **李士林 Li Shilin**
腾讯研究院社会研究中心研究员
Researcher of Tencent Social Research Center (TSRC)



Special Participant
Prof. Shahbaz Khan
Director of UNESCO Beijing Cluster Office

he special participant Professor Shahbaz Khan, Director of UNESCO Beijing Cluster Office, stated that UN had declared 2021 "the International Year of Creative Economy for Sustainable Development" and UNESCO had also launched an array of themed activities to highlight and enhance the contribution of culture to the global economy and sustainable development. He believed that the pandemic had dealt a heavy blow to the global cultural industry but accelerated the digitalization of cultural content. From 2015 to 2016, the digital sales value of the music industry increased by merely 16 percent in one year, but now the case is different. Internet technology has enabled the public to get closer to and learn about various forms of cultures, thus further stimulating innovation and the creation of new works as well as providing new forms of remuneration for artists and creators. "We need to bring ICT, and I would say the creativity-literate talents into our workforce.", He also mentioned digital economy and creative economy were both of great significance and that the mankind must think globally. Now China has played an irreplaceable role and launched the Belt and Road Initiative, trying to help all in the world. At last, he stressed that ICCSD was surely the non-negligible part of sustainable development, and he looked forward to deepening mutual cooperation.



Seminar Address
Xiao Lan
Executive Director of ICCSD

Xiao Lan, Executive Director of ICCSD expressed in his speech that creativity and innovation meant a lot to cities' sustainable development and that such a special meeting was exactly attributed to the rapid growth of digital technology. "Digital technology is undoubtedly one of the most important core technologies in today's society. It has thoroughly changed the way we communicate and interact, the relations between us and the surroundings, as well as the forms in which we present art and culture". He also noted digital technology had provided a new cooperation platform for countries around the globe and maintained the sound operation of cities in the form of virtual reality, especially when the pandemic swept the world for a whole year and real life events had to be suspended in an effort to prevent the spread of the pandemic. Besides, he hoped that this seminar would help promote the development of digital economy by contributing more great ideas on how to regulate digital economy with laws, regulations and policies, how to utilize digital technology in offline ecology and real life, as well as how to support cultural and creative industries with digital economy.



Host
Hans d'Orville
Chairman of ICCSD Advisory Committee
Former Assistant Director-General for Strategic Planning, UNESCO

Hans d'Orville, Chairman of ICCSD Advisory Committee and Former Assistant Director-General for Strategic Planning, UNESCO, analyzed the impact of digital economy on the economic development of the global cultural and creative industries. He stated that the pandemic had undoubtedly impacted the value chain of the global creative industries to some degree while digital economy supported by digital technology was increasingly influencing the economic development of the global cultural and creative industries and helped fulfill the SDGs of UN. "The productivity of national economies is driven ever more by digitally based interconnectedness. All types of creative and cultural activities, performances and products, if generated and driven by digital tools, are an integral part of the creative economy and hence the digital economy." Digital technology enabled all to fully participate in the activities of social development and to get decent jobs, affordable housing, social security, health services, premium resources of education, knowledge and culture, thus promoting the inclusive growth of today's society.



Prof. Mehri Madarshahi

Visiting Professor of Institute for Public Policy (IPP) South China University for Technology
Former Senior Economist, United Nations



Mehri Madarshahi, Member of ICCSD Advisory Committee and Former UN Senior Economist pointed out, "Digitalization has been a game changer for the creative economy, impacting the entire creative value chain and changing the way we communicate, create and work. The digital age has also led to a more complex ecosystem with new large tech players, such as Google, Netflix and Amazon, entering the market." She also mentioned that the pandemic had brought unprecedented changes and accelerated economic digitalization. At present, four types of technologies were of great significance, namely Augmented Reality, Virtual Reality, Artificial Intelligence and Blockchain. They would help the mankind build and develop the future creative economy.



Zhang Xiaoming

Member of ICCSD Advisory Committee
Vice Director of China National Center for Culture Studies of Chinese Academy of Social Sciences (CASS)



Zhang Xiaoming, Member of ICCSD Advisory Committee and Vice Director of China National Center for Culture Studies of Chinese Academy of Social Sciences (CASS), analyzed the "three-new policy" comprised of "New Industries, New Business Forms, and New Business Models". He pointed out that the "three-new policy" in the cultural field showed the logical order of precedence, the logic for promoting the high-quality development of digital cultural industries. "In recent years, great changes have taken place in the development of China's digital cultural industries. A lot of new phenomena and problems appear strange to us since we have never dealt with them before. It's time to deepen the research in such fields, and we must pay close attention to how the traditional policy models and concepts should adapt to the new context."



Chen Hong

Deputy Director of Interactive Technology and Experience System Laboratory, Beijing University of Posts and Telecommunications
Chief Expert of Recommendation T.621 of ITU



Chen Hong, Deputy Director of Interactive Technology and Experience System Laboratory, Beijing University of Posts and Telecommunications, expressed his views on the present challenges facing cultural exchanges and trade growth, as well as opportunities brought by the digital technology. He deemed that digitalization and long-distance transmission could bring cultural heritage to the communities, closer to the folks. Digital technology had empowered all the parts of our life and production. Notably, technologies including Internet of Things and 5G had helped us better deal with various problems in developing the cultural and creative industries.



Albert Fuster

Academic Director of ELISAVA Barcelona School of Design and Engineering, Barcelona, Spain



Albert Fuster, Academic Director of ELISAVA Barcelona School of Design and Engineering, Barcelona, Spain, shared his views from the perspective of education. He said the pandemic forced the global education activities to be conducted online and that the changes should be embraced in a timely manner. He suggested that schools should stay open-minded and interact more with the outside world. They could, with the help of digital technology, develop digitalized education and promote just-in-time learning.



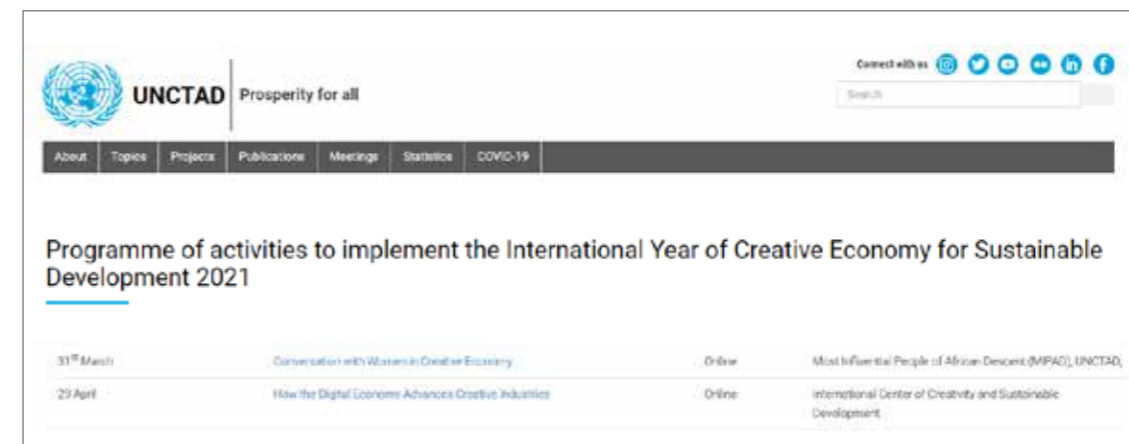
Li Shilin

Researcher of Tencent Social Research Center (TSRC)



Li Shilin, Researcher of Tencent Social Research Center (TSRC), shared Tencent's strategies for "Neo-Culture Creativity". He remarked that such strategies had given birth to many new forms and business models covering literature, animation, film & television, music, e-sports, games and other areas, building a variety of creative ecosystems full of creativity and vitality. For example, Tencent had launched the digital App together with the Palace Museum and conducted cooperation with Dunhuang Academy China on the project of "Virtual Tour of the New Digital Silk Road". With the help of digital technology, Neo-Culture Creativity had integrated both the ancient and modern elements, helping preserve and develop traditional culture. Tencent would work together with the government and all the other stakeholders to close the digital divide and reduce digital poverty.

2021 is the International Year of Creative economy for Sustainable development established by the United Nations. The Seminar has been listed as one of the activities of the United Nations Conference on Trade and Development (UNCTAD).



For detailed information, please refer to:

Chinese version: <http://city.cri.cn/unesco-iccsd/specials/creativity2030seminar>
English version: <http://city.cri.cn/unesco-iccsd/en/specials/creativity2030seminar>

Launch of the renovated trilingual versions of the ICCSD official website

In January 2021, the renovated Chinese, English and French versions of the official website of ICCSD were officially launched. As one of the multilingual websites of ICCSD, the new website will continue to share creative projects and sustainable development cases of China and around the world with the United Nations Sustainable Development Goals as its focus, and convey the concept of sustainable development with Chinese characteristics.

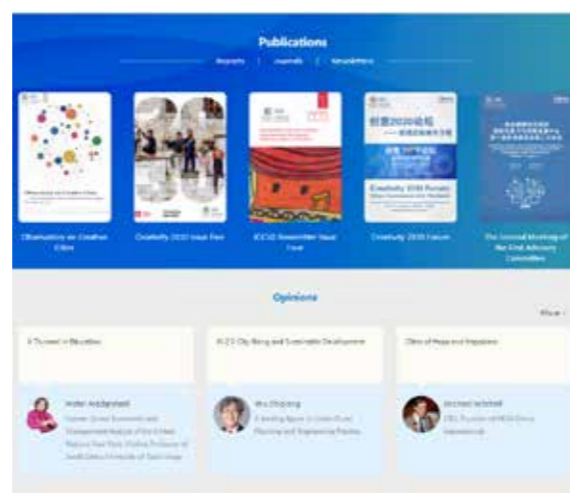
The main hue of the new website consists of International Klein Blue and green, and the layout is simple but elegant in line with the theme of "Creativity and Sustainable Development" of ICCSD. The sections of website have been optimized in comprehensive manner by integrating the framework of each section thematically, to result in more accurate positioning and thus create a brand-new browsing experience for visitors.



Screenshot of the French version of the ICCSD official website (<http://city.cri.cn/unesco-iccsd/fr>)



Screenshot of the Chinese version of the ICCSD official website (<http://city.cri.cn/unesco-iccsd>)



Screenshot of the English version of the ICCSD official website (<http://city.cri.cn/unesco-iccsd/en>)

The newly launched website will serve as a platform for experience sharing and win-win cooperation among countries by building a larger-scale cooperation network to share expert resources at home and abroad; it will also provide all-round services for the development of Beijing as China's national hub for politics, culture, international exchanges and science and technology innovation, and for the implementation of UNESCO's strategic goal on creativity and the 2030 United Nations Agenda for Sustainable Development.

(Source:CRI Online)

Yann Debelle de Montby, Member of ICCSD Advisory Committee , attends the 2021 Silk Road Rediscovery Tour of Beijing to Salute the Centurial Journey of Progress

The 2021 Silk Road Rediscovery Tour of Beijing: "the Centurial Journey of Progress" officially commenced on June 7. The event was hosted by the Information Office of Beijing Municipality, organized by CRI Online of China Media Group, with 16 China-based foreign celebrities from 13 countries including Brazil, France, Greece, Guatemala, and South Korea, as well as representatives from participating government departments.

Focusing on topics including history, culture, scientific and technological innovation and eco-environment, the tour will guide the participants to multiple sites in Beijing and conduct interviews to experience and present new developments of the city. Through their eyes and lenses, the tour is expected to showcase a reliable, admirable and respectable image of China to the world.

Yann Debelle de Montby, Member of ICCSD Advisory Committee , delivered an opening speech on behalf of the foreign celebrities in participation. He said that Beijing is one of the most attractive cities in China. To him, Beijing represents the "peak" of Chinese culture, and is an inspiring place where the past meets the future.



Leaders, guests and foreign celebrities jointly announce the official launch of 2021 Silk Road Rediscovery Tour of Beijing: the Centurial Journey of Progress



Yann Debelle de Montby, Member of ICCSD Advisory Committee , gives an opening speech on behalf of participating celebrities

Yann Debelle De Montby visited a number of important sites, including venues for the Beijing 2022 Paralympic Games, Beijing Municipal Administrative Center, E-Town Economic and Technological Development Zone, Zhongguancun National Innovation Demonstration Zone, Beijing Fun, Yangmeizhu Xiejie, "Guangyi Plus" Public Cultural Center, etc. The itinerary allows participants to experience the blending of ancient and modern cultures as well as the contentment of local residents in Beijing. Through their words and lenses, the foreign celebrities will record and share impressive stories and present new images of Beijing to the world.



Yann Debelle de Montby experiences the Chinese calligraphy



Leaders, guests and foreign celebrities experience VR games



Leaders, guests and foreign celebrities watch 3D printing



Leaders, guests and foreign celebrities experience trampoline

(photots: CRI Online)

Creativity and Sustainable Development Report No.1: Creative Economy and Urban Regeneration (2019-2020) (Chinese & English)

As the first of the series research reports officially published by ICCSD, this book elaborates theories of creative cities, creative economy and sustainable development. Based on the data prior to 2019, the report analyzes 31 Member Cities of UNESCO Creative Cities Network (UCCN) and presents the contribution of the creative economy to SDG 8 Decent Work and Economic Growth and SDG 11 Sustainable Cities and Communities.

Experts from the Institute of Geographic Sciences and Natural Resources Research of the Chinese Academy of Sciences(CAS), Beijing Municipal Institute of City Planning & Design, the Department of Urban Planning of Tsinghua University, and the Avignon OFF Festival drafted the report on topics, including industrial upgrade of industrial and mining cities, renewal of old historical cities, empowerment of small towns with cultural creativity, to reveal the importance of the creative economy to urban renewal. The report covers quantitative analysis of 31 UCCN Member cities, case analysis of 6 Chinese and foreign cities and 4 articles of expert perspectives. The report is scheduled to be published this year by June 2021 in collaboration with Social Science Academic Press (SSAP) of Chinese Academy of Social Science (CASS).



ICCSD and UNESCO jointly publish Culture and Public Policy for Sustainable Development (Chinese)

The report is the official document of the UNESCO 2019 Forum of Ministers of Culture. This forum is the second ministerial meeting on culture following the Intergovernmental Conference on Cultural Policies for Development held in Stockholm, Sweden in 1998. Held at the UNESCO headquarter in Paris on November 19, 2019, the forum was attended by Ministers of Culture from more than 140 countries. The publication of the report in the Chinese context by UNESCO, ICCSD and SSAP, CASS is of great significance and will provide an authoritative reference for policy makers, researchers in culture, sustainability and related fields, and other stakeholders.

The report *Culture and Public Policy for Sustainable Development* has 7 chapters, which includes a general introduction of the culture-related public policies of UNESCO and its member states and their support for sustainable development, with particular emphasis on the role of culture and creativity in stimulating the vitality of regions and cities. Besides, it provides comprehensive and specific regional research on policies, projects and index systems of culture and creativity in Europe & South America, Central Asia, Eastern Europe & Caucasus, Latin America, Caribbean, Asia, Pacific, Africa and the Arab states, and conducts a horizontal comparative study on different regions.



Creativity 2030 Journal (Chinese & English)

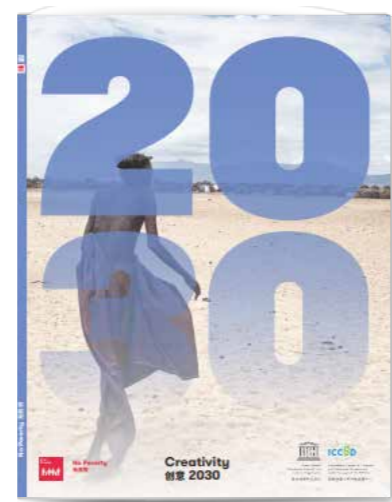
The two journals focus on the three sustainable development goals of No Poverty (SDG1), Industry, Innovation and Infrastructure (SDG9) and Sustainable Cities and Communities (SDG11), respectively. The journal was drafted based on more than 50 commentary articles and collected cases from nearly 8 countries on practical experience of fighting against Covid-19 pandemic at home and abroad, to share best practical solutions and convey the concept of sustainable development.

Issue 6

SDG1 No Poverty

Eradicating poverty in all its forms remains one of the greatest challenges facing humanity. “COVID-19 has caused the first increase in global poverty in decades” stated The Sustainable Development Goals Report 2020 (SDG Report 2020). Most of the articles selected for this Issue deal with critical thinking on actual poverty alleviation experiences, local communities’ empowerment developmental projects, or highly innovative digitally driven applications and attempts that would drive the debate and possibly practical solutions in the decade ahead, including World Food Programme’s action on innovation and digital transformation to address humanitarian crises and and Tago’s effort to harness technology and data for targeted emergency aid.

“Poverty reduction has stimulated overall development of China’s rural areas”, stated in a White Paper released by the State Council Information Office in April. In the section of China Logs, many articles introduce projects of impact in China aiming at poverty alleviation. Li Xiaoyun, Chair and professor of Liberal Arts at China Agricultural University talked about the poverty alleviation experience at Hebian village, Yunan Province. Tang Jian, Dean of the Poverty Alleviation Design Institute and Director of the Urban-Rural Cooperative Development Center of the China Industrial Design Association, shared his thoughts on how to design can help in poverty alleviation. In addition, the China Logs also provides analysis on several basic cases featuring rural revitalization, including poverty alleviation by e-commerce, design education and rural infrastructure.

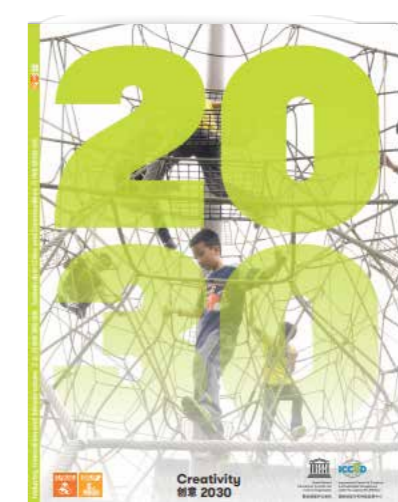


Issue 7

SDG9 Industry, Innovation and Infrastructure

SDG11 Sustainable Cities and Communities

This journal is themed by Sustainable Development Goals 9 and 11. In view of the impact of Covid-19 pandemic, most of the articles in this issue deal with how we should change the status quo and create a better and sustainable future, providing especially the positive reflection on urban construction. The pandemic reminds us that urban planning is essential to improve public health and mitigate people’s vulnerability to other crises, such as natural disasters. Hence, technology and investment in technological infrastructure and applications can truly make a difference, especially considering their potential to provide solutions. Most of the articles in this issue are discussions on technologies, including data analysis that facilitates urban planning, data that can be used to invent sustainable materials and create cultural value, as well as AR for cultural heritage sharing and AI for education. It also highlights the importance of the community and the interesting projects on rural revitalization. Mario Cucinella, who is an architect, mentioned it as “human rebirth” during his interview with C2030, while Mike Mitchell named it as the “human factor”, and Charles Landry said it is “What human beings really want”. When it comes to urban planning, this is a key factor that drives our pursuit of happiness and other values.



UNESCO Highlights Culture's Contribution to Creative Economy



Prof. Shahbaz Khan
Director of UNESCO Beijing Cluster Office

The creative economy is one of the world's most rapidly growing sectors and it currently contributes to 3 percent of global GDP. And one of the unique features of the creative economy is the dual nature of the values both through physical manifestation of creativity (e.g. films, paintings and books) and an intangible expression of creativity (e.g. dances, music and performances).

At the heart of the creative economy are cultural and creative industries

(CCIs), which are operated at the crossroad of arts, culture, commerce and technology. CCIs generate 2.25 trillion USD annually and employ over 30 million people worldwide [UNESCO, ReShaping Cultural Policies, 2018]. They are really very big job providers for young people from 18 to 25, and this is the industry of today and the industry of tomorrow.

Creativity is increasingly recognized as a renewable, omnipresent resource for sustainable, human-

centered development. So certainly very important for SDGs and empower and engage various vulnerable and at times marginalized groups what we regard who are left behind.

The UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions certainly provides a policy framework to stimulate the development of local and national CCIs which promote a more balanced flow of cultural goods and services across the world. I would also like to add that the UNESCO 1980 Recommendation concerning the Status of the Artist calls for the improved professional, social, and economic status of cultural workers. The adoption and implementation of these instruments must be encouraged throughout this year 2021 which is seen as special highlight by Hans.

COVID-19, as all of us know, has exposed many vulnerabilities, especially in the culture sector. Because this sector has heavy



reliance on venues and it is also the hardest because its travel restriction problem throughout physical distancing measures: according to the International Council of Museums (ICOM), nearly 13 percent of museums may never reopen. Many small creative enterprises and organizations, lacking cash reserves or endowments, are fighting for their survivals. Due to the often-informal nature of employment in the sector, many freelance and part-time workers have slipped through the cracks of conventional social safety nets. So this is really very big issue and that's why we have to accelerate the digitalization of cultural content. Digital sales in the music industry have recently increased by 16 percent in just one year between 2015 and 2016. Web-based technologies have the potential to expand public access to diverse cultural expressions, stimulate innovation and have many new innovative creations, and hopefully have better remuneration for artists and creators. Lockdown measures have demonstrated that a lack of access to the internet has a big limitation for our actually

cultural life.

Creative transactions are now increasingly online, and using the digital revolution is a prerequisite for a flourishing creative economy of the 21st century. So certainly we need all efforts to bring attention to access to the Internet, copyright protection and remuneration for online cultural goods, improvement of ICT infrastructure, training of creative workers and of course how do we make sure their benefit for our arts and our society, and that's why we need to carefully look into this kind of platforms which can help locally and globally.

Education sector has to be very carefully considered also because we need to bring ICT, and I would say the creativity-literate talents into our workforce, so we have to carefully look into their collection, we need to understand how these fit into the UN countries, sustainable development cooperation frameworks. That's why this 2021 is a very special year, the Year of Creative Economy for Sustainable Development, and that's why we need to bring, of course all

strengths of UNESCO, but I would also say we need to work closely with UNESCO system, because UNESCO brings very unique aspect of culture and of course ICTs, but at the same time, we need to bring on board other parts of the UNDP, you and I, along with others to think of to creative economy to promote and accelerate the economic and social contributions to this sustainable development which we already slow down.

Lastly, there are 14 creative cities just in China, and we're going to have a network of natural culture creative cities in China. And I invite that we should have a strong partnership with ICCSD, so that's a very important action I would like to highlight to you. We're also already in dialogues with many countries, including the Mongolia, to which we will bring unique training opportunities.

There may be opportunities for us to think bigger for South-South cooperation. There are huge potentials working with ASEAN as well as the part of Asia, and of course Africa.

Creative economy and digital economy might find messages we need to think bigger and beyond our boundaries. And China's Belt & Road Initiative and the South-South Cooperation are benefiting all the people who need this help very urgently. I really look forward to the friendship, the strong partnership whenever you can use me. I would be very happy to work with you. I see you as very big strength of UNESCO. ICCSD is certainly very important part of the sustainable development world.



Digitalization of Art Museums



Zhang Zikang

Director of the Art Museum of China Central Academy of Fine Arts

Art museums are committed to developing cultural value and artistic value, and the place where the value of museums is generated has traditionally relied on the corresponding physical space, providing collectibles, education, research and services to the society. With the rapid development of computer and network technology, traditional art museums have multiple development possibilities beyond physical space. According to the latest statistics from Internet World Statistics in April 2019, 56.1% of people worldwide have access to the Internet. As of March 2020, the number of netizens in China was 904 million, an increase of 75.08 million from the end of 2018, of which 897 million were cellphone netizens, accounting for 99.3%, with the Internet penetration rate up to 64.5%. T. [4] The digital technology revolution has fundamentally changed the times, making the Internet a remarkable and practical symbol of globalization. It not only involves all cultural forms, but also makes technology and culture highly integrated. In addition, it has conducted a significant impact on all non-material production areas, including art creation and museum operations, and changed

the way people think and behave. Martin Heidegger argues that "technology creates framing, or Gestell, and we have been the subject to experience the world that serves as objects and images." [5] Boris Groys holds that the framing determines our relationship with the environment and invisibly guides us to experience. [6] Even during the quarantine and cold war in the "post-epidemic era", political "unfollow" cannot change the fact that "being in it" and "everything is interconnected".

With the development of big data and artificial intelligence, a new circle will be formed, in which the original knowledge barriers are eradicated and new knowledge is reconstructed. In order to promote the asset management and knowledge dissemination of art museums, the digitization of art museums, on the one hand, covers the collection, storage and upload of high-definition images of works of art - the establishment of a database of images and documents - a process of gradually completing the digital asset management system; on the other hand, it shows the construction of a full range of digital systems such as the virtual construction of

space, the preservation of virtual artworks, and system construction. During this process, the basic database of digital information established not only provides information for basic research work on a daily basis, including exhibition planning, creative product development, etc. but also helps complete the pre-planning, selection and other relevant work through the data provided by digital images of works of art, and thus provides image preparation for the virtual display at the next stage.

For art museums around the world, to continually increase investment and efforts in digital strategies is an effective way to adapt to a networked society. There is another way to build different channels to develop the imagination of physical space and access artistic resources, so that a new space that connects with the audience could be expanded. As a result, a different way of experience that complements the traditional art museums will be formed. In 2008, the American Alliance of Museums (AAM) established the Center for the Future of Museums. Since 2012, AAM has published TrendsWatch every year to summarize the keywords

involved in the annual exhibitions at major museums around the world. Keyword of Augmented Reality (AR) emerged in 2012; keywords in 2013 were 3D Printing, Micro-credentials, Internet of Things and Disconnected Digital Experience; keywords in 2014 were big data, robots; keywords in 2015 were Public Data and Wearable Technology; keywords in 2016 were Virtual Reality and Augmented Reality; keywords in 2017 were Artificial Intelligence and Agile Development; Suspension of Publication emerged in 2018; Blockchain emerged in 2019. The digital technology revolution has profoundly and distinctly affected the field of museums. [7]

Especially after the outbreak of COVID-19 epidemic in 2020, museums all over the world have been on "leaped to the cloud", and virtual exhibitions, live webcasts, social media interactions and so on have become important public channels. Through "Cloud", the powerful attributes of the museum across time and space and the non-material characteristics of its mental and spiritual state that enriches human experience are strengthened. With the increasing intersection of museum physical state and digital state, the interaction between artificial intelligence, big data system and human brain system constitutes the basic framework of human thinking mode in the "post-human era" and has been the essential approach to promote the development of museums. On the basis of serving the audience in physical space, more and more art museums have been carrying out the digital transformation of collection resources and intellectual resources year by year.

New technologies have changed the audience's "viewing" patterns, participation modes and thinking modes, which represent the first and most direct changes in the field of art museums.

The concept of audience introduced by traditional art museums has been expanded by new technologies as "audience", that is, the act of visiting is not sufficient to indicate people's all gains from art exhibitions. Benefiting from the development of virtual reality, big data, smart wear, augmented reality and other technologies, the audience have more opportunities to participate in and interfere with works of art in a variety of ways. On the other hand, in order to attract more audience, museums are actively expanding in-depth cooperation with different fields such as game, film, intelligent industries. Through such cooperation, a new relationship has been established between the audience and museums as well the art creation. For example, the Metropolitan Museum of Art in New York provides a collection of works for Animal Crossing, the longest-running Nintendo Switch game with 13 million players. By clicking the share button on the museum's official website, players can add the works from the Metropolitan Museum to the game.

The Walker Art Center transforms its website from content marketing into a place where visitors can find interesting stories, interviews, and links about artworks of interest, integrating different ideas, words and art far beyond the museums. [8] Through "participation", the audience may be inspired by the artists' works, leading to unforeseen knowledge achievements. It has become the most basic form of the

Intellect System of art museums, which is fed back to the art development process through the museum platform and involves in the construction of the Intellect System of the whole society through audience. Although museums may not directly solve the problems that are still confusing to humanity in the 21st century, they play an active role in seeking for the ultimate solutions by providing opportunities for innovation [9].

The construction and improvement of a series of digital platforms will impact and change the art creation itself, which is a deeper change. As information dissemination technology becomes more convenient, many changes have taken place in the last decade. For example, in 2019, the Central Academy of Fine Arts launched the "Leandro Erlich: The Confines of the Great Void." The artist set a number of possibilities in his works to enable the audience to participate in the creation. The relationship between audience viewing and works being viewed no longer takes effect in Ehrlich's works, in other words, the artist Ehrlich himself is no longer the only creator of the works. Since the audience interact with works and spread them through their respective social media to the wider online world, it can be said that the audience and the artist jointly completed the final creation of the works. Originally, the artists were the subjects for creation, artworks were the objects of being viewed, and the audience were the subjects for viewing. However, since the artificial intelligence, interaction and other technologies were introduced, this art creation mode is in a situation of being abandoned and reconstructed in a more diverse form. Participatory Art, a brand-

new creation mode, has attracted the attention of art museums around the world. At the scenes of Participatory Art, artists and the audience often act as co-producers and observers of works, and the start and end time of artistic activities has become more flexible.



Leandro Erlich: The Confines of the Great Void

Secondly, the application of new technologies in art creation (artist creation, artworks presentation mode, art ecosystem) is becoming more and more common.

Artists increasingly free from the limitations of materials, time, space and other traditional factors to make creations

The means of contemporary narrative art (photography, films, television, animation, multimedia, Internet, etc.) continue to penetrate and expand each other. Under the influence of the increasing complexity and inclusiveness of the media, the art world presents a complex interconnection. New technologies have been continuously promoting the formation of new media and media modes. New media has the functions of making

presentation and communication. In this sense, the media is not only the carrier of information dissemination, but also the information itself. Different forms of media created by mankind previously, such as books, radios, films and television, are presented in a digital form - digitalization has assimilated all the presentation modes made in the past eras. Events that occur in physical space are quickly reflected in Cyberspace, and vice versa. The fact that the world is increasingly interconnected and free from border constraints requires a corresponding shift in our thinking modes.^[10] Howard Baker argues that "the scope of art is determined by society". Art is constructed in society and also contributes to the construction of different social behaviors^[11]. Since the boundaries of the roles of artists, designers, engineers and technicians have been unclear, art is explored from different perspectives and conceptual frameworks that science has never anticipated.^[12] Poller holds that works of art were no longer involved in sociological analysis, which unwittingly undermines the most meaningful achievement - "art is the object of society".^[13] In the current social life, intellect is constructed tenaciously in a conscious manner, which is generally the solution chosen by the art world.

New technologies been applied in all kinds of presentation modes of works of art

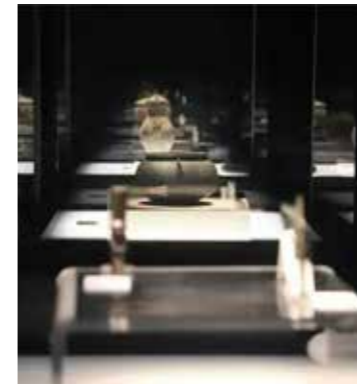
In the art site of the new era, big data, information technology and cloud technology have set new rules for works of art - they belong to no one, everyone can use/appreciate them, and anyone can improve them - for the art site, the three rules have a certain complexity, which is not

only their feature, but also a source of intellect for innovation.^[14]



The Suomen Kansallismuseo in Helsinki, Finland opened a VR exhibition in 2018, in which Visitors can enjoy the painting The opening of the Diet in 1863 created by the artist R. W. Ekman. In the process, they can wear VR headsets as if they were walking into the screen. Looking around the Hall of Mirrors from a 3D angle, they can find themselves in the scene and even talk to the Russian emperor and other characters depicted in the painting. This exhibition shows people the life and politics of Finland under the Russian Empire in the 1860s in detail. In the UK, the Tate Modern in London also hosts a fascinating VR exhibition where visitors can be immersed in the 3D models of the artists' studio.

In October 2019, the Louvre Museum in Paris launched the VR Experience Exhibition "Mona Lisa: Beyond the Glass" to explore Renaissance paintings. With interactive design, sounds and animated images, visitors can discover details about this painting. You can visit the exhibition by downloading it in VR application store VIVEPORT, iOS application store and Android application store.



On May 18, 2021, a Digital Experience Hall of Chongqing Yunyang museum was opened to the public. Through digital means such as intelligent large screen, three-dimensional animation, digital rubbing, interactive projection and so on (Photo source: Zhihui Yunyang)

Art ecosystem increasingly dependent on the Internet

As the pace of life accelerates, people are likely to overlook some art exhibitions and art museums, which take much time and space to visit. This is one of the inevitable and objective influences on art and culture caused by the "Global Village" phenomenon under the influence of "Information Highway"^[15]. In the past, art exhibitions and art museums were based on physical forms and physical space to share intellect, but this mode has been challenged as humans have more information available, more control over time, and become less demanding on the localization of communication. Cyberspace has been an objective factor that art museums and art curation have to seriously face and consider. At the beginning of 2020, since COVID-19 epidemic broke out on a global scale, the demand for cultural and artistic information through

nonphysical contact has been further strengthened, and the desire to visit art exhibitions in physical space has also been weakened. Both curation, collections, fundraising, cross-border cooperation of museums and the research, teaching, media interviews, primary and secondary marketing, and transactions in different academies have stimulated "Online" and "Cloud" practice of art ecosystem in all aspects. As a result, there is an active integration of new technologies in the art world. For art museums, the change mainly lies in that their physical space is multi-dimensionally linked to Cyberspace^[16]. During the epidemic, online exhibitions beyond the physical building space are no longer just complementary to the exhibition, but even an alternative to sharing works of great artistic value with more audience. According to Carly Straughan, an expert in Art Museology, online exhibitions enable art lovers all over the world to experience unprecedented connections with museums and interact with the new members of the entire art world.^[17] Amy Schaffman, education manager at Augusta Museum of History, said, "art museums can play a role



in the final solution by providing opportunities to make creations and acquire knowledge." Laura Wilkinson, Programme director of the Future Museum Project of the Museum of London, holds that "The Future Museum is a deconstructed form of its current self" " Museums will be in a position to translate the grim realities of their communities in to international platforms ," said Goabaone Montsho, an anthropologist at the National Museum of Tswana."

Here are some specific examples. In 2013, the National Museum of Australia tried out a virtual museum tour, allowing online visitors to control the robots equipped with cameras, speakers and microphones. This approach enables remote visitors to interact with museums online and is highly popular with schoolchildren across Australia. In 2017, in an effort to advance its digital strategy, Wellcome Collection in London, UK, actively enriched the functions of its website, attaching importance to the connection between the audience and the museum, where visitors can tell their stories with different artworks, whether or not they have access to the physical space of the museum.^[18]

In 2020, due to the outbreak of COVID-19 epidemic, the Central Academy of Fine Arts took the form of an online virtual exhibition to exhibit the annual graduation works. The number of views exceeded 10 million on the day the exhibition



went live, and the online exhibition was more attractive than the field exhibition. Therefore, to change the conventional approaches and experience, and tap the advantages and effectiveness of online exhibitions from the aspects of art creation, art dissemination, and art experience will be the challenge that art museums face in the future.

Digital images and virtualized exhibitions are certainly no substitutes for physical observation and exhibitions. However, the digital approach can provide us with many new opportunities. For instance, with the surge in audience traffic, art museums/galleries have received unprecedented attention, and in the planning of exhibitions in the future, the audience can be invited to participate in the creation, dissemination and experience of works relatively quickly and effectively.

In the future, art museums need to consider how to attract, listen to and accept different "voices" and guarantee their own development through the improvement of management mechanism, but it is more important to maintain the advantages of art museums in professionalism and independent judgment on cultural value.

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program or program thinking mode of open source code like LINUX.
 [15]. Information Highway is essentially a high-speed information electronic network, which is a complete network system that can provide users with a large amount of information at any time, consisting of communication networks, computers, databases and daily electronic products. In 1992, Al Gore, Senator and former U.S. Vice President, introduced the U.S. Information Highway Act. In September 1993, the U.S. government announced a new high-tech program - the National Information Infrastructure (NII), which aims to build an Internet-based highway in the information age - the "Information Highway", so that all Americans can easily share massive information resources. China is also committed to developing an information highway. In the past five years, a series of policy measures, such as the "Broadband China" strategy, the "Internet +" action plan, speed-up and fee-reduction work, and information consumption, have promoted the popularization and upgrading of information highway in China. At present, China has made important contributions to 5G standard.
 [16]. Cyberspace is an abstract concept in philosophy and computer science, referring to a virtual reality in computers and computer networks. The term Cyberspace, a combination of cybernetics and space, was first introduced in 1982 in the short story of Burning Chrome in omni magazine by William Gibson, a science fiction writer living in Canada. Later, this term was popularized in the novel Neuromancer.
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A delegation led by Nie Jieying, Deputy Director of Xicheng District, attends the Seminar with enterprises and institutions at the City of Design Plaza

On the morning of January 19, 2021, Nie Jieying, deputy head of Xicheng District, led a delegation to the City of Design Plaza for pandemic prevention and control inspection, and had a discussion with institutions and enterprises in the building.

heritage, and encouraged the companies in the building to focus on the digital economy to participate in innovative pilot programs and strengthen the coordination with government departments for more policy support.



Photo of the seminar

At the seminar, Xiao Lan, Executive Director of ICCSD, reported on the pandemic prevention and control measures and recent performance of ICCSD, and expressed his gratitude and expectations to the Xicheng District government. Nie Jieying proposed that Xicheng District should cooperate with ICCSD in culture, technology, and intangible cultural

ICCSD invited as guidance unit of the 2021 CHINA ECO DESIGN AWARD

As the guidance unit, ICCSD joined hands with the Beijing Contemporary Art Foundation (BCAF) and prestigious institutions and experts in various fields to launch the China ECO DESIGN Award, a professional award held annually to promote the ECO DESIGN artworks and further integrate the beauty of art and design into people's everyday life, the design and environmental projects, and the cross-sector cooperation of non-profit organizations.

manufacture, fashion, humanities, and environmental protection to discover and support China's most innovative ECO DESIGN designers, brands, institutions, and projects. Three awards, 2021 Urban Sustainable Community, 2021 Rural Sustainable Community, and 2021 Youth Innovative Design Award are set up for this event and the winners will be announced on June 20, 2021. The winning pieces will be presented on platforms such as international institutions, design ceremonies, university think tanks, technology or public welfare media, so as to promote the application scenarios and future cooperation of pioneering design artworks. The winners and finalists will be invited to participate

in the awarding ceremony of Beijing International Design Week in October 2021 and will be awarded with honorary certificates.



2021 China ECO DESIGN Award Poster designed by Ma Shirui

ICCSD holds a workshop on "Build up China as a Socialist Cultural Country for New Development Stage"

On March 31, ICCSD held a workshop on "Build up China as a Socialist Cultural Country for New Development Stage". Professor Liu Dongchao from the Department of Culture, History, Education and Research of the Party School of the Central Committee of CPC (National Academy of Governance) was invited to attend the workshop and delivered insightful perspective.

ICCSD on topics such as creativity-driven development, digital economy, and the integration of technology and culture, and shared his advice on the development of ICCSD. All members of ICCSD participated in this workshop.



Liu Dongchao
professor and doctoral supervisor from the Department of Culture, History, Education and Research, Director of Cultural Policy and Management Teaching and Research Office of the Party School of the Central Committee of CPC (National Academy of Governance). He worked as a former Deputy Dean and professor of School of Marxism at Beijing Technology and Business University



Photo of the workshop

Professor Liu interpreted the "14th Five-Year Plan" from a macro perspective and analyzed the consistency between the "14th Five-Year Plan" and the United Nations' 2030 Sustainable Development Goals. In the Q&A session, Professor Liu discussed with the members of

ICCSD pays a field visit to Richangsheng Group in Hangzhou, Zhejiang

On April 8, ICCSD paid a field visit to Richangsheng Group in Hangzhou, Zhejiang upon invitation, learning about its demonstration area for green development in Fuyang. Focusing on the theme of rural vitalization strategy, the two sides discussed how to jointly build and develop rural communities as well as how to promote sustainable development for the benefit of both residents and enterprises.

strives to realize efficient utilization of total factor resources, develops an industrial pattern with the secondary industry as its core and the first industry and the tertiary industry as the support, and tries to complement each other in the best possible way. The Group explores new modes of jointly building communities with the help of cultural and creative industries and holds environmentally-friendly camp activities for children so that more people pay attention to the environment and live in harmony with nature.

Richangsheng Group is a producer of new construction materials. By advocating green production, it



ICCSD team is listening to the explanations about the design of waste water discharge on the wharf of the Fuyang Project Base

(The contents is provided by Richangsheng Group)

Delegation from the China General Nuclear Power Corporation (CGN) pays a visit to ICCSD

On May 11, Yuan Changhong, Deputy Director of the Cultural Promotion Center of China General Nuclear Power Corporation (CGN) led a CGN delegation to visit ICCSD. The two sides had discussions for cooperation on international communication and cross-cultural exchanges. ICCSD briefed on its brand activities and communication channels and CGN introduced its clean energy-related international businesses and its activities in France, the United Kingdom, Brazil, Malaysia and so on, such as public welfare projects for better lives of local women and children, and Open Days to promote cross-cultural exchanges. CGN expressed its willingness to cooperate with ICCSD and the two parties will further expand liaison channels to further promote cross-cultural exchanges.



Yuan Changhong, deputy director of the Cultural Promotion Center of China General Nuclear Power Corporation (CGN), visited ICCSD

Zhu Changhe, Deputy Director of the Xicheng Park Management Committee, leads a delegation to visit ICCSD for investigation

On May 18, a delegation led by Zhu Changhe, member of the Labor Committee and Deputy Director of the Management Committee of Xicheng Park, visited the Beijing City of Design Plaza for investigation and visited ICCSD.

ICCSD gave a detailed introduction to its history, development philosophies and visions and missions. Zhu Changhe visited the exhibitions in the open space of ICCSD and had in-depth exchanges with ICCSD members on its publications and research achievements.



Zhu Changhe, member of the Labor Committee and Deputy Director of the Management Committee of Xicheng Park, led a delegation to visit ICCSD

ICCSA rural cultural creativity project exhibition: Exploration and Innovation by "Flower Fields"

On April 12, ICCSD held its 4th exhibition. The theme of this exhibition is the cultural and creative rural construction project carried out by Baima Huatian Commune (Society of Cultural Creatives, Xuanhan County) in Bicheng Village, Baima Town Xuanhan County, Sichuan Province. Focusing on the rural revitalization strategy and cultural and creative industries, the exhibition aims to realize the efficient utilization of rural resources with modern concepts of cultural creativity, explore new modes of rural construction with the help of cultural creativity, and promote the development of Chinese local civilization, injecting new vitality into the rural revitalization.

As one of the effective measures, rural revitalization consolidates and expands the outcomes of poverty alleviation. To address issues relating to agriculture, rural areas, and rural people, we should prioritize the development of agriculture and rural areas. To build rural areas with thriving businesses, pleasant living environments, social etiquette and civility, effective governance, and prosperity, we need to put in place sound systems, mechanisms, and policies for promoting integrated urban-rural development, and speed up the modernization of agriculture and rural area.

Rural is a regional complex with natural, social and economic characteristics, which has multiple functions of production, life, ecology and culture. It promotes and coexists with cities and towns, and constitutes the main space of human



展览现场



activities. The implementation of Rural Revitalization Strategy is a key measure to build a beautiful China and an effective way to inherit Chinese excellent traditional culture. The exhibition showcased the successful cases that integrate cultural creativity with rural revitalization, including the project of rural construction with the help of Huatian Commune (Society of Cultural Creatives, Xuanhan County) named "Art Intervention and Creative Architecture". It fully echoed the 1st Sustainable Development Goal: eliminating all forms of poverty around the globe.

Devoted to the concepts of connectivity, empowerment and co-existence, Baima Flower Fields Society of Architecture has held a series of public welfare activities and innovative practices themed on "Art Intervention and Creative Architecture" in Baima Town, such as "Flower Fields Creators", "Flower Fields Classroom", "Smart Flower Fields", and "Touring the Flower Fields". The non-profit activities are great examples of supporting rural revitalization with the help of cultural and creative industries. Moreover, Baima Flower Fields has also successfully hold events like "Dabashan Fringe Festival", "Baima Forum • International Conference of Rural Creators", and "Forest Music Festival of Baimashan", published the academic journal of rural innovation "Baima", issue the declaration of rural cultural innovation "Baima Declaration", formulate the action guide of rural cultural innovation, train the chief architect of rural innovation, build the rural innovation college, promote the relevant national departments to issue policies and measures to support rural revitalization, provide the resource platform and action network of ideas, talents and projects for rural revitalization,

actively develop the local culture and creative industries, and promote the overall revitalization of rural areas.

"Creativity Promotes Sustainable Development" serial exhibitions

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

Among the past exhibitions, the first exhibition presented the project of the Dulong nationality in Yunnan Province to help the poor with design industry with the theme "Rainbow-Weaving Nationality". The second and third exhibitions were respectively the charitable art exhibition and "2030 My Hometown" painting collection and exhibition. Both were jointly hosted by ICCSD and Green & Shine Foundation, they were intended to draw public attention to children's art education in rural areas.

How to participate in the serial exhibitions

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

Proposal submission email: lifang@unesco-iccsd.com.



Source of the photos: Flower Fields Photography Exhibition in Daba Mountain Photographer: Hu Chaozhi

"Creativity 2030" Salons

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

The 9th Salon

Art education for kids

"Sowing Love in the Countryside" - the salon about art education for kids and the themed art exhibition named "My Hometown in 2030" were co-hosted on January 6, 2021 by ICCSD and the Green & Shine Foundation. The activity focused on the UN's SDG-4 (Sustainable Development Goal-Quality Education) and aimed to ensure inclusive and equitable quality education and promote lifelong learning opportunities for all.



Wu Wenbin, Communication director of ICCSD, presides over the event



Group photo of participants of Art Education for Kids and Themed Art Exhibition cohosted by ICCSD and Green & Shine Foundation

Special guests were invited to share opinions and discuss art education for kids and sustainable development, including Zhang Zikang, curator of CAFA Art Museum, Xu Fan, researcher of the Institute of Social Aesthetic Education of the Academy of Arts and Design of Tsinghua University, and mentor of the Xin Art Class program, Liu Zhao, young artist and mentor of the Xin Art Class program, and Zhang Juan, deputy director-general of Beijing Tianxiayi Education Counseling Center. The art exhibition was held on the spot and livestreamed to the public.

Zhang Zikang delivered a keynote speech on "Children's Learning in Art Museums", saying that museums provide kids with a platform to learn more about the development of human history and culture. He said, art museums are different from in-class education as they pay more attention to children's experience and enlightenment. Especially with popular technologies like photos, videos and VR/AR, museums look to adopt innovative exhibition methods and attract more and more people to perceive the world in a broader and more interesting sense.



Zhang Zikang, curator of CAFA Art Museum, delivers a keynote speech

Sustainable Development" and inspired the discussion of guests on urban and rural differences in sustainable education, concept of art education for kids and art education for children at different ages. Guests answered questions from the audience and shared their insights during the interactions.



Lang Lang(L1), director of the Research Department of ICCSD, shares opinions with Xu Fan(R2), researcher of the Institute of Social Aesthetic Education of the Academy of Arts and Design of Tsinghua University and mentor of the Xin Art Class program, Liu Zhao(R1), young artist and mentor of the Xin Art Class program, and Zhang Juan(L2), deputy director-general of Beijing Tianxiayi Education Counseling Center

Concluding the event, Han Hua, director of Green & Shine Foundation, hoped "more people will pay attention to art education for kids and more excellent rural teachers are needed to join and explore more possibilities for rural kids."



Han Hua, director of Green & Shine Foundation delivers a speech

The 10th Salon

So, where next: Design for sustainable development



Yann Debelle de Montby (France)
Member of ICCSD Advisory Committee
Former Director of Image and Press of Alfred Dunhill
CEO of Debelle de Montby Associates
Senior Interior, Product and Fashion Designer

On June 9, ICCSD held the 10th Creativity 2030 Salon themed on "Understanding and Taking Action - Future of Design and Sustainability". Yann Debelle de Montby, Member of ICCSD Advisory Committee, was invited to interpret the future of design and sustainability.

Based on the trends of the international fashion industry and personal working experience, Yann Debelle de Montby interpreted the new application scenarios of design for sustainable development, and shared his views on transformation and renovation of old objects.



Sustainable fashion is not marketing but our shared future

The fashion industry is the second largest cause of pollution. According to the UN statistics, the clothing and textile industry has contributed a value of 2.4 trillion US dollars to global manufacturing, providing job opportunities for 86 million people (mostly women). But it is also accountable for 8 percent to 10 percent of global greenhouse emissions and 20 percent of industrial waste water, while it produces waste and discarded clothes equivalent to 0.5 trillion US dollars every year.

Facts have shown that without major change to production processes and consumption patterns in the fashion industry, the social and environmental costs will continue to mount. Thus, the UN Alliance for Sustainable Fashion comes into being and 27 Chinese enterprises have signed Fashion Industry Charter for Climate Action. From supply chain to brands and then to actively joining international alliances, sustainable fashion has



moved from an initiative of the Copenhagen Climate Convention issued 20 years ago to more positive actions.

Developing sustainable fashion is an arduous task

In the context of trying to achieve the major goal of carbon neutrality in 2060, the fashion industry must promote sustainable development more comprehensively and search for more possibilities with the support of practice-based methodology, empowering new technologies and new design strength.



Five stages worth noticing:

1	2	3	4	5
Supply Chain	Design	Production Directly Facing Consumers	Consumption	Cycle and Waste
From traceability (clean raw materials), green production (energy saving, carbon reduction and zero pollution), recyclability, to renewable materials, technology is at the core of the solution;	From zero waste, recyclable design to reusable design, designers and brands need the support of new knowledge, new supply chains, new technologies and new manufacturing;	From Alibaba's Rhino Smart Manufacturing to HuberBuy and Style 3D, manufacturing goes out of the factory and links the upstream and downstream, providing a platform for brands to directly connect with consumers;	As consumers are continuously trying to pursue a better life, sustainable fashion should not be the shackles of moral standards but a better choice. The building of contexts and fields, as well as the winning of deep trust, brings us both precious opportunities and formidable challenges;	Establishing second-hand trading platforms directly facing consumers, improving brand services of maintenance and repair, rebuilding the industrial chain of used clothing recycling, as well as industrial innovation of waste treatment

Source: Yang Wen, Co-founder of Huayi Cultural Media

Reuse of old clothing and objects brings major opportunities to second-hand market

According to Green Peace, 15 million tons of clothing around the globe are finally buried in the ground each year. China is accountable for creating about 2 million tons of waste related to clothing every year. The statistics of CBNdata have shown that China in the post-epidemic era has witnessed not only the recovery and growth of consumption but also remarkable development of the second-hand market, especially in the tier 3-5 cities. This is a major opportunity for the second-hand market.

Yann noted that he had a deep love for old objects and always got inspirations from them. Many old objects have their own souls. Their collection, restoration and use will contribute to sustainable development and embody deep love for a certain object. At the salon, Yann elaborated on his former designs and collections, and shared numerous moments of getting inspirations from the old objects.

At last, Yann remarked that China has witnessed amazingly rapid development in the past 20 years. As a huge country, China shoulders heavy responsibilities to lead the community into a sustainable future.



Source: Yann's collections

The 11th Salon

Design for sustainable wellbeing



Ding Zhaochen
Professor and Doctoral Supervisor
of Beijing Institute of Fashion
Technology
High-level talent introduced by
Beijing from Hong Kong, Macao
and Taiwan
Global Scholar of Polytechnic
University of Milan
Member of Mobile Media and
Cultural Computing Committee,
China Institute of Communications

On June 21, ICCSD held the 11th Creative 2030 Salon themed with "Sustainable Living & Lasting Happiness". Ding Zhaochen, Professor of Beijing Institute of Fashion Technology, was specially invited to interpret innovation and sustainable development.

As we are getting richer, some people are eager for healthier lifestyles and greater happiness. With the basic material needs being met, they strive for a healthier and more sustainable life by regulating their bodies and minds. From children's picture books, calligraphy calendars to healthy sleep, Professor Ding shared the relevance between design and life, and proposed the concept of designing for sustainable well-being and providing strategies for sustainable life.

Professor Ding advocated the concept of "doing more with less" proposed by Buckminster Fuller, that is to create the maximum value with the minimum resources.

Tell kids about pandemic prevention and control

In January 2020, the kid's picture books themed on prevention and control of the COVID-19 pandemic drawn by his team within 4 days attracted more than 3.1 million views after being published on the Chinese, English, Spanish, Korean, and Russian CCTV Facebook accounts.



2020防控新型冠状病毒儿童绘本

Calligraphy calendar brings back the old golden days

The World Health Organization has proclaimed 2020–2030 the Decade of Action on Healthy Ageing. With the purpose of bringing joint efforts from governments, civil society, international agencies, professionals, academia, the media, and the private sector to improve the living conditions of the elderly people, their families, and the communities in which they live.

In the context, the "Calligraphy Calendar" was launched to encourage the elderly to copy one page of Chinese characters every day and regularly exercise their hands and eyes more often while boosting their brain health. Such training activities will not only ease their depression at the old age but bring confidence and sense of achievement. The calendar is intended to improve cognition from four perspectives, namely memory, language and literacy, visual space function, and executive function.

Urban sleep sanctuary: sleeping happily over blue skies of cities

The concept of "Health Promotion", brought up by WHO, refers to a science and art helping people in enhancing and promoting health quality and achieving the ideal state of health through changing habits.

The project of "Urban Sleep Sanctuary" aims to help young white-collar workers in first-tier cities get better sleep by creative designs centered on three themes: learning about sleep (design for sleeping better), eating for happiness (design for eating better), healthy and pleasing leisure activities (design for having fun). Professor Ding, with his team, designed the sleep inducing and healthy diet and showed their vision of an ideal sleep environment.

