

UCANCIA - the University of East London 中英高等教育艺术联盟创意产业论坛 2023

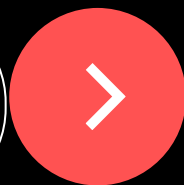


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THREE -DAY EVENT

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UCANCIA - the University of East London

中英高等教育艺术联盟创意产业论坛 2023



University of
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THREE -DAY EVENT

AGENDA - FIRST DAY

Date	Speaker Topic	Speaker's name	title	Institutions
16th of August	Welcome speech from UEL	Professor Amanda Broderick	Vice Chancellor and President	UEL
16th of August	Welcome speech from UCANCIA	William Wang	Secretary of UCANCIA	UCANCIA
16th of August	UEL Fashion	Beatrice Newman	Head of Fashion	UEL ACI
16th of August	My intercultural collaboration experience with Chinese Artistes: Fengling project and others	Farooq Chaudhry	Co-Founder	FENG LING PRODUCTIONS LIMITED
16th of August	The current situation of the development of Chinese film and television young talents	Mr Xuchi Xiao	Playwriter	China TV Artists Association(中国电视艺术家协会)
16th of August	Exploration of the Development of Art in Chinese Higher Vocational Education	Meikang Yao	Dean of the School of Design	Shunde Polytechnic College
16th of August	Design Education in the Perspective of Artificial Intelligence: Reflections and Explorations	Zhifeng Zhao	Director of the Product Design , Associate Dean of School of Art	Soochow University

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THREE -DAY EVENT

AGENDA - SECOND DAY

Date	Speaker Topic	Speaker's name	title	Institutions
17th of August	UEL MBA Fashion Entrepreneurship Program	Alison Lowe MBE	Leader of MBA Fashion Entrepreneurship	UEL ACI
17th of August	UEL Umbro China project 东伦敦大学茵宝中国项目	Wesley Hartwell Keith Cheng	Leader of UG PG Fashion program General Manager of Umbro China	UEL ACI UMBRO
17th of August	Industry Transformation and Vocational Education Iteration	Gui Yuanlong	Dean of the School of Art and Design	Guangdong Industry Polytechnic
17th of August	Interior Design at UEL	Keith Winter	Leader of the Visual Arts Cluster	UEL ACE
17th of August	Visual Arts Courses at UEL	Keith Winter	Leader of the Visual Arts Cluster	UEL ACE
17th of August	Current Status of Industry-Education Integration in Chinese Art Colleges	Fei MA	Executive Vice Dean	The School of Art and Design at Geely University
17th of August	Exploration and Development of Private Art Colleges in China	Duxing ZHAO	Tutor at Kede College	Capital Normal University
17th of August	Innovating art education and inheriting national culture	Yuexing Li	Dean, Institute of International Education	Wenhua College, Yunnan Arts University
17th of August	The relationship between Arts and Technology	Xiaoye Li	Assistant Professor of Institute of Brand and Communication	Shandong University

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THREE -DAY EVENT

AGENDA - THIRD DAY

Date	Speaker Topic	Speaker's name	title	Institutions
18th of August	Future media innovations	Carl Hayden Smith	Associate Professor, Department of Media, Fashion & Communications	UEL ACI
18th of August	Introduction of The Shandong University Art and Design Education Alliance	Ke Li	Chair of Shandong Arts Institutions Alliance	Shandong University
18th of August	The Evolution of Atelier Teaching at the University of East London.	Carl Callaghan	Head of Architecture	UEL ACE
18th of August	Value Orientation of Artistic Innovation and Entrepreneurship Talent Cultivation in the Context of New Liberal Arts	Zhengkun Fan	Dean of the School of Innovation and Entrepreneurship	Shandong Management University
18th of August	Winland M50 Art&Design Acedemy project in Shanghai	Eva Fang	academic Director	Winland M50 Arts Centre
18th of August	Closing Remarks	Rosemary Stott	Dean of ACI	UEL ACI

SPEAKERS

First day

Second day

Third day



University of
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Professor Amanda Broderick

Vice-Chancellor and President

An eminent social scientist, Professor Amanda Broderick joined University of East London as Vice-Chancellor and President in September 2018.

Professor Broderick was previously Chief Executive Officer at Newcastle University London and has held Chairs in International Business and Marketing at multiple institutions in the UK, and Visiting Chairs internationally. She has a strong leadership track record and rare insight into a cross-section of strategic groupings of Universities.

Before moving to Newcastle University, she was Pro-Vice Chancellor (International Priorities) and founding Executive Dean of the College of Business & Law, University of Salford; Principal of St. Cuthbert's Society (a Durham University College) and Deputy Dean of Durham Business School. She also led the development of the disruptive 'challenger institution' - University Academy 92, founded by the Class of '92 and Lancaster University and launched in September 2017.

Her leadership track record highlights her expertise in strategy development and execution; strong financial management and business planning; global education innovation; business partnership development; and, turn-around change management. She holds an entre- and intrapreneurial skill set and in-depth knowledge of alternative educational models and new business ventures in both charitable and for-profit environments.

An award-winning researcher, her expertise lies in the fields of international business, marketing psychology and strategic communications with particular application to the digital and social business agendas. Her research has appeared in many leading business journals and she has authored two seminal texts in her field.

Professor Broderick provides strategic and academic leadership for the University, with overall responsibility for 1,300 members of staff and 17,000 students, spread across campuses in London Docklands and Stratford.

卓越的社会科学家阿曼达·布罗德里克教授于2018年9月加入东伦敦大学，担任校长和副校长。

布罗德里克教授此前曾担任纽卡斯尔大学伦敦分校的首席执行官，并在英国多所机构担任国际商务和营销教授职位，同时在国际范围内担任访问教授职位。她具有强大的领导力记录，并对大学战略团队有深入洞察。

在加入纽卡斯尔大学之前，她担任萨尔福德大学商学院及法学院创始执行院长兼副校长（国际优先事项）；曾是杜伦大学圣卡斯伯特协会理事长，以及杜伦商学院的副院长。她还领导了“九十二届”班级创办的颠覆性“挑战性机构”——“九十二届大学学院”，该学院由“九十二届”班级和兰卡斯特大学共同创办，并于2017年9月启动。

她在战略发展和执行、强大的财务管理和商业规划、全球教育创新、商业合作伙伴发展以及重组变革管理等方面拥有丰富的领导力经验。她具备创业和内部创业的技能，并对慈善和营利环境中的替代教育模式和新业务创办有深入了解。

作为屡获殊荣的研究者，她的专业领域涵盖国际商务、市场心理学和战略传播，特别适用于数字和社交业务议程。她的研究成果发表于多个顶尖商业期刊，并撰写了两本领域内的重要著作。

布罗德里克教授为该大学提供战略和学术领导，并对伦敦Docklands和斯特拉特福德校区的1,300名员工和17,000名学生全面负责。

SPEAKERS



Professor Amanda Broderick

First day

Second day

Third day



University of East London

Dear Distinguished speakers, experts 尊敬的演讲嘉宾、专家：

On behalf of the University of East London, it is my pleasure to welcome you all to the UK-China Arts and Creative Industry Alliance and UEL Forum. Today, we gather here as representatives of academic institutions united by a common goal—the pursuit of knowledge, collaboration, and the advancement of higher education.
我代表东伦敦大学，非常荣幸地欢迎大家参加英中艺术与创意产业联盟暨UEL论坛。今天，我们作为学术机构的代表聚集在这里，共同追求知识、合作与高等教育的推进。

This forum serves as a significant platform for dialogue, exchange of ideas, and thought leadership that will shape the future of creative industries. We are pleased to host this gathering, bringing together brilliant minds and passionate individuals who share our vision for a transformative educational landscape.
本次论坛是一个重要的对话平台，用于交流思想和引领思想，将塑造创意产业的未来。我们很高兴主办此次聚会，汇集了一群卓越智慧和充满激情的人士，他们与我们共享对变革性教育环境的愿景。

In a world that is constantly evolving, the power of collaboration cannot be overstated. Together, we have the opportunity to redefine the boundaries of knowledge, to break down the barriers that confine us, and to pioneer new frontiers of innovation. By harnessing the collective expertise and diverse perspectives present in this room, we can embark on a journey of discovery that will shape the lives of generations to come.
在一个不断演变的世界中，合作的力量不可高估。通过我们的共同专业知识和不同的观点，我们有机会重新定义知识的边界，打破束缚我们的障碍，开拓创新的新领域。通过利用这个房间里的集体专业知识和多元观点，我们可以踏上一个发现之旅，这将影响未来世代的生活。

Today, we celebrate the spirit of cooperation, recognizing that no single institution or entity holds the key to solving the complex challenges we face. It is through the synergy of minds, the fusion of ideas, and the sharing of resources that we can create sustainable solutions and drive positive change.
At the University of East London, we firmly believe in the power of education to transform lives and communities. We take pride in our inclusive, forward-thinking approach, where diversity is not only celebrated but also nurtured as a catalyst for innovation. We are dedicated to providing our students with a transformative educational experience that equips them with the knowledge, skills, and resilience necessary to thrive in an ever-changing world.
今天，我们庆祝合作精神，认识到没有单一的机构或实体拥有解决我们面临的复杂挑战的关键。正是通过头脑的协同作用，思想的融合以及资源的共享，我们可以创造可持续的解决方案，推动积极的变革。在伦敦东方大学，我们坚信教育的力量可以改变生活和社区。我们以包容、前瞻性的方法为傲，多样性不仅仅被庆祝，还被培养成为创新的催化剂。我们致力于为学生提供变革性的教育体验，使他们具备在不断变化的世界中成功的知识、技能和韧性。

I extend a warm welcome to all of you. May this forum be a resounding success, enriching our collective knowledge and propelling us towards a future where education knows no boundaries.
Thank you, and I wish you all a productive and inspiring forum.
我向大家表示热烈欢迎。愿本次论坛取得圆满成功，丰富我们的集体知识，推动我们走向一个没有界限的教育未来。谢谢大家，祝愿大家有一个富有成效和鼓舞人心的论坛。

Thank you.
谢谢大家

Professor Amanda Broderick, Vice-Chancellor and President of the University of East London
东伦敦大学校长阿曼达·布罗德里克教授





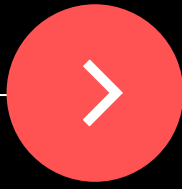
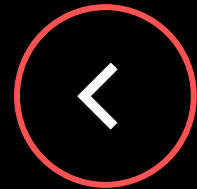
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UCANCIA

Mr William Wang

Secretary-General of UCANCIA



Mr William Wang has been residing in the United Kingdom for 24 years and currently serves as the Secretary-General of the UK-China Arts and Creative Industry Alliance. He has previously worked at the Henley Business School, the University of Reading, and the Oxford campus of the HSBC Business School, Peking University. During this time, he was responsible for executive education and training in the Chinese region. As a seasoned professional in the field of Sino-British education, training, and cultural exchange, he has accumulated extensive experience.

In recent years, Mr Wang has focused his efforts on fostering collaboration and development in the fields of higher arts education, artistic training, and cultural exchange between China and the UK. He is passionate about promoting cross-cultural cooperation and exchange and adheres to the principles of openness, inclusiveness, and innovation. His dedication lies in advancing deeper cooperation between Chinese and British universities in the realms of education and the arts.

Through close collaborations with multiple universities and art colleges, he continually expands channels for education, training, and cultural exchange, providing a broader platform for students, universities, and artists alike.

王颂怡先生旅居英国24年，现任中英高等教育艺术联盟秘书长。曾在雷丁大学亨利商学院和北京大学汇丰商学院牛津校区工作并负责高管教育培训中国区业务，在中英教育培训和文化交流领域有着丰富经验的专业人士。

尤其近些年，专注于中英艺术高等教育、艺术培训和文化交流等领域的工作，致力于促进中英两国高校在艺术领域的合作与发展。

热衷于跨文化合作与交流，始终秉承着开放、包容、创新的理念，努力推动中英两国在教育和艺术领域的深入合作。通过与多所高校和艺术学院的紧密合作，不断拓展着教育培训和文化交流的渠道，为学生、高校和艺术家搭建更广阔的舞台。

SPEAKERS



MR WILLIAM WANG

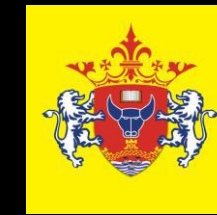
First day

Second day

Third day



University of
East London



UCANCIA

Dear leaders, distinguished guests, and Professors,
尊敬的各位领导、嘉宾、教授们：

Hello, everyone!
大家好！

First of all, I want to express my gratitude to the University of East London and the School of Arts and Creative Industries for giving me this valuable opportunity to be one of the initiators of the 2023 Sino-British Arts Universities and Industries Forum.

首先，我要感谢东伦敦大学和东伦敦大学艺术学院给我这个宝贵的机会，在2023年度中英艺术高校与产业论坛成为发起人之一。

Art education is the cradle for nurturing creativity and innovation, and it plays a crucial role in promoting cultural exchange and societal progress. Both China and the UK have rich artistic traditions and abundant cultural resources, providing ample opportunities for collaboration between arts universities and industries.

艺术教育是培养创意和创新力的摇篮，它是推动文化交流和社会进步的重要力量。中英两国拥有悠久的艺术传统和丰富的文化资源，在艺术高校和产业合作方面有着广阔的发展空间。

According to British Council statistics, there are currently about roughly 60,000 Chinese students studying arts and related disciplines in the UK, with 15,000 Chinese arts students in London alone. The entire UK has around 260,000 Chinese international students, accounting for about one-fifth of the entire Chinese international student market. China has had over 1 million arts examinees on average each year in the past few years, with 1.17 million arts examinees in 2023, making up slightly over one-tenth of the total 10.71 million examinees in China. This indicates the vast market for arts education in China and the huge potential for cooperation between Chinese and British art universities. This area requires more attention from leaders and experts.

根据英国文化协会统计，目前有大约6万中国学子在英国学习艺术和相关专业，在伦敦就有15000中国艺术类学生，而整个英国总共约26万中国留学生，占整个中国留学生市场的五分之一左右。中国在过去的几年，平均每年有超过1百万的艺术类考生，比如2023年就有117万艺术类考生，整个中国有1071万考生，艺术类考生占比10分之一多一点。这说明中国艺术教育市场广阔，中英艺术类高校合作空间巨大，需要我们该领域的领导，专家更加关注国际合作这一领域。

The prosperity of art education and industries requires not only economic development as a support but also excellent support from art universities in terms of courses, faculty, and other resources. The University of East London and the School of Arts and Creative Industries possess all the necessary conditions and cover various fields such as art, design, media, drama, music, fashion, architecture, cultural and creative industries management, etc. They basically cover all undergraduate and graduate majors in arts. This also indicates that the School of Arts and Creative Industries at the University of East London has unlimited space for cooperation with various art universities and colleges in China. It can also contribute to cultivating talents that meet the needs of the industry and contribute to the sustainable development of the Sino-British art industry.

艺术教育和产业的繁荣不但需要经济发展做为一个支持，也需要艺术高校提供优秀的专业、课程、师资和其他硬件支持。而东伦敦大学和东伦敦大学艺术学院具备了所有的条件，并涵盖了艺术、设计、传媒、戏剧、音乐、时尚、建筑设计、文化创意产业管理等多个领域，基本上覆盖艺术专业本科和研究生所有类目专业。这也说明了东伦敦大学艺术与产业学院与中国各艺术类大学和学院有着上不封顶的合作想象空间，也可以为中国培养适应产业需求的复合型人才，为中英艺术产业的可持续发展做出贡献。



SPEAKERS



MR WILLIAM WANG

First day

Second day

Third day



University of
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UCANCIA

At the same time, there are extensive cooperation opportunities in the art field between China, the UK, and the participating universities and organizations. We can learn from each other's strengths and jointly promote the development of art education and industries through academic exchanges, faculty exchanges, joint research, and other means. Art and cultural exchanges not only deepen friendship between the two nations but also expand the international market for the art industry, enabling more outstanding works to be recognized worldwide.

同时，中英两国，以及与会的各高校和组织在艺术领域有着广泛的合作机会。我们可以通过学术交流、师资互派、联合研究等方式，借鉴彼此的优势，共同推动艺术教育和产业的发展。艺术文化交流不仅可以加深两国人民之间的友谊，还可以拓展艺术产业的国际市场，让更多的优秀作品走向世界。

Lastly, I would like to call upon Chinese and British universities and art organizations to pay close attention to the development of Sino-British art education and industries. Governments, universities, enterprises, and all levels of society should work together to provide more resources and support for art education, giving more young talents the chance to showcase their abilities. I also hope that the University of East London and the School of Arts and Creative Industries will make more efforts and contributions in promoting Sino-British art education cooperation and the continuous innovation and development of the Sino-British art industry. We will spare no effort in supporting, promoting, and pushing forward relevant cooperative projects.

最后，我想呼吁中英高校，艺术组织共同关注中英艺术教育和产业的发展。政府、高校、企业和社会各界应该携手合作，为艺术教育提供更多的资源和支持，让更多的青年才俊有机会展现自己的才华。也希望东伦敦大学，东伦敦大学艺术与产业学院在推动中英艺术教育合作、中英艺术产业的持续创新和发展中做出更多的努力和贡献，我们将不遗余力地进行支持、宣传和推动相关的合作项目。

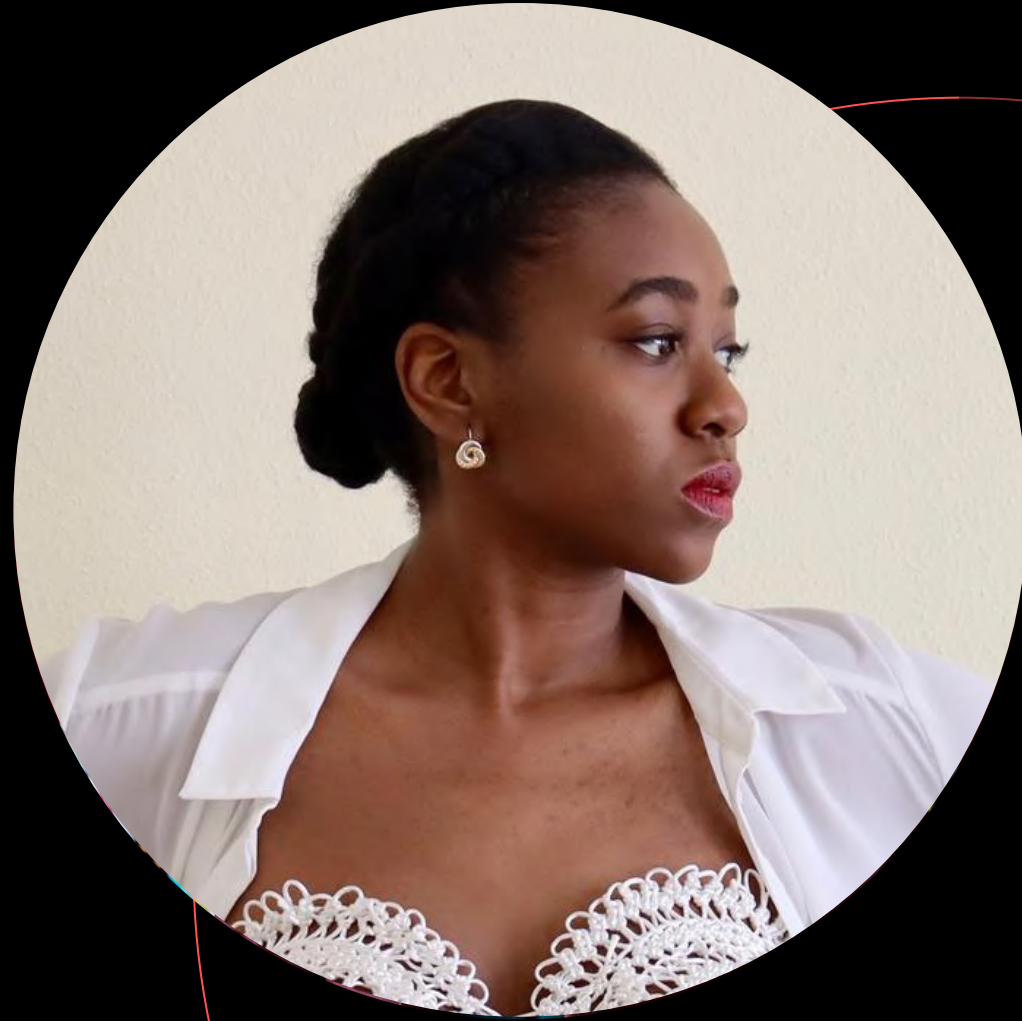
In this era full of opportunities and challenges, let us join forces and contribute to the flourishing development of art education and industries in both China and the UK, bringing our efforts to the cultural prosperity of the world.

在这个充满机遇和挑战的时代，让我们共同努力，让艺术教育和产业在中英两国蓬勃发展，为全球的文化繁荣贡献我们的力量。

Thank you for listening!

谢谢大家！





University of
East London

Beatrice Newman

Head of Department Fashion

Beatrice Newman is a creative entrepreneur, academic and designer. Her knowledge spans a wide range of areas in Fashion with a focus in knitwear, digital technology and developing new innovative models for creative business.

Beatrice completed her Masters Degree in Digital Fashion at the London College of Fashion in 2012 and went on to launch her label, KORLEKIE, a womenswear brand, dressing a range of customers and VIP clientele in the UK and across the world. The brand continues to operate today growing in success year on year with the help of new applied business strategies for creative businesses that Beatrice has adopted and teaches in her role as an academic and private consultant for new brands.

Alongside running her own brand and MODE education, Beatrice is the Head of Department for Fashion at the University of East London and is a consultant for new fashion start-ups at Beyond Form.

Links: <https://www.korlekie.com>
<https://www.joinmode.org>

Beatrice Newman是一位有创意的企业家、学者和设计师。她的知识涵盖了时尚领域的多个方面，重点关注针织品、数字技术以及为创意企业开发新的创新模式。

2012年，Beatrice在伦敦时装学院完成了数字时尚硕士学位，随后推出了自己的品牌KORLEKIE，这是一家女装品牌，为英国和世界各地的一系列客户和贵宾提供时装。在新应用商业策略方面，Beatrice采用了这些策略并在其学术职务和新品牌的私人顾问工作中进行教学，使KORLEKIE品牌继续取得成功，并逐年发展壮大。

除了经营自己的品牌和MODE教育机构，Beatrice还担任东伦敦大学时尚系的系主任，并担任Beyond Form时尚初创企业的顾问。

品牌链接: <https://www.korlekie.com>
<https://www.joinmode.org>

SPEAKERS



BEATRICE NEWMAN

First day

Second day

Third day



University of
East London

The fashion industry, a multi-billion-dollar global enterprise, offers an exciting array of opportunities in design, business, marketing, textiles, and technology. It serves as a captivating melting pot of diverse perspectives, cultures, and viewpoints, wielding considerable influence over the world.

时尚产业是一个价值数十亿美元的全球产业，提供着设计、商业、营销、纺织品和技术等令人兴奋的机遇。它作为一个吸引人的大熔炉，汇聚了不同的观点、文化和视角，对世界产生着重要影响。

Amidst ground-breaking innovations and pressing challenges that demand creative solutions, there has never been a more opportune moment to embark on a journey into this dynamic realm. For young and imaginative minds, it presents an unparalleled chance to lead the way, challenging outdated systems and norms to build a more inclusive and sustainable world.

在突破性创新和迫切需要创意解决方案的挑战中，现在是踏上这个充满活力领域的旅程的最佳时机。对于年轻而富有想象力的人们来说，这是一个无与伦比的机会，可以引领潮流，挑战陈旧的体制和规范，建设一个更具包容性和可持续性的世界。

In this context, Fashion at UEL emerges as a premier and highly sought-after destination for aspiring fashion enthusiasts. Our commitment to excellence is evident through the availability of cutting-edge studios, state-of-the-art equipment, and a faculty that possesses in-depth industry knowledge. Students who choose to embark on our fashion courses can rest assured that they will receive the finest education that the fashion world has to offer.

在这样的背景下，东伦敦大学时尚系成为了渴望从事时尚的热衷者的首选和高度追求的目标。我们对卓越的承诺通过先进的工作室、顶尖的设备和拥有深厚行业知识的教师得以体现。选择参加我们时尚课程的学生可以放心，他们将接受时尚界提供的最好教育。

Upon graduation, our students are well-equipped to secure rewarding career opportunities. Many of them have even gone on to establish flourishing businesses and brands, significantly expanding their creative and social influence from the hundreds to the thousands.

毕业后，我们的学生将具备稳固的职业机会。许多学生甚至已经创立了蓬勃发展的企业和品牌，将他们的创意和社会影响力从数百人扩展到数千人。

Furthermore, our distinguished staff members boast remarkable achievements of their own, a fact that reflects in the numerous accolades our fashion department has received from both within UEL and the external community.

Collaborative projects with renowned entities such as Umbro China, London Fashion Week, Crombie, and other influential industry agents and VIPs further demonstrate our institution's impact on the fashion landscape.

此外，我们杰出的员工也拥有引人瞩目的成就，这一事实反映在我们时尚系在东伦敦大学内部和外部社群中所获得的众多荣誉。与茵宝中国（Umbro China）、伦敦时装周、Crombie和其他有影响力的行业机构和顶级企业的合作项目进一步展示了我们学院对时尚领域的影响。

We eagerly look forward to initiating a conversation with you and extending a warm welcome to the vibrant UEL creative community. To explore more about our offerings, we encourage you to visit our school website and discover the exceptional team and pioneering students who are shaping the future of fashion at UEL today. Join us in this exhilarating journey of creativity and innovation!

我们热切期待与您展开对话，并诚挚欢迎您加入充满活力的东伦敦大学创意社区。如果您想了解更多关于我们的课程，我们鼓励您访问我们的学校网站，了解塑造东伦敦大学时尚未来的优秀团队和开拓性学生。加入我们，踏上这激动人心的创意与创新之旅！官网：<https://uel.ac.uk/study/subjects/fashion>



University of
East London

FENG LING PRODUCTIONS
LIMITED

Farooq Chaudhry, OBE

Co-founder and Producer of Akram Khan Company



Farooq Chaudhry, the co-founder and Producer of Akram Khan Company, holds a pivotal position in the development of innovative business models that support Akram Khan's artistic aspirations and provides creative support throughout the evolution of Khan's projects.

In addition to his contributions to the Akram Khan Company, Chaudhry has also served as the International Creative Producer for China's esteemed dance figure, Yang Liping, since 2016. Moreover, from 2013 to 2017, he held the role of Producer for the prestigious English National Ballet.

In September 2018, Chaudhry took on the role of Co-Artistic Director for PECDA (Prakriti Excellence in Contemporary Dance Awards) in India. For his exceptional contributions to Dance and Dance Production, he was honoured with an OBE (Order of the British Empire) in 2019.

About Feng Ling Productions, the company emerged from the captivating fascination of its artistic director, Farooq Chaudhry, with the narratives and perspectives of Chinese artists. This profound interest has driven a strong desire to foster significant international collaborations in dance, music, and theatre, characterized by integrity, grace, and ingenuity.

Dedicated to partnering with the most daring and adventurous talents, Feng Ling Productions firmly believes that Chinese-inspired storytelling can enhance, complement, and contribute to the global artistic narrative. Guided by visionary Creative Producer Farooq Chaudhry (Akram Khan Company) and Creative Producer Geni Lou, the company is guided by the principle that extraordinary beauty arises when diverse worlds come together.

Farooq Chaudhry是阿克拉姆·汗舞蹈公司的联合创始人和制片人，在支持阿克拉姆·汗的艺术愿景方面发挥着关键作用，并在汗的项目演进过程中提供创意支持。

除了对阿克拉姆·汗舞蹈公司的贡献之外，Farooq Chaudhry自2016年起还担任中国备受尊崇的舞蹈代表杨丽萍的国际创意制片人。此外，在2013年至2017年期间，他还担任英国著名的国家芭蕾舞团的制片人。

2018年9月，Farooq Chaudhry担任了印度“普拉克里蒂卓越当代舞蹈奖”（PECDA）的联合艺术总监。2019年，他因其在舞蹈和舞蹈制作方面的杰出贡献而被授予英帝国勋章（OBE）。

关于风铃制作公司，这家公司源于其艺术总监Farooq Chaudhry对中国艺术家的故事和视角的着迷。这种深刻的兴趣驱使他渴望在舞蹈、音乐和戏剧领域培育富有意义的国际合作，注重诚信、优雅和创新。

风铃制作公司致力于与最大胆、最富冒险精神的才华合作。坚信以中国文化为灵感的叙事可以增强、补充和贡献全球艺术叙事。在有远见的创意制片人法鲁克·乔德里（阿克拉姆·汗舞蹈公司）和创意制片人古妮·楼的引领下，公司秉持着一个信念：当不同的世界相遇时，会创造出非凡的美。

SPEAKERS

First day

Second day

Third day



Farooq Chaudhry, OBE



University of East London

FENG LING PRODUCTIONS LIMITED

My intercultural collaboration experience with Chinese Artistes – Feng Ling project and others:
我与中国艺术家进行的跨文化合作经验——风铃及其他项目:

Good morning, everyone, I'm absolutely delighted to be here this morning and to have the privilege of sharing my experiences at this art forum as well as listening to the wisdom of my fellow speakers.
早上好, 各位, 我非常高兴能在今天早上出席这个艺术论坛, 并有幸与其他演讲嘉宾分享我的经历, 同时也倾听他们的智慧。

Let me begin with a poignant quote from the great French philosopher Marcel Proust

“The real voyage of discovery consists not in seeking new landscapes but in having new eyes”

让我先引用法国伟大哲学家马塞尔·普鲁斯特的一句深刻的话: “真正的发现之旅不在于寻找新的风景, 而在于用新的眼光看待现有景色。”

What I will share with you today is how over many decades I have relentlessly sought to acquire these new eyes when it comes to collaborating with China and its most gifted artists. But before I delve into that let us take moment to reflect on why the arts matter:

今天我要与大家分享的是, 多年来我一直如何不懈追求获得这种新的眼光, 特别是在与中国及其最具才华的艺术家合作方面。但在深入讨论这个话题之前, 让我们花一些时间思考一下为什么艺术如此重要:

·Art speaks to our emotions and has a tremendous power to bring our heads and hearts into alignment.

·艺术触动我们的情感, 有着巨大的力量将我们的头脑与内心融为一体。

·Art lets us see ourselves in others and when we do this it releases us from the fear and intolerance of differences and instead unifies us in unbreakable energy fields of human empathy.

·艺术让我们在他人中看到自己, 在这个过程中, 我们摆脱了对差异的恐惧和不宽容, 而是在人类共情的无法分割的能量场中形成了统一。

·We need artists because they have the unique ability to create and express something new and original that can captivate, inspire and engage people.

·我们需要艺术家, 因为他们有独特的能力去创造和表达新的原创作品, 能够吸引、激励和吸引人们。

·Artists are critical to society because they use their creativity, imagination, and skills to express complex ideas and emotions that cannot be articulated through words alone.

·艺术家对社会至关重要, 因为他们利用他们的创造力、想象力和技巧表达无法通过言语单独表达的复杂思想和情感

·A dear friend of mine once said intellectuals have a tendency to make simple things hard while artists take hard things and make them simple!

·我的一位亲密朋友曾经说过, 知识分子有将简单事情复杂化的倾向, 而艺术家则能够把复杂的事情简单化!

·Art will not take us to the moon or find vaccinations for pandemics but it can make our lives bearable and lift us above the dark clouds of just surviving. Only if there are angels in our head will we ever possibly see one!

·艺术不会把我们带上月球, 也不会为大流行病找到疫苗, 但它可以让我们的生活变得可承受, 并使我们超越黑暗的阴霾, 摆脱单纯的生存。只有在我们头脑中有天使存在, 我们才有可能看见一个!

·Art safeguards the soul of the earth

·艺术守护着地球的灵魂。



SPEAKERS

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Farooq Chaudhry, OBE



University of East London

FENG LING PRODUCTIONS LIMITED

I've had a love affair with Chinese civilisation and its culture for the majority of my life. I can't quite explain why, but I can say that many of my most significant decisions did not make sense to me at first. They were driven by instinct and intuition, fuelled by an insatiable curiosity for exploration and a desire to discover new territories where I could grow creatively. I make a conscious effort to steer clear of the often-soulless transactional nature of solely pursuing an end goal. I see myself as a "human being" rather than a "human doing." As a cultural entrepreneur, I believe that the journey is far more rewarding than the final outcome. As a former professional dancer, I remember the wonderful sensation of losing and finding myself in the same moment. I want to recreate that same exhilarating life affirming sensation as a producer and director.

我对中国文明及其文化一直钟情绵长。我无法完全解释其中的原因，但可以说，我的许多最重要的决定一开始对我来说并不合乎逻辑。它们是由本能和直觉驱动的，滋养于对探索的不可满足的好奇心和对发展的新领域的渴望。我有意识地避免了单纯追求最终目标的冷酷交易性质。我把自己看作是“人类存在者”而不是“人类行为者”。作为一个文化创业者，我相信旅程比最终结果更有价值。作为一名前职业舞者，我记得在同一时刻失去和找回自己的美妙感觉。现在作为制片人和导演，我希望重新创造这种令人振奋、肯定生命的感觉。

Perhaps my motivation stems from my upbringing as a Pakistani immigrant, where I struggled to be accepted on my own terms by a new culture that made it difficult for me to belong. I had a profound desire to bridge gaps and create narratives in which both cultures could be protagonists, playing leading roles in a unique story that had yet to be told. The more wounded part of myself wanted to challenge the dominance of western artistic standards of what constitutes excellence and universal truth.

也许我的动力来源于我作为巴基斯坦移民的成长经历，在新的文化中我努力以我自己的方式被接受，但这个新的文化使我难以融入。我深刻地渴望弥合鸿沟，创造故事，让两种文化都能成为主角，在一部独特的、尚未被讲述的故事中发挥领导作用。我内心受伤的一面希望挑战西方艺术标准在什么构成卓越和普世真理方面的主导地位。

In 1991, I found love and married a captivating and enigmatic woman from Taiwan. My interest in Chinese culture grew even stronger, and by the time I adopted my second daughter from China in 2005, I felt like I had become half Chinese. I had embraced the culture, and it had embraced me in return. 1991年，我爱上了一位来自台湾的迷人而神秘的女性，我们结为夫妻。我对中国文化的兴趣变得更加强烈，当我在2005年领养了我的第二个女儿时，我觉得自己已经成了半个中国人。我拥抱了这种文化，而它也回报着我。

I have a strong faith in my curiosity, as it guides my artistic soul. It fosters open-mindedness, encourages questioning, challenges assumptions, and drives me to seek deeper understanding. It instils values like empathy, respect, and sensitivity, enabling me to accept ambiguity, uncertainty, and the unfamiliar. These qualities are essential when working with new cultures. A close friend once wisely said that if we only surround ourselves with people who are similar to us, we will miss out on learning anything new! "Curiosity" and his best friend "Patience" dance to a slow blissful rhythm because they want to avoid the curse of joyless urgency. They take their other close friend "Listening" wherever they go as listening benefits from a lifetime of free education.

我对我的好奇心有着坚定的信心，因为它引导着我的艺术灵魂。它培养了开放的心态，鼓励质疑，挑战假设，并驱使我寻求更深入的理解。它灌输了像共情、尊重和敏感性这样的价值观，使我能够接受模糊、不确定和陌生的事物。这些品质在与新文化合作时至关重要。我一位亲密的朋友曾经明智地说过，如果我们只与与我们相似的人为伍，我们将错过学到任何新东西的机会！“好奇心”和他最好的朋友“耐心”共舞于缓慢的幸福节奏中，因为他们想避免没有喜悦的紧急感的诅咒。无论他们走到哪里，随时随地，听取免费的教育。

The collaboration between my curiosity and my creative entrepreneurial spirit is rooted in my desire to discover the universal essence within Chinese culture while preserving the invaluable creative wisdom that has shaped it over thousands of years.

我的好奇心与我的创造性企业家精神之间的合作根植于我对中国文化的普遍本质的探索，同时保留了塑造了它几千年的宝贵的创造性智慧。

In 2022, I felt the need to give my curiosity a defined structure and a more purposeful direction. This led me to establish Feng Ling Productions. The name, which translates to "wind chime" in English, embodies the notion of natural forces colliding in unpredictable circumstances to create unexpected beauty. The vision of my new company is rooted in the belief that "beautiful things happen when different worlds meet." As a producer and director, I see myself as someone who roams through a landscape of free association looking for beautiful accidents.

2022年，我感到有必要给我的好奇心一个明确的结构和更有目的性的方向。这促使我成立了风铃文化制作公司。这个名字在英文中翻译为“风铃”，体现了自然力量在不可预测的情况下碰撞，创造出意想不到的美。我的新公司的愿景根植于一个信念：“当不同的世界相遇时，美妙的事物就会发生。”作为制片人和导演，我将自己看作是一个在自由联想的景观中漫游的人，寻找美妙的偶然。



SPEAKERS

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Farooq Chaudhry, OBE



University of East London

FENG LING PRODUCTIONS LIMITED

Here is my company mission statement: 以下是我的公司使命宣言:

Fengling Productions was born out of Farooq Chaudhry's curiosity with Chinese artists, stories and perspectives. His profound interest ignited a strong desire to cultivate meaningful international collaborations in dance, music, and theatre. 风铃文化制作公司诞生于Farooq Chaudhry对中国艺术家、故事和观点的好奇心。他的深厚兴趣点燃了与世界各地舞蹈、音乐和戏剧的有意义的国际合作的强烈愿望。

Guided by his vision as Artistic Director, the company strives to transcend the boundaries of familiarity and conventional norms whilst seeking to bridge old worlds with new worlds. Through this pursuit, the aim is to discover universalism, beauty and invention in each artistic endeavour. We are committed to working with the most exciting and adventurous talents, we believe Chinese inspired storytelling can and enrich and complement the global artistic narrative. 在他作为艺术总监的愿景指引下，公司努力超越熟悉和传统规范，寻求将旧世界与新世界相结合。通过这种追求，旨在在每一项艺术努力中发现普遍性、美和创新。我们致力于与最令人兴奋和勇于冒险的人才合作，我们相信以中国为灵感的故事可以丰富和补充全球艺术叙事。

I hope that this has given you useful insights into who I am, why I do what I do and what has made me; 希望这些信息能让您对我是谁，我为什么做这些事情，以及是什么塑造了我有所了解。

Now, I would like to take this opportunity to share two extraordinary experiences I have had while collaborating with Chinese artists. Both of these encounters hold immense significance, but due to time constraints, I can only offer a brief overview on each. 现在，我想借此机会与大家分享我与中国艺术家合作时的两个非凡经历。这两次遇见都有着深远的意义，但由于时间限制，我只能简要地概述每个经历。

My first remarkable experience, which also marked my directorial debut, is my most recent and is a project entitled "Nine Songs." Defining this work poses a challenge, but for now, I would describe it as experimental music theatre. The seed of this collaboration was a result of a serendipitous accident. While working with a composer on another venture, a mistake on the spelling of a name led us to stumble upon a Chinese singer named Rui Fu during an internet search. As we watched videos of her captivating performances, we were mesmerized by the ethereal yet contemporary quality of her singing. She is based in the USA, and our first Zoom call filled me with an intuitive certainty that this encounter would lead to something artistically exceptional.

我第一个非凡的经历，也是我导演的处女作，就是我最近的一个项目，名为“九歌”。定义这项工作是一种挑战，但现在我想把它描述为实验性的音乐剧。这个合作的起因是一次偶然的意外。在与另一项计划的作曲家合作时，因姓名拼写错误，我们在互联网上搜索时偶然发现了一位叫做符瑞的中国歌手。当我们观看了她令人着迷的表演视频后，我们为她那飘渺又现代的演唱质量所迷倒。她在美国定居，我们的第一次Zoom通话使我充满了直觉的确定，这次邂逅将带来一些艺术上的卓越之作。

Rui Fu shared with me her ongoing research on the ancient Chinese verses of Chu, composed more than 2500 years ago. These verses portrayed a world transitioning from a time of myth to an era of reason. In delving deeper into her inspirations and ideas, I sensed that this exploration held a deeply personal significance for her. The more she revealed, the more I began to see a reflection of my own story, transcending the mere appreciation of ancient Chinese culture. This revelation was both thrilling and intimidating, as it required us to navigate an uncomfortable space with courage. There is a saying that great art disrupts the comfortable and comforts the disturbed, and in this creative journey, we fully embraced that sentiment.

符瑞与我分享了她对两千五百多年前创作的楚辞的持续研究。这些楚辞描绘了一个从神话时代过渡到理性时代的世界。在深入了解她的灵感和想法时，我感觉到这次探索对她有着深刻的个人意义。她透露的越多，我越开始看到自己的影子，超越了对古代中国文化的简单欣赏。这种启示既令人激动又令人畏惧，因为它要求我们勇敢地航行在一个不舒适的空间。有一种说法是，伟大的艺术打破了舒适区并安抚了混乱，而在这个创造性的旅程中，我们充分拥抱了这种情感。



SPEAKERS



Farooq Chaudhry, OBE

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University of East London

FENG LING PRODUCTIONS LIMITED

The verses of Chu resonated deeply with both Rui and myself, evoking difficult memories from our early lives and igniting a shared search for a sense of belonging within the creation of the work. As a result, this theme became the heart and soul of our work, as the poems themselves often depicted characters, both human and mythical, striving for harmony and connection amidst displacement. I was determined to bring this vision to life.

楚辞的诗句深深地触动了符瑞和我自己，唤起了我们早年生活中的艰难回忆，并点燃了我们共同寻找归属感的旅程。因此，这个主题成为了我们作品的灵魂和核心，因为这些诗歌经常描绘人类和神话人物在流离失所中努力寻求和谐与联系。我决心将这个愿景变为现实。

To realize our artistic vision, I managed to secure funding and assemble a team of exceptionally talented musicians from various corners of the globe, including two musicians from China. The world premiere took place in the mystical desert of AlUla, Saudi Arabia—a fitting setting given its ancient aura. Since then, our work has garnered invitations to perform in the most extraordinary and unexpected locations, such as a Greek amphitheatre, a Scottish church, and a Shanghai garden. My vision that beautiful things happen when different worlds meet was finding spiritual homes worldwide.

为了实现我们的艺术愿景，我设法获得资金，并召集了来自世界各地的一支卓越的音乐家团队，其中包括来自中国的两位音乐家。首次演出在沙特阿拉伯的神秘沙漠阿鲁拉举行——这是一个非常适合的场地，因为它充满了古老的气息。自那以后，我们的作品受邀在最奇特、意想不到的地方演出，比如希腊的露天剧场、苏格兰的教堂和上海的花园。我关于美妙的事情在不同世界相遇时会发生的愿景在世界各地找到了精神家园。

This project has had a profound impact on both Rui and myself, transforming our careers and propelling me towards establishing Feng Ling Productions. It laid the foundation for what lies ahead, igniting a passion for cultivating further extraordinary collaborations and experiences.

这个项目对符瑞和我都产生了深远的影响，改变了我们的职业生涯，推动我成立风铃文化制作公司。它为未来奠定了基础，激发了我对培养更多非凡合作和经历的热情。

The second experience I want to talk about is my experience of working with China's legendary dancer and choreographer Yang Liping in 2015. It all began with an unexpected email from her producer, expressing the desire to showcase her latest creation, "Under Siege," to the global artistic community. Intrigued by this opportunity, I embarked on a journey to Kunming, where Yang Liping is based, to meet her and her company.

我想谈谈我在2015年与中国传奇舞蹈家兼编舞家杨丽萍合作的经历。一切都始于她的制片人意外地给我发来一封电子邮件，表达了向全球艺术界展示她最新作品《十面埋伏》的愿望。被这个机会所吸引，我踏上了前往杨丽萍的基地昆明的旅程，与她和她的团队见面。

Nothing of any real value in life can be achieved without trust and I had to win hers and she had to win mine if we were going to work together. To my delight, I discovered a remarkable woman of elegance, grace, and unique vision. Her work culture was fuelled by strength, curiosity, and an unwavering commitment to hard work. Witnessing a rehearsal of "Under Siege" left me completely mesmerized. It felt like a fusion of paintings, poems, novels, dreams, and dance, all intricately woven together into a single tapestry.

生活中没有任何真正有价值的东西可以在没有信任的情况下实现，我必须赢得她的信任，她也必须赢得我的信任，我们才能合作。令我高兴的是，我发现了一个非凡的女性，优雅、优雅、有独特的眼光。她的工作文化充满了力量、好奇心和不懈的努力。观看《十面埋伏》的排练让我完全陶醉其中。它感觉像是绘画、诗歌、小说、梦幻和舞蹈的融合，所有这些元素都巧妙地编织在一起。

I believed in the work and after a week with her I believed in her. Without belief it's virtually impossible to open your heart and take the necessary risks that will bring significant change.

我对这个项目抱有信心，与她相处了一个星期后，我也相信她。没有信仰，实现重要的变革几乎是不可能的。

However, I must admit that initially, I approached my collaboration with Yang Liping with the wrong mindset. Fuelled by my enthusiasm, I unintentionally imposed my own "Western" ideas of art onto her creative process, inadvertently stifling her vision. Recognizing this early on, I made a conscious decision to change my approach. One morning, I woke up with a clear conviction to enter the studio as an empty vessel, to immerse myself fully in Yang Liping's artistic perspective and see the world through her eyes. This shift in mindset proved to be transformative.

然而，我必须承认，最初，我在与杨丽萍的合作中采取了错误的心态。由于热情的驱使，我无意中将我自己的“西方”艺术观念强加给她的创作过程中，无意间扼杀了她的愿景。早早地认识到这一点后，我做出了有意识的决定改变我的态度。有一天早上，我清晨醒来，内心充满了一个明确的信念，要以一个空白的容器的姿态进入工作室，全身心地沉浸在杨丽萍的艺术视角中，以她的眼光看待世界。这种心态的转变被证明是具有变革性的。



SPEAKERS



Farooq Chaudhry, OBE

First day

Second day

Third day



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Nelson Mandela once said "if you talk to a man in a language, he understands that goes to his head. If you talk to him in his language that goes to his heart." With this newfound language, I was able to contribute my skills and wisdom to the work, making necessary technical and dramaturgical adjustments that would ensure "Under Siege" resonated with Western audiences without compromising its Chinese artistic DNA.

纳尔逊·曼德拉曾经说过：“如果你用一个人能理解的语言和他交谈，他能理解；如果你用他的语言和他交谈，那才能打动他的心。”有了这种新的语言，我能够为这个项目贡献我的技能和智慧，进行必要的技术和剧本上的调整，确保《十面埋伏》在西方观众中产生共鸣，同时又不损害其中国艺术的基因。

There's a particular memory that still makes me smile—a moment when I found myself bombarding Yang Liping with countless questions about her artistic process. Recognizing her fatigue, I offered to ask one final question before letting her be. However, to my surprise, she insisted that I continue questioning her. She needed me to do this for two reasons. First it showed her I cared and second it preserved the spirit of trust between us. I was truly grateful for her wisdom and artistic generosity.

还有一个特别让我微笑的回忆——当我发现自己对杨丽萍的艺术过程提出了无数问题时。意识到她有些疲倦，我提议在最后一个问题之前放过她。然而，令我惊讶的是，她坚持让我继续问问题。她需要我这样做有两个原因。首先，这向她表明我关心，其次，这保持了我們之间信任的精神。对于她的智慧和艺术的慷慨，我真心感激。

The success of the project within the international arts community was remarkable. We performed to sold-out audiences in London, Holland, Australia, New York, Israel, and Austria. Yang Liping and China were making significant contributions to the global artistic narrative. Wherever we went, it felt like a joint endeavour—it became my work as well. This collaboration bestowed upon me a sense of pride and empowerment, a truly wonderful feeling. For an artist, there is no greater reward than when someone experiences your art and says, "Your story is my story!" This can only happen when the spirit of the artist merges with the spirit of the audience.

这个项目在国际艺术界取得了显著的成功。我们在伦敦、荷兰、澳大利亚、纽约、以色列和奥地利的演出门票销售一空。杨丽萍和中国为全球艺术叙事做出了重要贡献。无论我们走到哪里，都感觉像是一个共同的努力——这也成为了我的作品。这种合作让我感到自豪和有力量，是一种真正美妙的感觉。对于一个艺术家来说，没有比当有人体验你的艺术并说：“你的故事就是我的故事！”更大的回报。只有当艺术家的精神与观众的精神融为一体时，才能创造出具有真正深度和影响力的作品。

I would like to conclude with a few thoughts on the key elements that I believe lead to a fruitful intercultural collaboration. Throughout this speech, I have emphasized the importance of trust, taking risks, holding strong beliefs, questioning assumptions, harbouring curiosity, and embracing playfulness. However, there is one crucial element that may appear contradictory to these aforementioned traits, and that is the willingness to let go of our sacred cows. It is essential to recognize that creating art involves both the act of construction and destruction.

我想以几点想法来总结我认为导致成功跨文化合作的关键要素。在这次演讲中，我强调了信任、冒险、坚定信念、质疑假设、怀有好奇心和拥抱游戏性的重要性。然而，有一个至关重要的元素可能与上述特质相矛盾，那就是放下我们的“圣牛”。必须认识到，创作艺术涉及构建和毁灭两个过程。

Renaissance artist Michelangelo when asked about the difficulties of creating his masterpiece David. He answered. "It is so easy. You just chip away the stone that doesn't look like David!"

文艺复兴时期的艺术家米开朗基罗在被问及创作他的杰作《大卫》的困难时说：“这很简单，你只需去除那些看起来不像大卫的石头！”

But to destroy artistically we need a cold eye and warm heart. Without these qualities, we risk blurring the line between personal opinion and genuine perspective, and we struggle to separate the meaningful from the meaningless. This process demands careful and thoughtful decision-making. Interestingly, I recently learned from my eldest daughter that the Latin origin of the word "decision" means to cut off. I can't help but wonder what message she was trying to convey.

但在艺术创作中，我们需要冷静的眼光和温暖的心灵。没有这些品质，我们会模糊个人意见和真正的视角之间的界限，并且很难将有意义的事物与无意义的事物区分开。这个过程需要谨慎和深思熟虑的决策。有趣的是，最近我从我最大的女儿那里了解到，“决策”这个词的拉丁词源意思是“切断”。我不禁想知道她想传达什么信息。

Let us not mistake decision-making for analysis, as I have discovered through my own experiences that excessive analysis suffocates an idea, causing it to wither before it even takes its first breath. One might call it "paralysis by analysis!"

让我们不要把决策与分析混淆，因为通过我的经验发现，过度分析会扼杀一个想法，在它呼吸第一口气之前就让它枯萎。这就是“分析麻痹”的说法！



SPEAKERS

First day

Second day

Third day



Farooq Chaudhry, OBE



**University of
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Collaborations are about creating new worlds in which novel expressions dance with the purity and innocence of children strengthened by the best characteristics of the parents that created them.
合作是创造新世界的过程，其中新颖的表达与孩子们的纯真和天真相结合，又融合了创造它们的父母的最优特点。

Collaborations require exceptional teams of people with very different skills. The common mistake is people tend to find people like themselves when they want to work together. You don't learn a great deal in an echo chamber!
合作需要非凡的团队，他们拥有非常不同的技能。常见的错误是人们在想要合作时倾向于找到与自己相似的人。但在一个回音室中，你不会学到很多东西！

Recently, I came across an intriguing anecdote about the renowned filmmaker, Walt Disney. He developed a unique and effective brainstorming process that emphasized the preservation and identification of the best ideas through collaboration. Interestingly, he intentionally kept individuals with different viewpoints and skills separate from each other, working in different rooms.

最近，我遇到了一个有趣的关于著名电影制片人沃尔特·迪士尼的轶事。他发展了一种独特而有效的头脑风暴流程，强调通过合作保留和确定最好的想法。有趣的是，他刻意将具有不同观点和技能的人分开，让他们在不同的房间工作。

Disney categorized the participants into three distinct roles: the dreamer, the realist, and the spoiler (or critic). By having them operate separately, he aimed to encourage diverse perspectives and prevent any dominant opinions from overshadowing the creative process.

迪士尼将参与者分为三个不同的角色：梦想家、现实家和“扫兴者”（或评论家）。通过让他们分开工作，他的目标是鼓励多样化的观点，并防止任何主导意见在创意过程中占据上风。

The Dreamer 梦想家

This room was for fantasizing. Creating the most fantastic and absurd ideas possible. No filter. Just wonderful, raw ideas. This stage was about “why not?”
这个房间是用于幻想的。创造最奇妙和荒谬的想法，没有任何过滤。只有美妙、原始的想法。这个阶段是关于“为什么不呢？”。

The Realist 现实家

As the Realist, the Dreamer ideas would be re-examined and re-worked into something more practical. It wasn't about why it could not be achieved, but only about it could be done. This stage is about “how?”
作为现实家，梦想家的想法将被重新审视和改进，变得更实际可行。关键不是为什么不能实现，而只是如何实现。这个阶段是关于“怎么做？”。

The Spoiler 扫兴者

In the third room, he would have a critic... someone to shoot holes in the ideas that had been developed. They would look for weaknesses and flaws.
在第三个房间里，他会有一个评论家.....一个为已经发展的想法挑出漏洞和缺陷的人。他们会寻找弱点和问题。

It is said, the ideas that survived this process were the ones Walt Disney would work on.
据说，在这个过程中幸存下来的想法就是沃尔特·迪士尼会继续工作的想法。

By compartmentalizing the stages, Walt didn't let reality get in the way of the dream step. The realist was allowed to work without the harsh filter of a spoiler. And, the spoiler spends time examining a well-thought idea... something with a bit more structure.

通过将阶段进行分隔，迪士尼没有让现实阻挡梦想的步伐。现实家可以在没有“扫兴者”的严格过滤的情况下工作。而“扫兴者”则花时间审视一个经过深思熟虑的想法.....一个有着更多结构的想法。

When we brainstorm alone and in groups – too often – we tend to fill the room with a dreamer or two, a few realists, and a bunch of spoilers. In these conditions, dream ideas don't stand a chance.
当我们单独或集体进行头脑风暴时，我们往往会把房间装满几个梦想家，几个现实家，和一大群“扫兴者”。在这样的条件下，梦想的想法几乎没有机会存活。



SPEAKERS

First day

Second day

Third day



Farooq Chaudhry, OBE



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I likened this process to opening a tap and letting dirty water run for long enough until it becomes clear and pure and ready to drink. 我把这个过程比作打开水龙头并让脏水流动足够长的时间，直到它变得清澈纯净，可以饮用。

This morning I believe I have both expressed a great deal and yet still left much unsaid. While you were able to glimpse the titles of my stories, the limitations of time prevented me from sharing their full beginnings, middles, and ends. With that said, I would like to conclude by sharing two statements that I believe perfectly summarise all that I've said so far — one from myself and one from the genius Chinese poet Yu Xiuhua. In an upcoming research and development workshop this September, we will collaborate in exploring the integration of dance and poetry to create a fresh and innovative artistic language. The project is entitled *She Dances in April*.

今天早上，我相信我已经表达了很多，但还有很多未说。虽然你们已经一窥我故事的标题，但时间的限制阻止我与你们分享它们完整的开端、中段和结局。因此，我想以我认为完美总结我之前所说的两句话作为结束：“她在四月中跳舞”这个项目将于今年九月进行研究和开发，我们将共同探索舞蹈和诗歌的融合，创造出新颖而创新的艺术语言。

"I am very excited to collaborate with Farooq Chaudhry on this performance project. Poetry is an art of imagination, and for the past few decades, my physical disabilities have always accompanied me. However, poetry has been a pair of wings that have helped me take flight and ascend to unpredictably vast places. I know that another version of myself has lain dormant in the shadows, ready to spring forward at any moment. When poetry encounters the body once again, I am eager to see how this journey of imagination will unfold on stage."

“我非常兴奋能够与法鲁克·乔德里一起合作完成这个演出项目。诗歌是想象的艺术，在过去几十年里，我的身体残疾一直伴随着我。然而，诗歌却是帮助我展翅高飞，飞向无法预测的广阔天地的双翼。我知道，我还有另一个版本潜伏在阴影中，随时准备着跃然而出。当诗歌再次遇见身体时，我渴望看到这种想象之旅将如何在舞台上展开。”

Yu Xiuhua – Poet
余秀华 - 诗人

In 2017, I chanced upon Yu Xiuhua's poetry, and it immediately captivated me. Her words fearlessly and unflinchingly leapt off the page, conveying the vulnerability and struggle of a woman seeking acceptance from both her inner and outer worlds. I found that I could relate to some extent, having grown up in the U.K. as an immigrant and constantly feeling like a shadow in a society that refused to accept me. As a teenager, dance "gave me wings" that set me free in a similar way that writing poetry did for Xiuhua.

“2017年，我偶然接触到余秀华的诗歌，它立即吸引了我。她的文字毫不畏惧地跳离纸面，传达了一个女人在内外世界寻求接纳时的脆弱与挣扎。我发现我也在某种程度上能够产生共鸣，因为我在英国长大，作为移民，常常感觉自己是一个被拒绝接纳的影子。作为一个青少年，舞蹈为我“长出了翅膀”，使我自由，就像诗歌对于秀华的意义一样。”

For reasons I cannot explain, and with no clear destination in mind, I feel compelled to embark on this journey with her and our creative team. I hope that we may take flight together and soar into "unpredictably vast spaces." 出于我无法解释的原因，也没有明确的目标，我感觉自己被迫与她我们的创作团队一起踏上这个旅程。我希望我们能够一起起飞，进入“无法预测的广阔空间”。

Farooq Chaudhry – Artistic Director 法鲁克·乔德里 – 艺术总监

Thankyou! 谢谢!



SPEAKERS

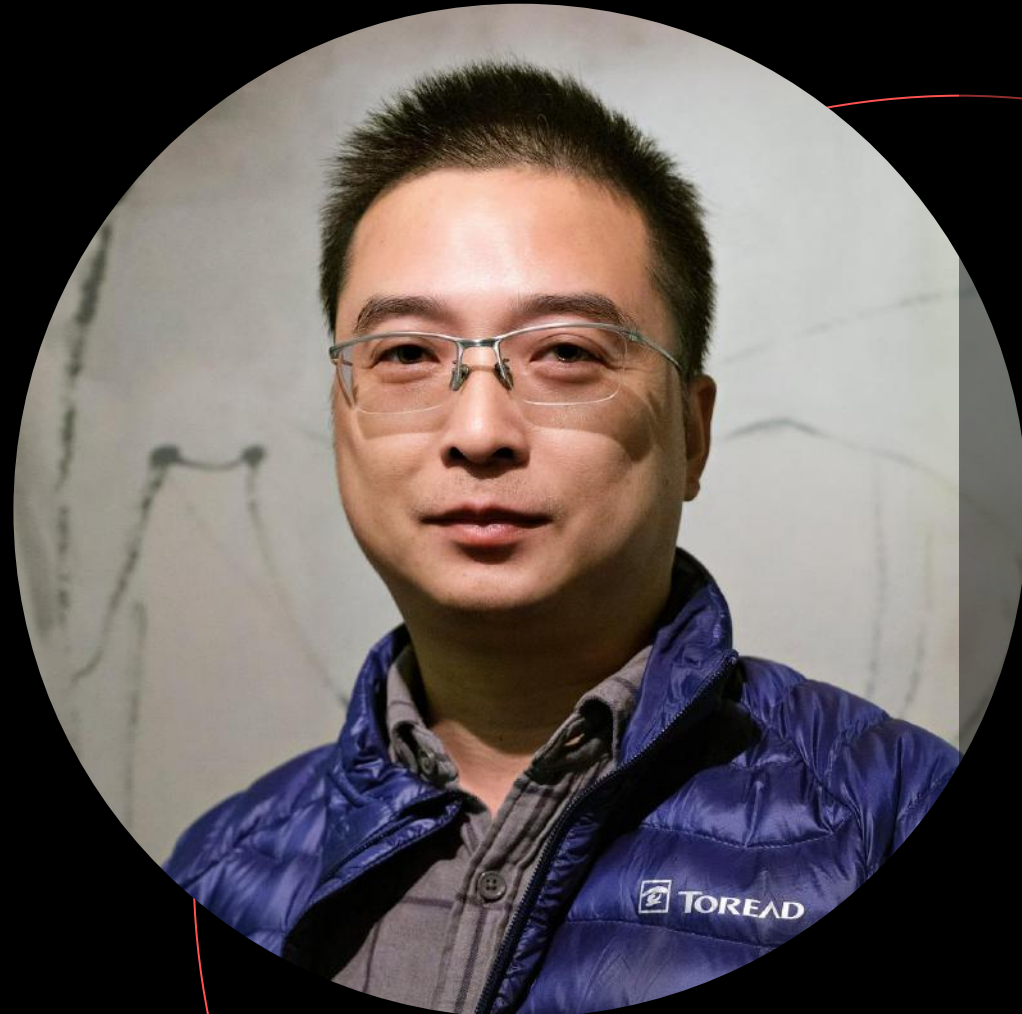
First day

Second day

Third day



University of
East London



Xuchi, Xiao 肖旭驰

Screenwriter

Xiao Xuchi, a playwright, graduated from the Drama and Film Literature Department at the Central Academy of Drama. He is a recipient of the "Five One Project Award" from the Publicity Department of the CPC Central Committee. Xiao is a member of the China Television Artists Association, the China Playwrights Association, and the China Film Literature Society.

As a playwright, he has worked on films such as "The Great Wilderness," "Beneath the Pufeng Mountain," "Floating Clouds," and "Stars All Around." Xiao has also written plays like "Night Creatures," which was performed by the Tianjin People's Art Theatre. His play "Majestic Mountains" received the "Outstanding Playwright Award" in the Drama category from the China Playwrights Association in 2019.

Xiao's television dramas, including "Bay Area Sons and Daughters," "The Quest," "Mission Unusual," "The Truth Revealed," "First Target," "Red Alert," and "Sons," have been broadcasted in prime time slots on channels like CCTV-1, CCTV-8, Beijing TV, Zhejiang TV, and Shandong TV.

His TV drama "The Quest" was nominated for the Outstanding TV Drama Award at the 26th China TV Golden Eagle Awards. "Bay Area Sons and Daughters" was selected as one of the key television dramas in the 2018-2022 programming by the National Radio and Television Administration, the key realistic theme TV drama in the "2017-2021 China Contemporary Literature and Art Creation Project" by the Propaganda Department, and a key television drama in Guangdong Province from 2018 to 2022. The drama also received nominations at the 31st China TV Golden Eagle Awards and the 33rd China TV Drama Flying Apsaras Awards, as well as the 16th "Five One Project Award" from the Propaganda Department.

Currently, Xiao Xuchi is working on the production of "Chase," China's first self-written and self-directed healing road-trip romantic comedy film.

肖旭驰，编剧。毕业于中央戏剧学院戏文系戏剧影视文学专业。中共中央宣传部“五个一工程奖”获奖者。中国电视艺术家协会、中国戏剧家协会、中国电影文学学会会员。

编剧有电影《大荒野》《葡峰山下》《白云飘飘》《繁星满地》等。

编剧有话剧《夜行动物》等由天津人民艺术剧院演出。话剧《巍巍高山》获中国戏剧文学学会“戏剧中国”2019年度话剧类优秀剧本；

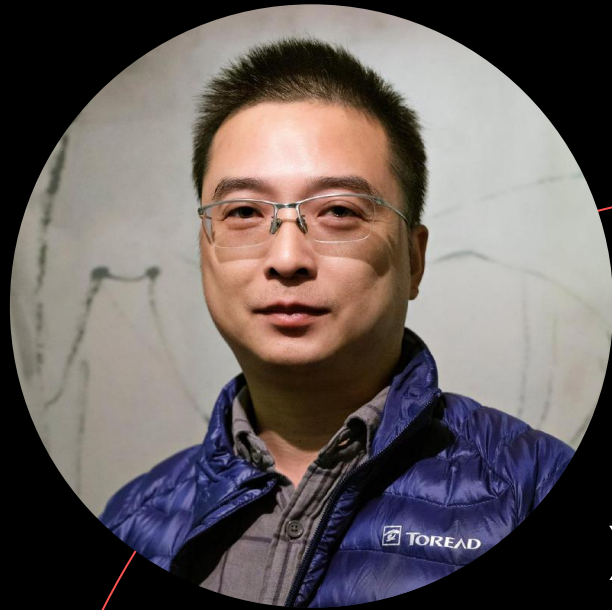
编剧的电视连续剧《湾区儿女》《夺宝》《非常使命》《水落石出》《第一目标》《红警》《儿子》等，分别在中央电视台一套、中央电视台八套、北京卫视、浙江卫视、山东卫视等处黄金档播出。

电视剧《夺宝》获第二十六届中国电视金鹰奖优秀电视剧提名奖。

《湾区儿女》入选国家广电总局2018-2022百部重点电视剧选题、中宣部《中国当代文学艺术创作工程规划（2017-2021年）》重点现实题材电视剧作品、广东省2018-2022年重点电视剧选题，获第三十一届中国电视金鹰奖、第三十三届中国电视剧飞天奖提名奖，并获中宣部第十六届“五个一工程”奖。

目前，自编、自导的中国第一部治愈系房车旅行爱情轻喜剧电影《追》正在摄制中。

SPEAKERS



Xuchi, Xiao 肖旭驰

First day

Second day

Third day



University of East London

The current situation of the development of Chinese film and television young talents 中国青年影视人才发展现状

Ladies and gentlemen, esteemed experts and distinguished guests from art institutions:
女士们，先生们，尊敬的各位艺术院校教育专家及嘉宾朋友：

I am screenwriter Xiao Xuchi, and it is my great pleasure to participate in this international forum as a creator in the Chinese film and television industry. I would like to share some of my personal experiences and insights on the current state of development for young talents in the Chinese film and television sector.

我是编剧肖旭驰，非常高兴能以中国影视行业创作者之一的身份，参加这次国际论坛，就我个人的一些经历和感受，谈谈中国青年影视人才发展的现状。

Since the beginning of this century, the film and television industry in China has experienced rapid development. Currently, there are over 1,400 higher education institutions in China that offer drama and film and television studies as majors. Graduates from these schools, as well as those who studied related majors abroad and returned to China, constitute the main body of young talents in the Chinese film and television industry. Additionally, there are a relatively smaller number of young talents from other disciplines who have a passion for film and television and have entered the industry, some of whom have displayed outstanding talents.

自本世纪初以来，影视行业在中国有了迅猛发展。目前，中国国内已有一千四百多所高等院校开设了戏剧与影视学的专业。这些学校的大量毕业生，以及从国外艺术院校相关专业留学回国的毕业生，构成了中国影视行业青年人才的主流。此外，还有占比数量相对较小的其他专业的青年，因为喜欢影视，也投身到影视行业之中，有的也展现了自身过人的才华。

To provide more opportunities for young film and television talents to practice and create, there are several creative and investment conferences in China tailored for them. Many new filmmakers are exploring this pathway to reach the market. Since its establishment in 2007, the Shanghai International Film Festival has held 15 sessions of its creative and investment unit, resulting in over 80 films being produced. Among these, 44 films have been selected in A-class film festivals, and more than 60 films have been released in theaters to meet the audience. Another well-known program in the Chinese film industry is the "Youthful Green Plan" initiated by the China Film Directors' Guild, which provides support for young directors. This program has held eight sessions so far, producing more than 30 young directors who have received funding support from the National Film Administration and completed more than 20 debut feature films. Some of these projects have received various awards at famous film festivals both domestically and internationally, including Cannes, Rotterdam, Shanghai, and Beijing.

为了更好的青年影视人才能够得到实践和创作的机会，在中国有一些面向青年电影人才的创投大会。通过创投走向市场，是不少电影新人都在尝试的途径。自2007年开始，上海电影节设立创投单元以来，成功举办15届，见证了80多部电影进入了制作，其中有44部电影入围A类电影节，有60多部电影进入院线与观众见面。中国电影导演协会的“青葱计划”，也是中国电影业内一个很著名的青年导演扶持活动。这一活动迄今已经举行到了第八届，推出了三十多位荣获国家电影局资金支持的青年导演，拍完了二十多部院线长篇处女作，部分项目还在国内外的戛纳、鹿特丹、上海、北京等著名电影节上得到各类奖项。

These young film and television talents have participated in the creation of many works and shoulder the important responsibility of embracing the future development of the industry. However, it is well-known that a mature film or television work often requires a certain production time before it can be presented to the audience. Some works even require years of incubation and operation before they can enter the production and distribution process. Given the relatively fixed size of the market, many young film and television talents face the challenge of how to seize opportunities in the intensifying competition and secure employment. In April of this year, there was a report on the Beijing International Film Festival recruitment section, stating that 1.04 million job seekers were facing 9,800 job positions. If they are unable to find employment, some young talents have to contemplate whether to persist in pursuing their dreams and seek opportunities or reluctantly consider giving up or changing career paths.

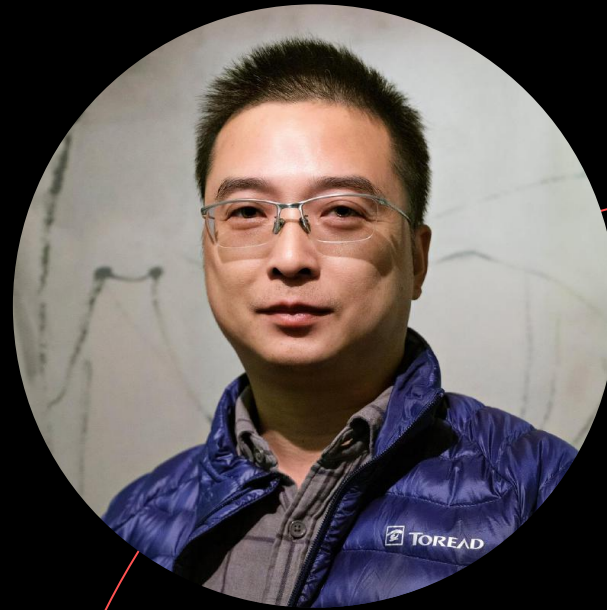
这些青年影视人才，参与了很多作品的创作，肩负着承接行业发展未来的重要责任。但是众所周知，一部成熟的影视作品，往往需要一定的制作时间才能展现在观众面前。有的作品，甚至要经历多年的孵化及运作，才能进入到拍摄制作发行的过程。在市场体量相对固定的现实下，怎么样才能在彼此之间加剧的竞争中得到机会，怎么样才能让自己就业，这是很多青年影视人要面对的问题。在今年四月份一篇关于北京国际电影节招聘专区的报道中，出现了104万求职者面对九千八百个招聘岗位的数字。如果不能就业，是继续坚持梦想寻找机会，还是不得不选择放弃或转行，成为了一些青年影视人才不得不思考的问题。

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Xuchi, Xiao 肖旭驰



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In recent years, the methods of broadcasting and viewing films and television have constantly upgraded and innovated, bringing new challenges to filmmakers. However, this has also created new opportunities for young talents in the film and television industry. Young people have the courage to pursue their dreams and possess the ability to learn about new things. When they use new audiovisual languages to express broader and more profound themes, and explore different genres and types of film and television content, they embrace the audience and are bound to be loved by them.

近年来，影视的播出和观看方式不断升级与革新，影视创作者不断面临新的挑战，但这也为青年影视人才带来了新的机会。青年人最具有追求梦想的勇气，也最具备对新生事物的学习能力。当他们用新的视听语法做出更为广阔、深远的表达，对影视题材及类型进行更好的拓展，他们就拥抱了观众，必然得到观众的喜爱。

Today, many of the guests present online are education experts from art institutions. I believe that they also look forward to seeing more young talents emerge in the film and television industry. So, let us extend our blessings to those young dreamers who persist, overcome challenges, and master both the market and artistic principles through practical experience, as they knock on the doors of film and television art! Thank you all!

今天在线的嘉宾，很多是艺术院校的教育专家。我想，他们也乐于看到更多的青年影视人才脱颖而出。那么，让我们一起祝福，那些坚持追求梦想的青年人，克服种种困难，在实践中掌握市场规律与艺术规律，叩开影视艺术的大门！谢谢大家！



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顺德职业技术学院
SHUNDE POLYTECHNIC

DR MEIKANG YAO 姚美康

Dean of the School of Design

Professor Meikang Yao graduated from the Department of Architecture at Tongji University in 1989. He holds a Ph.D. degree and is a doctoral supervisor and professor. He is a nationally recognized innovation design master, senior architect, and a first-class national construction engineer. He currently serves as the Dean of the School of Design at Shunde Polytechnic College, a member of the Teaching Steering Committee for Art and Design in Vocational Colleges under the Ministry of Education, Deputy Director of the Design Committee of China Building Decoration Association, Vice President of Guangdong Decoration Industry Association, Vice President and Executive Director of the Design Committee of Guangdong Furniture Association, and Chairman of the Guangdong-Hong Kong-Macao Pan-Home Furnishing Industry-Education Cooperative Innovation Alliance.

He has been honored with various awards, including the German "Red Dot Award," National Teaching Achievement Award, Top Ten Most Influential Designers in China, Gold Award for China Habitat Exemplary Planning and Design, Guangdong May 1st Labor Medal, China Light Industry Vocational Education Master Teacher, Guangdong Provincial Teaching Master under the Special Support Plan, Guangdong Provincial University Teaching Master, and Guangdong Provincial "Dual-Teacher" Outstanding Teacher, among others.

姚美康，1989年毕业于同济大学建筑系，博士、博导、教授，国家级创新设计大师、高级建筑师、国家一级建造师，顺德职业技术学院设计学院院长，教育部职业院校艺术设计教指委委员，中国建筑装饰协会设计委员会副主任，广东装饰行业协会副会长，广东家具协会副会长兼设计委执行主任，粤港澳泛家居产教合作创新联盟理事长。曾获德国“红点奖”、国家教学成果奖、全国十大最具影响力设计师、中国人居典范规划设计金奖、广东五一劳动奖章、中国轻工职教名师、广东省特支计划教学名师、广东省高校教学名师、广东省“双师型”名教师等荣誉。

SPEAKERS



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顺德职业技术学院 SHUNDE POLYTECHNIC

Exploration of the Development of Art in Chinese Higher Vocational Education
中国高等职业教育艺术方向的发展探讨

Ladies and gentlemen, good afternoon,
女士们先生们下午好:

I am Yao Meikang, Dean of the School of Design at Shunde Polytechnic College. I hold the titles of professor, doctoral supervisor, and architect, and I have been involved in vocational education for 18 years. Having spent 17 years in the design industry, completing hundreds of architectural and product designs, I later transitioned into the field of design education. Today, I would like to share a topic that is deeply rooted in industry, forward-looking, and focused on cultivating innovative design talents: "Industry-Rooted and Future-Facing: Cultivating Innovative Design Talents."

我是顺德职业技术学院设计学院院长姚美康，一名从事职业教育的教授，同时也是一名建筑师和产品设计师，我曾在设计企业工作了17年，完成了数百个建筑及产品设计，之后转行到设计教育领域，从事设计教育已有18年，我的工作经历让我深深体会到，只有面向未来、依托产业、服务产业，才能办好设计教育。因此我今天分享的主题为：植根产业，面向未来，培养创新设计人才。

Shunde Polytechnic College's School of Design currently has over 3,000 students across ten majors, including Furniture Art Design, Furniture Design and Manufacturing, Industrial Design, Jewelry Design, Architectural Design, Environmental Design, Landscape Technology, Digital Media Design, Visual Design, and Exhibition Design. Among these, Furniture Art Design, Furniture Design and Manufacturing, and Exhibition Design have consistently ranked first in the comprehensive strength ranking of Chinese higher vocational education for four consecutive years. The School of Design has won numerous international awards such as the Red Dot Award, IF Design Award, and IDEA Award, along with over 50 national honors, establishing itself as a leader in design education in China.

顺德职业技术学院设计学院（以下简称设计学院）现有3000余名学生，十个专业：家具艺术设计、家具设计与制造、工业设计、首饰设计、建筑设计、环境设计、园林技术、数字媒体设计、视觉设计、展示设计等）。其中家具艺术设计、家具设计与制造、展示设计三个专业，连续四年在中国高等职业教育专业综合实力排行榜中位列第一，设计学院获得了多项红点、IF、Idea等国际知名奖项和五十余项国家级荣誉，是中国设计教育的排头兵。

All of our majors at the School of Design are tailored to the development needs of local industries in Shunde. Shunde is a crucial part of the Guangdong-Hong Kong-Macao Greater Bay Area, a significant base for China's manufacturing and modern service industries, and the first district in China with an industrial output value exceeding one trillion RMB. It features eight pillar industries, including household appliances, machinery and equipment, and furniture manufacturing, as well as two Fortune Global 500 companies – Midea and Country Garden. With a complete industrial chain and strong comprehensive strength, Shunde has held the top position among China's top 100 districts in comprehensive strength for 12 consecutive years.

设计学院所有专业，都是依据顺德地方产业发展的需要而设置的，形成了学院对接产业培养设计人才的逻辑。顺德是粤港澳大湾区的重要组成部分，是中国制造业和现代服务业的重要基地，也是中国首个工业总产值突破万亿的市辖区，拥有家用电器、机械装备、家具制造等八大支柱产业以及美的、碧桂园2家世界500强企业。产业链完整，综合实力强，顺德连续12年位列中国综合实力百强区之首。

As is well known, the interdependence between Stanford University and Silicon Valley's high-tech industry, as well as Politecnico di Milano and Milan's fashion industry, is mutually beneficial. Similarly, as the only higher design institution in Shunde, the School of Design is closely connected to the development of local industries. The comprehensive strength of Shunde supports the growth of the School of Design, while the professional capabilities of the school provide technical support and services to Shunde's industries.

众所周知，斯坦福大学与硅谷高科技产业、米兰理工大学与米兰时尚产业是互相依存、互相支撑的，设计学院作为顺德本土唯一的高等设计院校，与顺德产业的发展同样紧密相连，顺德的综合实力支撑了设计学院的发展，同时设计学院的专业能力也为顺德的产业发展提供了技术支持和服务。



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DR MEIKANG YAO 姚美康

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Our approach of "Four Connections and Four Transformations" is deeply rooted in industry collaboration. This approach involves aligning our majors with industry needs, matching professional standards with industry standards, integrating course standards with job standards, and connecting assignments with real projects. By seamlessly integrating classroom education with industry requirements, our approach guides the cultivation of skill-based, versatile, and innovative design talents, ensuring quality education that caters to industry demands.

设计学院植根产业，凝练了“四接四变”的校企合作教学思路，即专业对接产业，专业标准对接行业标准，课程标准对接岗位标准，作业对接项目，入学变入岗，作品变产品，教室变工作室，教师变导演。该思路为培养技能型、复合型、创新型设计人才指明了方向，为提高人才培养质量，更好适应产业需求，提供了保障。

Our collaboration with industries takes various forms, such as co-building curriculum resources, sharing technological achievements, donating teaching resources, supporting project research, developing collaborative projects, organizing design competitions, providing training for corporate personnel, and co-establishing research and development centers. Through the fusion of industry and education, we are creating a platform for talent development and social services. 我们与产业合作模式有：共建课程资源、共享技术成果、捐赠教学资源、资助项目研究、合作项目开发、合办设计竞赛、培训企业人员、共建研发中心等，通过产教融合打造人才培养和社会服务双高地。

We have summarized our specific approach as the "Three-Four-Five Shunde Design Education Innovation Model," which has been awarded the National Teaching Achievement Award. This award, the highest recognition established by the Chinese Ministry of Education to enhance teaching standards and educational quality, holds a certain level of demonstrativeness, innovation, and practicality in the field of design education nationwide, achieving remarkable outcomes in cultivating design talents. The "Three-Four-Five" in concrete terms represents: "Three," which entails establishing a teaching showcase integrating works, products, and collections. We present excellent works by teachers and students, products that have been transformed into the market through corporate collaboration, and masterpieces by international experts in tangible form, creating a comprehensive teaching platform that allows students to better experience, learn, and improve. "Four" signifies constructing a classroom teaching approach featuring one course, one enterprise, one project, and one exhibition. For every specialized course, we ensure collaboration with an enterprise, bringing in a real project. At the end of each course, students must organize an exhibition of their work, inviting the public to evaluate their educational achievements. "Five" involves a holistic approach to graduation design teaching activities, encompassing thesis defense, graduation exhibitions, talent recruitment, outcome transformation, innovation and entrepreneurship. Each year, our graduation design works must be presented as tangible products, and graduates' thesis defense sessions are held in conjunction with physical exhibitions. Simultaneously, we organize events such as a talent recruitment fair involving hundreds of companies, a design outcome release and trade show, and guidance sessions for graduates' innovative entrepreneurship, involving a wide range of participants.

我们将具体做法总结为“三四五的顺德设计教育创新模式”，获得了国家教学成果奖，这个奖项是国家教育部为提高教学水平和教育质量而设立的最高级别的奖项，在全国设计教育领域具有一定的示范性、创新性和实用性，在设计人才培养中取得了显著成效。“三四五具体含义，三”即：建立作品、产品、藏品，三品融汇的教学展示场，我们将优秀的师生作品、已经过企业转化进入市场的产品和国际大师作品（藏品）以实物形式展示出来，形成一个大的教学场，让学生更好地体验、学习、提升；“四”即：搭建一课程一企业一项目一展览的四个一的课堂教学方式，我们每一门专业课程，一定会引进一家企业，带来一个真实项目，课程结束必须做一次作品展览，让公众参与评价教学成果；“五”即：毕业答辩、毕业展览、人才招聘、成果转化、创新创业，五位一体的毕业设计教学活动，每年我们的毕业设计作品都必须以实物呈现，每届毕业生的毕业答辩都要结合展览现场的实物进行，现场同时举办有数百家企业参与的人才招聘会、设计成果发布交易会、毕业生创新创业孵化指导交流会。

Every year, we release a theme for our graduation design in advance. Through these themes, we guide students to understand the important aspects to consider in design. Each year, the theme consists of four Chinese characters, with the first and third characters having similar or identical pronunciations. Examples include: "修人秀品" (Refinement, People, Excellence, Quality), "至美致用" (Utmost Beauty, Practical Use), "唯本惟真" (Sincerity, Essence, Truth), "匠心匠作" (Ingenuity, Craftsmanship), "寓产于学" (Industry Integrated with Learning), "上品尚质" (High Quality, Elegance), "战疫展艺" (Fighting Epidemic, Showcasing Art), "呈技承艺" (Displaying Skills, Inheriting Art), and "全心诠释" (Wholehearted Expression). Although these themes convey different meanings, the overall theme for each cohort is consistent, resembling a rhyming poem or harmonious music, reflecting the beauty and depth of Chinese characters. This thematic approach has been maintained for 11 years and, upon reflection, has formed the cultural DNA of our design institute. This year's theme, "极生及远" (Extreme Life and Beyond), signifies that design aligned with ecological sustainability is crucial for advancing towards the future. Yes, we live on one Earth, and low-carbon, eco-friendly, sustainable design should be our shared concern.

我们每年的毕业设计都会提前发布一个主题，我们通过主题引导学生了解在设计中需要关注的问题，每年主题均为四个字，第一和第三个字发音相近或相同，如：修人秀品、至美致用、唯本惟真、匠心匠作、寓产于学、上品尚质、战疫展艺、呈技承艺、全心诠释等，虽表达不同内涵，但每届主题整体是统一的，像一首押韵的诗，和谐的音乐，也体现了汉字的美和丰富的内涵，这一主题形式坚持了11年，回顾总结，已形成了设计学院的文化基因，今年的主题：极生及远，意为符合生态环保的设计才能走向未来，是的，我们生活在一个地球，低碳环保可持续发展的设计，必须也应当是我们共同的关注点。



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Whether in the past, present, or future, human development cannot be separated from the three dimensions of technology, art, and business. Extreme development in any one of these dimensions can lead to conflicts or even destruction. Only through design can we balance science, art, and business to achieve harmony, paving the way for a better future for humanity. Let's collectively face the future from the perspective of design education, industrial development, and future outlook, while focusing on our shared destiny as humans.

无论过去、现在还是未来，人类的发展都离不开科技、艺术和商业三个维度，极端发展其中之一，都将带来冲突甚至毁灭，只有通过设计来平衡科学、艺术和商业，才能达到和谐，人类才有美好未来。让我们一起面向未来，从设计教育的视角，从产业发展的视角，从未来的视角，关注人类共同的命运。

Ladies and gentlemen, Shunde is known as the culinary capital of the world and the manufacturing hub of China. We welcome all of you to visit China, to visit Shunde, to savor our cuisine, engage in design exchanges, root in our industries, and embark on future-oriented design to cultivate innovative designers for the future. My speech is now concluded, thank you!

女士们先生们，顺德是世界美食之都，中国制造业之都，欢迎各位来中国，欢迎各位来顺德，品尝美食，交流设计，植根产业，做面向未来的设计，培养面向未来的创新设计师！

Yours sincerely,
我的演讲完毕，谢谢！

Yao Meikang 姚美康
2023.08.08



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苏州大学

Dr Zhifeng Zhao 赵智峰

Director of the Product Design

Associate Professor Zhao Zhifeng, Assistant to the Dean of the School of Art, Suzhou University, Master's Supervisor, and Director of the Product Design Department. He is also the founder and chairman of CHY7 Design, a registered designer in France with a PhD from the University of Macau. He serves as the General Representative of RCP Design in Greater China, the founder of IBD CLUB (Design Technology and Business Innovation Mode Club), a member of the China Architecture Decoration Association, and the Secretary-General of the Huaxia Cultural and Creative Research Institute. Additionally, he is a member of the Interior Design Branch of the China Architecture Society and the Vice President of the Suzhou Decoration Design Association. Furthermore, he is a member of the editorial board of the China Design Yearbook.

From 2004 to 2010, he studied at the Higher School of Design of Nantes Atlantic in France, majoring in product design and design strategy, earning a master's degree, and obtaining recognition as a registered designer in France. From 2006 to 2010, he worked at RCP International Design Firm in France, participating in and independently completing projects, winning multiple European design awards, including IF and RED DOT design awards.

In 2010, representing RCP Design Firm, he completed a sensory design research report at the France Pavilion of the World Expo, making a significant professional contribution to Chinese designers in the field of French design. Since 2010, he has been teaching at the School of Art, Suzhou University. In 2015, he became the head of the Product Industrial Design Department. In the same year, he founded CHY7 Design. Over the past 10 years, more than 30 of his design works have been included in the China Design Yearbook and the Asia-Pacific Design Yearbook. He has also received hundreds of domestic and international awards. In 2018 and 2019, CHY7 Design was recognized as one of China's top ten most influential design agencies. In 2018, he was named one of China's outstanding young designers under the age of 40, and in 2019, he was honoured as one of China's top ten design brand figures.

赵智峰副教授 苏州大学艺术学院院长助理、硕士生导师、产品设计系主任CHY7设计创始人、董事长，澳门科技大学博士研究生法国国家注册设计师，法国RCP design中华区总代表，IBD CLUB 设计科技、商业创新模式俱乐部创始人，中国建筑装饰协会理事，华夏文创研究院秘书长，中国建筑学会室内设计分会会员，苏州装饰设计协会副会长，中国设计年鉴编委

2004年—2010年 留学法国大西洋南特高等设计学院，主修产品设计及设计策略，并获硕士学位，同时获得法国国家注册设计师资格认定。2006年—2010年工作于法国RCP国际设计事务所，工作期间参与和独立完成项目，获得多个欧洲设计大奖，包括IF和RED DOT设计奖。

2010年，代表法国RCP设计事务所，作为在华法国国家注册设计师，在世博会法国馆完成感官设计研究报告，成为中国设计师在法国设计领域的一次专业发声。2010年—至今任教于苏州大学艺术学院，2015年担任产品工业设计系负责人，2010年创办CHY7设计，10年间30多件设计作品被中国设计年鉴和亚太设计年鉴收录，也获得了上百次国内外奖项，2018、2019年设计被评为中国十大最具影响力设计机构，2018年被评为中国40岁以下杰出青年设计师，2019年被评为中国十大设计品牌人物。

SPEAKERS



Dr Zhifeng Zhao 赵智峰

Design Education in the Perspective of Artificial Intelligence: Reflections and Explorations
人工智能视角下设计教育的思考与探索
Zhao Zhifeng 赵智峰
School of Art of Soochow University 苏州大学艺术学院

Hello everyone! I am honored to stand here today and share a hot topic: the integration of design education and artificial intelligence. Over the past few decades, artificial intelligence has made tremendous progress and applications in various fields. As a vital component for fostering creativity and innovation, design education inevitably intersects with artificial intelligence. So, how can we combine design education with artificial intelligence to bring more possibilities and advancements to our future? In the following, I will discuss this from three perspectives.

大家好！我今天非常荣幸站在这里，与大家分享一个热门话题——设计教育与人工智能的结合。在过去的几十年里，人工智能在各个领域取得了巨大的进展和应用。而设计教育作为培养创意和创新力的重要环节，也不可避免地与人工智能产生了交集。那么，如何让设计教育与人工智能相结合，为我们的未来带来更多的可能性和进步呢？接下来，我将从三个方面来进行探讨。

The integration of design education and artificial intelligence will provide students with broader creative space and opportunities.
设计教育与人工智能的结合将为学生提供更广阔的创作空间和机会

The rapid development of artificial intelligence enables computer technology to simulate and handle even more complex design tasks, thus assisting students in becoming more efficient in their creative processes. For instance, artificial intelligence can analyze vast amounts of data and information to provide students with more accurate predictions of market trends and user demands. Additionally, through algorithms, AI can swiftly generate numerous design concepts, allowing students to have a greater variety of choices and creative inspirations within a short period of time. These technologies can aid students in better comprehending design principles and trends, while also igniting their creative potential.

人工智能的快速发展使得计算机技术可以模拟和处理更为复杂的设计任务，从而帮助学生更加高效地进行创作。例如，人工智能可以分析大量数据和信息，为学生提供更准确的市场趋势和用户需求预测。同时，人工智能还可以通过算法快速生成大量设计方案，让学生在短时间内拥有更多的选择和创作灵感。这些技术可以帮助学生更好地理解设计原理和趋势，并激发他们的创造潜力。

1. Expanding Creative Capacity: Artificial intelligence can offer students more possibilities for creativity. Through machine learning and data analysis, AI can help students discover new design inspirations, experiment with different creative styles, and uncover hidden design patterns and trends.

扩展创作能力：人工智能可以为学生提供更多创作的可能性。通过机器学习和数据分析，人工智能可以帮助学生挖掘新的设计灵感、尝试不同的创作风格，以及发掘隐藏的设计规律和趋势。

2. Personalized Learning Experience: AI technology can provide personalized learning resources and guidance based on students' interests, levels, and learning styles. By studying students' behaviors and feedback, AI can tailor design courses to their needs, offering targeted education and training.

提供个性化的学习体验：人工智能技术可以根据学生的兴趣、水平和学习风格提供个性化的学习资源和指导。它可以通过学习学生的行为和反馈，为他们量身定制设计课程，提供有针对性的教育和培训。

3. Real-time Feedback: AI can analyze and assess students' design work in real-time, providing instant feedback. This aids students in rapidly correcting mistakes, improving designs, and accelerating their learning curve. Continuous real-time feedback helps students better understand their creative styles and skills, contributing to better design outcomes.

提供实时反馈：人工智能可以对学生的设计作品进行实时分析和评估，并提供即时反馈。这有助于学生在创作过程中快速纠正错误、改进设计，并加快学习曲线。通过不断的实时反馈，学生可以更好地理解自己的创作风格和技巧，有助于他们实现更好的设计效果。

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4. Assistive Design Tools: AI can offer powerful assistive design tools, helping students complete design tasks more efficiently. Intelligent design software can generate automated design sketches, optimize layouts, process images and colors, allowing students to concentrate more on creative development.

辅助设计工具：人工智能可以提供强大的辅助设计工具，帮助学生更高效地完成设计任务。例如，智能设计软件可以为学生生成自动化的设计草图、优化布局、处理图像和色彩等。这为学生提供了更多的时间和精力去专注于创意和概念的发展。

5. Promoting Interdisciplinary Collaboration: The fusion of AI can foster the integration of design education with other disciplines such as engineering, psychology, sociology, etc. Students can collaborate with experts and teams from various fields, creating innovative design solutions. AI technology can provide a platform and tools for interdisciplinary collaboration, facilitating the sharing of knowledge and experiences.

促进跨学科合作：人工智能的结合可以促进设计教育与其他学科如工程、心理学、社会学等的融合。学生可以与不同领域的专家和团队合作，共同开拓创新的设计解决方案。人工智能技术可以提供跨学科合作的平台和工具，促进知识和经验的共享。

While integrating design education with AI can offer students a broader creative space and opportunities, potential limitations of AI should also be noted. For instance, AI might have limitations in creativity in certain areas, and students still need to nurture their aesthetic and creative thinking abilities. Therefore, design education should continue to focus on cultivating students' human creativity and design thinking, enabling them to fully harness the potential of AI technology.

虽然设计教育与人工智能相结合可以为学生提供更广阔的创作空间和机会，但也需要注意人工智能的潜在限制。例如，人工智能在某些领域可能存在创造力的局限性，学生仍需要培养自己的审美和创意思维能力。因此，设计教育应该继续注重培养学生的人类创造力和设计思维，使其能够充分发挥人工智能技术的潜力。

The integration of design education and artificial intelligence will promote personalized and differentiated development in design education.

设计教育与人工智能的结合将促进设计教育的个性化和差异化发展

Each student possesses unique interests, talents, and learning styles, and artificial intelligence can offer personalized learning guidance based on students' needs and characteristics. By analyzing students' learning data and behavior patterns, AI can recommend suitable learning materials and projects to help them enhance their design skills more rapidly. Additionally, AI can conduct intelligent assessments and guidance based on students' learning journeys and feedback, providing timely suggestions and directions to students. This makes design education more precise and effective.

每个学生都具有独特的兴趣、才能和学习方式，而人工智能可以根据学生的需求和特点进行个性化的学习指导。通过分析学生的学习数据和行为模式，人工智能可以推荐适合学生的学习资料和项目，帮助他们更快地提高设计能力。同时，人工智能还可以根据学生的学习历程和反馈进行智能评估和指导，及时给予学生相应的建议和指引，使得设计教育更加精准和有效。

1. Personalized Learning Paths: AI can offer personalized learning paths based on students' interests, learning progress, and methods. By analyzing students' learning behavior and performance, AI can customize learning plans and content. This enables each student to learn at their own pace, improving learning efficiency and outcomes.

个性化学习路径：人工智能可以根据学生的兴趣、学习进度和学习方法，提供个性化的学习路径。通过分析学生的学习行为和表现，人工智能可以为学生定制专属的学习计划和内容。这样，每个学生可以根据自己的需要和水平，按照自己的节奏进行学习，提高学习效果和成果。

2. Enhanced Learning Assistance: Through reinforcement learning algorithms, AI can provide real-time, personalized learning guidance. By analyzing students' behaviors and decisions in design tasks, AI can quickly grasp their learning status and offer specific advice and feedback. This helps students understand their problems and difficulties in the learning process, extending beyond traditional classroom teaching.

强化学习辅助：人工智能可以通过强化学习算法，为学生提供实时的、个性化的学习指导。通过分析学生在设计学习任务中的行为和决策，人工智能可以及时获取学生的学习状态，并提供具体的建议和反馈。这有助于学生在学习过程中更好地理解自己的问题和困难，而不仅仅局限于课堂教学。

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3. Adaptive Teaching Resources: AI can offer teaching resources and materials relevant to students' learning needs and interests. By analyzing students' interests, learning styles, and histories, AI can help students find suitable learning resources and cases, promoting their learning and creative abilities.

自适应教学资源：人工智能可以根据学生的学习需求和兴趣，提供相关的教学资源 and 材料。通过分析学生的兴趣、学习风格和学习历史，人工智能可以帮助学生找到适合自己的学习资源和案例，以推动他们的学习和创作能力。

4. Intelligent Assessment and Feedback: Assessment and feedback in design education are crucial for student learning and growth. AI can analyze students' design work through automated assessment tools, providing targeted feedback and suggestions. This helps students understand their strengths and weaknesses, adjusting and improving their creative work based on feedback.

智能评估和反馈：设计教育中的评估和反馈对于学生的学习和成长至关重要。人工智能可以通过自动化的评估工具，分析学生的设计作品，并提供针对性的反馈和建议。这有助于学生更好地了解自己的优势和不足，并根据反馈及时调整和改进自己的创作和表现。

5. Real-time Monitoring and Tracking: AI can monitor and track students' learning behaviors in real-time. By analyzing students' learning data, AI can provide detailed learning reports and analyses for teachers, helping them better understand students' learning statuses and needs, enabling more accurate guidance and direction.

实时监控和追踪：人工智能可以对学生的学习行为进行实时的监控和追踪。通过分析学生的学习数据，人工智能可以为教师提供详细的学习报告和分析，帮助教师更好地了解学生的学习状态和需求，从而进行更精确的指导和引导。

Through the integration of design education and artificial intelligence, students can receive personalized guidance and support, enabling them to choose suitable learning paths based on their learning styles and goals. This fosters independent learning and the cultivation of innovative thinking, resulting in a more differentiated and personalized development of design education.

通过设计教育与人工智能的结合，学生可以得到个性化的指导和支持，能够根据自己的学习风格和目标，选择适合自己的学习路径。这将促进学生的自主学习和创新思维的培养，从而实现设计教育更差异化和个性化的发展。

The integration of design education and artificial intelligence will cultivate students' interdisciplinary and lifelong learning abilities. 设计教育与人工智能的结合将培养学生跨学科和终身学习的能力。

Design is no longer an isolated discipline but intertwined and cross-fertilizing with other disciplines. Through AI assistance, students can better explore and apply knowledge from various disciplines, broadening their academic perspectives and thinking patterns. Additionally, the rapid development of AI demands that students possess lifelong learning skills, continuously updating their knowledge and skills. Design education should nurture students as comprehensive talents equipped with critical thinking, independent learning, and innovative abilities, preparing them to tackle challenges and changes in future society.

设计不再是一个孤立的学科，而是与其他学科相互融合和交叉。通过人工智能的辅助，学生可以更好地探索和应用其他学科的知识，拓宽他们的学术视野和思维方式。同时，人工智能的发展速度也要求学生具备终身学习的能力，不断跟进和更新自己的知识和技能。设计教育应该将学生培养成为具备批判性思维、自主学习和创新能力的复合型人才，以应对未来社会的挑战 and 变化。

1. Interdisciplinary Knowledge Integration: Design education often involves multiple disciplinary fields, including art, engineering, psychology, and more. Artificial intelligence can provide tools and resources for integrating knowledge from different subject areas, assisting students in engaging in cross-disciplinary learning. For example, through AI-powered automated creation tools, students can merge knowledge from technology, art, and humanities disciplines to pursue interdisciplinary design projects.

跨学科知识整合：设计教育常常涉及到多个学科领域，包括艺术、工程、心理学等。人工智能可以提供整合不同学科领域知识的工具和资源，帮助学生对多个学科进行跨界学习。例如，通过人工智能的自动化创作工具，学生可以将技术、艺术和人文学科的知识融合，进行跨学科的设计创作。

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2. Facilitating Lifelong Learning: Artificial intelligence can help students develop an awareness and habit of lifelong learning. By offering personalized learning paths and resource recommendations, AI enables students to continually expand their knowledge domains, adapting to and mastering new subjects and skills. AI can also guide students in self-directed learning by tracking their progress and providing learning plans, igniting their interest and motivation for learning.

终身学习促进：人工智能可以帮助学生建立起终身学习的意识和习惯。通过人工智能的个性化学习路径和资源推荐，学生可以在学习过程中不断扩展知识领域，适应并掌握新的学科和技能。人工智能还可以通过追踪学习进度和提供学习计划，引导学生进行自主学习，并激发他们的学习兴趣和动力。

3. Autonomy in Learning and Problem-Solving: Design education emphasizes cultivating students' abilities for self-directed learning and problem-solving. AI can provide tools and resources for self-directed learning, guiding students in exploring and creatively addressing problems. Through interaction with AI, students can receive personalized learning guidance and feedback, thereby enhancing their self-directed learning capabilities and problem-solving mindset.

自主学习和问题解决能力：设计教育强调培养学生的自主学习和解决问题的能力。人工智能可以通过提供自主学习工具和资源，引导学生进行自主探索和创造性解决问题的实践。通过与人工智能的互动，学生可以获得个性化的学习指导和回馈，从而提高自主学习的能力和解决问题思维。

4. Data Analysis and Decision-Making Abilities: The design process often involves collecting, analyzing, and applying substantial amounts of data. AI can assist students in learning data analysis methods and tools, enhancing their understanding and application of data. With AI's assistance, students can better extract information from data and make rational decisions and design choices based on data.

数据分析和决策能力：设计过程中需要对大量数据进行收集、分析和应用。人工智能可以帮助学生学习数据分析的方法和工具，提高他们对数据的理解和应用能力。通过人工智能的辅助，学生可以更好地从数据中提取信息，并基于数据做出合理的决策和设计选择。

5. Innovation Thinking and Skills: The application of AI can stimulate students' innovative thinking and skills. Through automated creation tools and algorithms, students can explore new design solutions, sparking innovative ideas and creativity. AI can offer students innovative ways of thinking and methods, nurturing their creative thinking and innovative spirit.

创新思维和能力：人工智能的应用可以促进学生的创新思维和能力。通过自动化的创作工具和算法，学生可以探索新的设计解决方案，激发创新的灵感和想象力。人工智能可以为学生提供创新的思维方式和方法，培养他们的创造性思维和创新精神。

By combining design education with artificial intelligence, students can better cultivate interdisciplinary and lifelong learning capabilities. They will be able to integrate knowledge and skills from various subject areas, addressing evolving learning needs and challenges. Furthermore, they can learn to leverage AI tools and resources to develop vital abilities like self-directed learning, problem-solving, data analysis, and innovative thinking.

通过设计教育与人工智能的结合，学生可以更好地培养跨学科和终身学习的能力。他们将能够将不同学科领域的知识和技能进行整合，应对不断变化的学习需求和挑战。同时，他们还能够学会利用人工智能工具和资源，发展自主学习、问题解决、数据分析和创新思维等重要能力。

Based on the above analysis, it's evident that the integration of design education and artificial intelligence will bring forth more possibilities and advancements for our future. However, it's crucial to address potential issues and challenges. For instance, the development of AI could lead to the displacement of certain design skills and positions and necessitate solutions for data privacy and ethical concerns. Therefore, comprehensive consideration of these matters and the formulation of corresponding policies and guidelines are essential to ensure AI's application in design education contributes effectively to human societal development.

通过以上的分析，我们可以看出，设计教育与人工智能的结合将为我们的未来带来更多的可能性和进步。但同时，我们也要正视一些潜在的问题和挑战。例如，人工智能的发展可能会导致某些设计技能和岗位消失，同时也需要解决数据隐私和伦理道德等问题。因此，我们需要全面考虑这些问题，并制定相应的政策和规范，确保人工智能在设计教育中的应用能够更好地为人类社会的发展做出贡献。

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Finally, it's important to emphasize that the amalgamation of design education and AI isn't about replacing the role of human designers, but rather providing them with additional tools and support. The essence of design lies in human care and emotional expression, which AI cannot fully replace. Designers should view AI as a beneficial tool and collaborator, working together to create a better future for society.

最后，我想说的是，设计教育与人工智能的结合并不是要取代人类设计师的角色，而是为他们提供更多的工具和辅助。设计的本质是人文关怀和情感表达，而人工智能无法完全替代这些特点。设计师应该将人工智能视为一种有益的工具和伙伴，与其共同合作，为社会创造更美好的未来。

Thankyou all!
谢谢大家！





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Alison Lowe, MBE

Leader of MBA Fashion Entrepreneurship

Alison was awarded an MBE in recognition of her services to the Fashion Industry during the Queen's Birthday Honours in 2017. Additionally, she was nominated and honored as one of the Maserati 100 in 2016 for her support to the next generation of entrepreneurs. As a passionate and motivational speaker, Alison has earned a reputation as one of the foremost advocates for creative talent and start-up businesses.

Alison is renowned for her practical and realistic approach to managing a creative business, and this has led to her book 'How to Start Your Own Fashion Label - the Definitive Guide' becoming a bestseller on Amazon. She has served as a marketing consultant for brands worldwide, ranging from start-ups to established enterprises, providing support to fashion and luxury brands, retailers, and manufacturers.

获得2017年女王生日荣誉授勋颁发的服装行业MBE奖章，阿莉森还因她对新一代企业家的支持而被提名并获得了2016年Maserati全英100优秀企业家奖项。作为一个充满激情和鼓舞人心的演讲者，阿莉森已经建立了声誉，成为创意人才和初创企业的主要支持者之一。

阿莉森以她务实、现实的经营创意企业的方法而闻名，这使得她的书《如何启动自己的时装品牌-权威指南》成为了亚马逊畅销书之一。她曾担任全球品牌的市场营销顾问，从初创企业到老牌企业，为时装和奢侈品牌、零售商和制造商提供支持。

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Hello, I am Alison Lowe, Course Leader within the Fashion Department of the School of Arts and Creative Industries, and today I'd like to discuss two innovative new programs we've developed to address the skills gaps identified by the sector. 大家好，我是Alison Lowe，任职于英国东伦敦大学艺术与创意产业学院的时尚系，今天我想与大家分享我们开发的两个创新项目，以满足行业中所发现的技能缺口。

The Creative Industries is an exciting, vibrant, and growing sector, and our creative industries in the UK are world-leading. UEL is leading the development of the future of the Creative Industries by producing next-generation talent that is driving innovation and growth across the sector worldwide. We deliver a creative careers promise that builds a pipeline of talent into the sector, ensuring that all our students have the skills and knowledge to be industry-ready.

创意产业是一个令人振奋、充满活力且不断发展的领域，英国的创意产业在全球处于领先地位。东伦敦大学正在引领创意产业未来的发展，培养着下一代的人才，推动着全球创意产业的创新与增长。我们向学生承诺提供创意职业生涯的支持，确保所有学生具备行业所需的技能和知识，做好随时进入行业的准备。

As an entrepreneur from the sector who has been passionate about and credited with success in developing next-generation talent for many years, I was honored to join UEL and work on exciting new programs that have a transformative role in helping young artists achieve success through building their branding and businesses. The power of artistic expression knows no bounds, and it is through strategic branding and sound business practices that aspiring talents can truly flourish and leave an indelible mark on the world. In order to deliver this, I was thrilled to work with colleagues across the university to develop two new world-class careers focused courses, the MA Creative Enterprise, and the MBA Fashion Entrepreneurship courses.

作为来自该行业的企业家，多年来一直致力于发展下一代人才，并取得了显著的成功，我很荣幸能加入东伦敦大学，并参与推动这些激动人心的新项目，这些项目在帮助年轻艺术家通过构建品牌和企业实现成功方面具有转变性的作用。艺术表达的力量是无限的，正是通过战略品牌推广和健全的商业实践，有抱负的人才才能真正蓬勃发展，并在世界上留下不可磨灭的印记。为了实现这一目标，我非常兴奋地与大学的同事们合作，共同开发了两个全球一流的面向职业生涯的课程——创意企业硕士课程和时尚企业MBA课程。

The MA Creative Enterprise Course is a unique multi-disciplinary course that works across the School of Arts and Creative Industries and is for individuals looking to apply their creative specialism in a freelance environment, start their own business or secure management-level roles. This course brings together creatives across film, interior design, music performance, photography, journalism, fashion design, fashion marketing, graphic design, animation, illustration CGI, and games development to work together. This course distinctively reflects the changing creative industries, where innovation comes from the disruption of the norm, bringing together the different creative disciplines to learn and work together to identify solutions and create new opportunities.

创意企业硕士课程是一门独特的多学科课程，涵盖了艺术与创意产业学院的各个领域，适用于希望在自由职业环境中应用创意专长、创办自己的企业或担任管理层职位的个人。这门课程汇集了电影、室内设计、音乐表演、摄影、新闻、时尚设计、时尚营销、平面设计、动画、插图、计算机生成图像和游戏开发等各个领域的创意人才共同合作。该课程独特地反映了创意产业正在发生的变革，创新源于打破常规，将不同的创意学科聚集在一起，共同学习和工作，找到解决方案并创造新机遇。

The MBA Fashion Entrepreneurship is a transformational course that is unique in its design of students learning within both the School of Arts and Creative Industries and the Royal Docks School of Business and Law. The MBA has been designed to meet the needs of industry with a curriculum that focuses on global shifts and technological advances, to develop next-generation fashion business talent who can meet the challenges of an ever-changing industry. The fashion industry is an economic powerhouse, contributing significantly to the global economy with an estimated value in 2023 of \$1.7 trillion and is the 5th largest industry by employment in the world. This hugely growing sector needs graduates that have a combination of high-level business skills with the specialism of fashion, so that they have the knowledge and understanding of the sector and the Environmental, Social, and Governance challenges it faces.

时尚企业MBA课程是一门具有变革性的课程，其独特之处在于学生在艺术与创意产业学院和皇家码头商学院学习的设计。这门MBA课程旨在满足行业需求，课程设置侧重于全球变化和技术进步，培养能够应对不断变化的时尚产业挑战的下一代时尚商业人才。时尚产业是一个发展迅猛的产业，在2023年的估值达到1.7万亿美元，是全球第五大就业产业。这个快速增长的产业需要的人才既具备高水平的商业技能，又具备时尚专业知识，以便了解该领域及其面临的环境、社会和治理挑战。

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Alison Lowe, MBE



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Students on this program will become the next generation of leaders, innovators, and disruptors, who will forge career paths that take them to the top of the fashion industry internationally. They will have the skills to build successful careers, as well as be the disruptors who lead the fashion industry to be more innovative, creating greater sustainable, positive, and meaningful impact on the world. The program is distinguished by its focus on experiential learning to develop relevant, transferable, and future business skills. Learning from tutors who are experienced industry experts, the program builds industrial communities and business partnerships to support the growth of knowledge on entrepreneurship, as well as build industry connections for the student's future.

就读这个专业的学生将成为下一代的领导者、创新者和颠覆者，他们将打造通往国际时尚产业巅峰的职业道路。他们将拥有建立成功职业生涯的技能，同时也将成为引领时尚产业更加创新的颠覆者，为世界创造更大的可持续、积极和有意义的影响。该项目注重实践学习，培养与未来相关的可转移的商业技能。学生将从经验丰富的行业专家导师中学习，该项目建立产业社区和商业伙伴关系，以支持对创业精神知识的增长，并为学生未来的职业生涯建立产业联系。

These two master's programs at UEL are a revolutionary solution for future young artists through Higher Education. Chinese students on these programs will have the skills and knowledge to soar in their careers with the aspiration and potential to collaborate and thrive on the international stage. We want to work with you to grow these programs so that we create a bridge between cultures and creativity that will enable Chinese institutions to emerge as pioneers in fostering a global community of artists, drawing strength from diversity and cultural exchange.

东伦敦大学的这两个硕士课程为未来的年轻艺术家提供了一种革命性的高等教育解决方案。参加这些课程的中国学生将拥有技能和知识，在职业生涯中腾飞，并有合作和在国际舞台上蓬勃发展的愿望和潜力。我们希望与您合作，扩展这些项目，以建立文化与创意之间的桥梁，使中国院校成为培养全球艺术家社区的先驱者，并从多样性和文化交流中汲取力量。



SPEAKERS

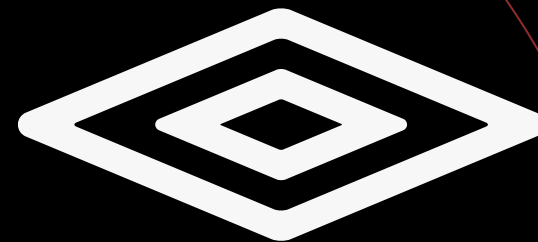
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University of East London



umbro



Keith, Po Kei Cheng

General Manager Umbro China



Wesley Hartwell

Leader of Fashion Design

Wesley has been creative and design director and built fashion labels and worked with many international stores including Selfridges, Harvey Nichols, Harrods, Lane Crawford, I.T, Neiman Marcus, Nordstrom, Bloomingdales, and online retailers including Shopbop and Revolve clothing. His marketing expertise includes working with global PR and stylists and dressing celebrities including Rihanna, Beyonce, Yungblud, Benedict Cumberbatch and many others

A Wesley 在实体和数字品牌领域的专业知识广泛，他领导团队从创意构思、设计和开发的各个方面，推动创新的设计理念，并在最终阶段成功地推出了众多服装和品牌。

多年来，Wesley 与许多高端零售商合作，包括 Selfridges、Harvey Nichols、Harrods、Lane Crawford、I.T、Neiman Marcus、Nordstrom、Bloomingdales 以及在线零售商 Shopbop 和 Revolve clothing。他也非常擅长营销，曾与全球公关和造型师紧密合作，为 Rihanna、Beyonce、Yungblud、Benedict Cumberbatch 等名星打造造型。

Keith has 20+ years of solid experience in Brand Management, Retail, Buying & Merchandising, Fashion, and Sneakers. Worked in both MNC and Chinese-own Companies, with strong Greater China & Regional exposure. Last decade Keith has been successful in growing Adidas Originals, Fila Fusion and Starter from startups to hundreds and thousands of retail store networks in China, with countless best examples of influential product campaigns. Strong motivation, Passionate, Team leader.

Keith 在品牌管理、零售、采购与商品陈列、时尚以及运动鞋方面拥有 20 多年的扎实经验。他曾在跨国公司和 中国本土企业工作，并在大中华地区与区域市场方面具有丰富的经验。在过去的十年里，Keith 成功将阿迪达斯 Originals、Fila Fusion 和 Starter 从初创企业发展成为中国数以千计的零售店网络，其间不计其数的成功影响力产品宣传案例。他有着强烈的动力、对工作充满热情，并具备团队领导能力。

SPEAKERS



Wesley Hartwell



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Keith, Po Kei Cheng

UEL Umbro China project 东伦敦大学茵宝中国项目

WESLEY (W): The University of East London is proud to showcase the final designs of a student research project with UMBRO CHINA

WESLEY (W): 东伦敦大学很自豪地展示了与中国茵宝公司 (UMBRO CHINA) 合作的学生研究项目的最终设计。

(W) Students from the University of East London (UEL) have been working to a fashion industry brief set by General Manager of UMBRO CHINA, Keith Cheng, who I am happy to introduce here - over the last six months.

(W) 东伦敦大学 (UEL) 的学生在过去六个月里，按照茵宝中国总经理Keith Cheng设定的时尚行业任务进行了工作，现在很高兴向大家介绍Keith Cheng。

KEITH (K) Balancing design innovation, creativity and business acumen, students were tasked with creating unique designs focusing on the Chinese consumer market.

KEITH (K): 在平衡设计创新、创意和商业头脑方面，学生们的任务是为中国消费市场创建独特的设计。

(K) The designs are based on the four key themes demonstrated by Umbro over the decades - Britishness, Football, Classic Aesthetics and Quality. They build on Umbro's legacy of not only classic solid football boots Speciale, but also crafting every world class match shirt for England.

(K) 这些设计基于茵宝数十年来所展示的四个主题——英伦气质、足球、经典美学和品质。它们承继了茵宝不仅是经典实心足球鞋Speciale的传统，还包括为英格兰国家队打造每一件世界级比赛球衣的历史。

(K) The students further explored three categories: Streetwear, Modern Heritage and Eco-Sports Performance, culminating in high-quality design outcomes which has become the hallmark of Umbro since its inception in 1924.

(K) 学生们进一步探索了三个类别：街头服饰、现代传承和生态运动表现，形成了高质量的设计成果，这已经成为自1924年茵宝成立以来的标志。

(W) The students worked in a cross-university collaboration with Applied Sports and Exercise Science (ASES), Sustainability Research Institute (SRI), Games Design, Animation, Film, Photography, Interior Design, Architecture & Fashion Journalism to create outcomes at an industry standard for the Chinese consumer.

(W) 学生们与应用体育与运动科学 (ASES)、可持续发展研究所 (SRI)、游戏设计、动画、电影、摄影、室内设计、建筑学和时尚新闻学等多个学科展开了跨学科合作，为中国消费者创造了行业标准的成果。

(W) Collections combined the values of UEL and UMBRO CHINA, including human wellbeing, sustainability, inclusivity and diversity and of course football culture, which is central to the expression of Umbro's product and brand attitude.

(W) 这些系列设计结合了东伦敦大学和茵宝中国的价值观，包括人类福祉、可持续性、包容性和多样性，当然还有足球文化，这是茵宝产品和品牌态度的核心表达。



SPEAKERS



Wesley Hartwell



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Keith, Po Kei Cheng

(K) Each month designers presented to the UMBRO CHINA team – both digitally to the headquarters in Xiamen and physically at a selection panel of outstanding work on 24 April 2023, at the University's Docklands Campus.

(K) 设计师们每月向茵宝中国团队展示他们的作品——数字形式传递至厦门总部，并在2023年4月24日于大学的Docklands校区的选拔小组进行了实体展示，展示了出色的作品。

(W) The project outcomes were launched in an installation and presentation at the University's Stratford campus as part of the Universities 125th Anniversary celebrations.

(W) 这个项目成果在东伦敦大学斯特拉特福德校区举行的一场展示和发布会上发布，作为大学125周年庆典的一部分。

(W) In attendance was Mr Keith Cheng, GM of UMBRO CHINA, who announced the final winners who will be continuing the project to its conclusion in bringing the project to the Chinese market

(W) 茵宝中国总经理Keith Cheng先生出席了活动，并宣布了最终的获奖者，他们将继续将该项目推向中国市场，

(K) including internships, employment contracts, factory visits, press and launches in China. This strong partnership between Umbro and UEL will enhance the relationship between Umbro China and the potential up-and-coming talented design students at UEL.

(K) 包括实习、就业合同、参观工厂、媒体发布和在中国的推出活动。茵宝与东伦敦大学之间的强大合作将加强茵宝中国与东伦敦大学潜在的优秀设计学生之间的联系。

(K) "We started discussions last October and the objective was to offer students industry experience with this project. The students work far exceeded my expectations. It was incredible to see what they produced – it was much more than fashion and incorporated other elements, bringing different departments together.

(K) “我们从去年十月开始讨论，目标是为学生提供行业经验与这个项目合作。学生们的工作远远超出了我的预期。看到他们创作的成果真是令人难以置信——不仅仅是时尚，还融合了其他元素，将不同部门融合在一起。

(K) "Partnering with UEL has been fantastic and I really value UEL for their student creativity and diversity."

(K) “与东伦敦大学合作非常棒，我非常欣赏东伦敦大学学生的创造力和多样性。”

(W) Lecturer in Fashion Design, Department of Fashion at the University of East London said, "Collaborating with UMBRO CHINA's GM, Keith Cheng, on this industry project has been an invaluable experience. It allowed the University of East London to integrate real-world industry expertise into our Fashion Design curriculum, fostering cross-department collaboration and providing students with the opportunity to pitch their ideas to Keith Cheng. His feedback, blending commercial insights with creative and brand building guidance, has inspired our students and designers to continually push themselves to create industry-ready work."

(W) 东伦敦大学时尚设计系的讲师说：“与茵宝中国总经理Keith Cheng在这个行业项目上的合作是一次宝贵的经验。它允许东伦敦大学将实际行业专业知识融入我们的时尚设计课程，促进了跨学科合作，并为学生提供了向Keith Cheng提出自己创意的机会。他的反馈，将商业见解与创意品牌建设指导融为一体，激励了我们的学生和设计师们不断地推动自己创作出符合行业标准的作品。”

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广东轻工职业技术学院
Guangdong Industry Polytechnic

Professor Gui Yuanlong

Dean of the School of Art and Design

Professor Gui Yuanlong, the Dean of the School of Art and Design at Guangdong Industry Polytechnic, holds the title of Senior Industrial Designer. He has been leading the reform of the "Integration of Engineering, Business, and Art" talent cultivation model for vocational art and design majors. He has proposed the goal of cultivating innovative and skilled technical talents in art and design vocational education with the characteristics of "Exquisite Design, Technological Acumen, Business Acumen, and Profound Humanism." His focus lies in nurturing talents for the digital creative industry by exploring the integration of creative design and digital technology in talent cultivation.

Professor Gui has been in charge of the development of teaching standards for art and design majors in vocational education for the Ministry of Education. He has also led the construction of national projects such as the China High-level Product Art Design Major Group, the Quality (Resource Sharing) Course "Product Design," the online high-quality course "Product Project Design," and the teaching resources library for vocational education in Advertising Art Design.

His exceptional contributions have earned him numerous accolades and honours, including "70th Anniversary of the Founding of New China, Guangdong's 70 Outstanding Designers," "Top 10 Educators in Chinese Industrial Design," "Distinguished Teacher in Chinese Secondary Industry Vocational Education," "Teaching Excellence Award in Guangdong Province," "Model Worker in Guangdong Province," and "First Prize for Teaching Achievements in Guangdong Province."

桂元龙教授，广东轻工职业技术学院艺术设计学院院长，高级工业设计师。主导高职艺术设计类专业‘工学商一体化’人才培养模式改革，提出艺术设计职业教育“精设计、懂科技、通商道、厚人文”复合型创新型技术技能人才培养目标，面向数字创意产业，探索开展创意设计数字技术相融合的人才培养实践。

主持教育部职业教育产品艺术设计专业教学标准制定、中国特色高水平产品艺术设计专业群、精品（资源共享）课程《产品设计》、在线精品课程《产品项目设计》和职业教育广告艺术设计专业教学资源库等国家项目的建设。

获得“新中国成立70周年，广东设计70人”“中国工业设计十佳教育工作者”“中国轻工业职业教育教学名师”“广东省教学名师”“广东省劳动模范”“广东省教学成果一等奖”等荣誉。

SPEAKERS



Professor Gui Yuanlong

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广东轻工职业技术学院 Guangdong Industry Polytechnic

Industry Transformation and Vocational Education Iteration - A Case Study of Art and Design Education at Guangdong Industry Polytechnic.
产业变革·职教迭代——以广东轻工职业技术学院艺术设计教育为例

Vocational higher education differs from general higher education. Vocational education serves as an intellectual safeguard for regional economic development, and its fundamental mission is to cultivate qualified technical and skilled talents for local industries. Different regional economies demand different forms of vocational education. In the same economic region, being in different stages of development requires cultivating diverse talents. This constitutes the fundamental nature of vocational education. When we come together to discuss the topic of higher education, I would like to share with you the topic "Industry Transformation and Vocational Education Iteration." Of course, this sharing is based on the specific case of the School of Art and Design at Guangdong Industry Polytechnic, where I am situated, rather than being a general discussion.

职业高等教育不同于普通高等教育，职业教育以为区域经济发展提供智力保障，为地方产业培养合格的技术技能人才为基本使命。不同的区域经济要求办不同的职业教育，同一个经济区域处在不同的发展阶段，也要求培养不同的人才，这是职业教育的基本特点。当我们聚在一起讨论高等教育这个话题的时候，我想以《产业变革·职教迭代》为题目与大家做一个分享，当然，这是以我所在的广东轻工职业技术学院艺术设计学院的办学情况为例证的，不是泛泛而谈。

Guangdong Industry Polytechnic, founded in 1933, boasts a 90-year history of education. It is a renowned vocational institution in China with a rich heritage, recognized as a participant in the national "Double High Plan", and a college engaged in specialized program group construction. It holds a position among the top 10 vocational education institutions in China. The School of Art and Design at Guangdong Industry Polytechnic was established in 1975 under the name "Guangdong School of Arts and Crafts." In 1980, it merged with Guangdong Industry Polytechnic and has since become the largest secondary college within the institution. The School of Art and Design currently enrolls over 5,000 students across 11 majors and 10 specialized directions. Notably, the majors of Product Art Design, Advertising Art Design, and Game Art Design hold the national top position in third-party evaluations, receiving the "Golden Apple Award." Focusing on the digital creative industry, the school engages in talent cultivation that combines "Creative Design + Digital Technology." Its Product Art Design Group has been approved to construct a high-level, distinctive Chinese-style Product Art Design group. As a pioneer, the school leads China's vocational art and design education reform by spearheading innovative teaching methodologies.

广东轻工职业技术学院，创建于1933年，至今已经有90年的办学历史，是中国一所历史悠久的高职院校，现在是国家“双高计划”学校和专业群建设院校，属于中国排名进入TOP10的职教名校。广东轻工的艺术设计教育创办于1975年，当时叫“广东省工艺美术学校”，1980年并入广东轻工职业技术学院，现在是学校最大的一个二级学院。艺术设计学院目前有在校生5000多人，开设有11个专业10个专业方向，其中产品艺术设计、广告艺术设计与游戏艺术设计三个专业第三方评价金苹果排名全国第一，面向数字创意产业，开展“创意设计+数字技术”想融合的人才培养，组建的产品艺术设计专业群获得中国特色高水平产品艺术设计专业群建设立项，成为中国高职艺术设计教育教学改革的引领者。

From 1975 to the present day, Guangdong Industry Polytechnic's Art and Design vocational education has been running for 48 years. Looking at this nearly half-century history of education, it has undergone three distinct developmental stages: "Arts and Crafts Education (1975-1985)," "Modern Design Education (1986-2018)," and "Digital Creative Education (2019-present)." These three stages correspond to the early period of reform and opening up in the Pearl River Delta, its rapid development phase, and the transformative period.

从1975年至今，广东轻工艺术设计职业教育办了48年，从这接近半个世纪的办学历史来看，经历了三个不同的发展阶段，分别是“工艺美术教育（1975年—1985年）”“现代设计教育（1986年—2018年）”和“数字创意教育（2019年—）”。这三个阶段分别对应着珠江三角洲改革开放的初期、快速发展期和转型期。

In the early stages of China's reform and opening up, when the economy was transitioning from a planned system, productivity was underdeveloped, industrialization levels were modest, and the market economy concept was still relatively new. The artistic empowerment of craftsmanship in everyday products was widely recognized, and there was a strong demand for skilled artisans. As a directly affiliated secondary vocational school under the Ministry of Light Industry, Guangdong Industry Polytechnic naturally strongly emphasized "Arts and Crafts Education." The school then offered sculpting, painting, and decoration majors. During this period, more than 500 graduates were cultivated, including influential figures such as the world-renowned realistic sculptor Xu Hongfei, abstract sculptor Zeng Zhenwei, distinguished Chinese ink painter Chen Wansheng, Chinese ceramic art master Pang Wenzhong, Guangdong Provincial Arts and Crafts Master Lü Xueliang, and the co-founder of Bai Ma Group, Yu Xiyang. These individuals significantly influenced the art world and constituted some of China's earliest designers.



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Professor Gui Yuanlong

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广东轻工职业技术学院

Guangdong Industry Polytechnic

In the early stages of China's reform and opening up, when the economy was transitioning from a planned system, productivity was underdeveloped, industrialization levels were modest, and the market economy concept was still relatively new. The artistic empowerment of craftsmanship in everyday products was widely recognized, and there was a strong demand for skilled artisans. As a directly affiliated secondary vocational school under the Ministry of Light Industry, Guangdong Industry Polytechnic naturally strongly emphasized "Arts and Crafts Education." The school then offered sculpting, painting, and decoration majors. During this period, more than 500 graduates were cultivated, including influential figures such as the world-renowned realistic sculptor Xu Hongfei, abstract sculptor Zeng Zhenwei, distinguished Chinese ink painter Chen Wansheng, Chinese ceramic art master Pang Wenzhong, Guangdong Provincial Arts and Crafts Master Lü Xueliang, and the co-founder of Bai Ma Group, Yu Xiyang. These individuals significantly influenced the art world and constituted some of China's earliest designers.

在改革开放初期，刚从计划经济中走出来，生产力欠发达，工业化水平不高，市场经济还是一个比较新鲜的名词，工艺美术在日常生活品中的艺术赋能作用得到普遍的认可，工艺美术人才成为企业的急需。广东轻工作为一所国家轻工业部直属的中职学校，艺术设计教育的重点自然就是“工艺美术教育”了，当时开设有雕刻、绘画和装璜三个专业。这个时期培养了500多名毕业生，涌现了像世界著名写实派雕塑艺术家许鸿飞、抽象派雕塑艺术家曾振伟、杰出华人风云人物水墨画家陈万祥、中国陶瓷艺术大师庞文忠、广东省工艺美术大师吕雪亮、白马集团联合创始人余希洋等一大批有影响力的艺术家和中国最早的一批设计师。

As the reforms deepened, China's economic development has experienced rapid growth. The Greater Bay Area's manufacturing industry has transformed from "OEM-ODM-OBM." Entrepreneurs in the Greater Bay Area have gradually mastered design innovation to enhance the value of their services through practical experience. Vocational education in art and design and related fields has become the most popular discipline in the region. In Guangdong Province, there has been a significant expansion in the number of vocational colleges offering art and design programs. From only a few secondary vocational schools, the count has swiftly grown to encompass over 70 higher vocational institutions and nearly 300 secondary vocational schools. At Guangdong Industry Polytechnic, the art and design program has evolved from three majors to 11 majors and 10 specialized directions. The student population has grown from over 300 to now over 5,000. As the manufacturing support system has improved, there has been rapid development not only in majors focusing on communication, promotion, and spatial display, such as Advertising Art Design, Digital Media Art Design, Visual Communication Design, Packaging Art Design, Environmental Art Design, and Exhibition Art Design, but also in content production-oriented majors like Product Art Design, Fashion and Clothing Design, Jewelry Design and Craftsmanship, Game Art Design, and Art Design, which have gained market popularity, indicating a trend of rapid growth. Among Guangdong's 93 higher vocational institutions, 74 offer art and design programs and related majors. In constructing high-level program groups in Guangdong Province, the proportion of art and design programs and related majors reaches 6.4%. In the national "Double High Plan" program group establishment, art and design programs and related majors from Guangdong's higher vocational institutions account for 29% of the total, establishing itself as a focal point for national construction in art and design programs.

随着改革的深入，中国的经济建设迎来了飞速发展，大湾区的制造业走过了“OEM-ODM-OBM”的转变历程，大湾区的企业家在实践中逐步掌握了运用设计创新手段来增加服务的价值，职业教育艺术设计类及相关专业成为本地区最受欢迎的专业，广东省开设有艺术设计类及相关专业的职业院校，由原来仅有的几所中职学校，迅速扩大到有70多所高职院校和近300所中职学校的规模。广东轻工职业技术学院的艺术设计教育，从三个专业逐步壮大到11个专业和10个专业方向，在校生规模由原来的300多人壮大到现在的5000多人。随着制造业配套体系的日益完善，不仅基于传播推广和空间展示类专业比如：广告艺术设计、数字媒体艺术设计、视觉传达设计、包装艺术设计、环境艺术设计、展示艺术设计等专业得到了快速发展，而且基于内容生产的专业比如：产品艺术设计、服装与服饰设计、首饰设计与工艺、游戏艺术设计、艺术设计等专业也得到了市场的欢迎，呈现出高速成长的态势。广东的93所高职院校中有74所院校开设了艺术设计类及其相关专业，广东省高水平专业群建设立项中，艺术设计类及其相关专业的占比达到6.4%，广东高职院校的艺术设计类及相关专业群的建设在国家“双高计划”专业群立项中占有29%的比重，成为国家艺术设计类及相关专业群建设的高地。

During the rapid development of "Modern Design Education," Guangdong Industry Polytechnic has nurtured over 23,000 graduates. The institution has explored and established an integrated approach to talent development in art and design, blending engineering, business, and arts disciplines. They have implemented a school-enterprise collaborative "Three-Mentor" teaching reform, introducing real projects, industry experts, and internationally renowned teachers into their educational process. Project-based courses have been adopted, ensuring alignment between education and the market's evolving needs. This approach has led to the cultivation of representatives of modern design innovation enterprises such as Guan Juwei, Zhong Dongwei, Pan Jinhua, Su Zhiyong, Li Xiangfu, and many others.

在这个“现代设计教育”高速发展的过程中，广东轻工职业技术学院共培养了23000多名毕业生，探索形成了艺术设计类专业“工学商一体化”人才培养模式，开展校企协同“三导师”教学改革，将真实项目、行业大咖、国际名师引进我们的教学过程，开展项目制课程教学，保持教育与市场的同步发展。培养了关巨伟、钟东伟、潘锦华、苏志勇、李享福等一大批现代设计创新型企业的代表。

SPEAKERS



Professor Gui Yuanlong

First day

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Third day



University of East London



广东轻工职业技术学院
Guangdong Industry Polytechnic



As the digital economy advances, a new technological revolution characterized by cloud computing, the Internet of Things (IoT), big data, and intelligence is driving a fresh industrial transformation. Education is facing an unprecedented and significant transformation. The digital creative design industry chain is built on the foundation of big data applications, starting from product design and manufacturing, and extending to a closed loop of online and offline advertising communication and marketing in a digital marketing context. This closed loop is undergoing disruption and impact from additive manufacturing, smart manufacturing, intangible products, and virtual online marketing. The knowledge and skills required for designer roles are undergoing immense changes, and the demand for talent development that integrates "creative design + digital technology" has become a requirement of the era. In 2019, Guangdong Industry Polytechnic centred around the Product Art Design and Advertising Art Design majors, collaborated with the majors of Big Data Application, Software Technology, and Digital Media Technology to establish a Product Art Design Group, securing approval and construction under the national "Double High Plan." Over five years, we have established close partnerships with over 300 companies, and through collaboration with leading companies such as Alibaba, Tencent, iFlytek, and TreeNewBee, we have built the "International Digital Creative Valley" technology and skills platform. This initiative has played a crucial role in cultivating talent that combines "creative design + digital technology" to meet the needs of the digital creative industry.

随着数字经济的发展，以云计算、物联网、大数据与智能化为代表的新技术革命，正在推动一场全新的产业变革，教育正面临前所未有的巨大转型。数字创意设计产业链以大数据应用为基础，开展产品设计和制造，再到数字营销背景下的线上线下广告传播与营销形成闭环。整个闭环正面临增材制造、智能制造、非物质产品和虚拟展示线上营销带来的颠覆和冲击，设计师岗位所需的知识和技能发生巨大的变化，开展“创意设计+数字技术”相融合的人才培养成为时代的需求。2019年，广东轻工职业技术学院以产品艺术设计和广告艺术设计专业为核心，协同大数据应用、软件技术和数字媒体技术三个专业组建的产品艺术设计专业群，获得国家“双高计划”立项建设。经过5年的建设我们先后300多家企业建立了紧密的合作关系，协同阿里、腾讯、科大讯飞、树根互联等头部企业打造的“国际数字创意谷”技术技能平台，在培养适应数字创意产业所需的“创意设计+数字技术”相融合的人才方面，发挥了积极的作用。

While continuing to explore the path of art and design vocational education, we consistently strive to adapt and innovate to address the ever-changing demands of regional economy and industry development. Through collaborations with overseas institutions such as the University of East London, we have established training bases to allow our students to learn and understand cutting-edge knowledge and technological advancements in the global art industry. This enables us to cultivate versatile and highly skilled international talents who can drive the development of China's digital-era creative design industry.

在继续探索艺术设计职业教育之路的同时，我们不断努力适应和创新，以应对区域经济和行业发展的不断变化需求。并通过和海外院校合作，譬如东伦敦大学，一同开设培训基地，给与我们学生学习了解世界艺术产业最前沿的知识和技术创造条件，培养多才多艺、高技能的国际型人才，能够推动中国数字时代创意设计产业的发展。

感谢大家 Thank you.

桂元龙Gui Yuanlong



University of
East London

Dr Keith Winter

The Leader of the Visual Arts Cluster

Dr Keith Winter is the Leader of the Visual Arts Cluster at the University of East London and the course leader for both BA (Hons) Interior Design and BA (Hons) Interior Architecture.

He has worked in small, medium and large practices throughout the UK and Ireland. He was part of the team for the Scottish Parliament by Enric Miralles in 2005. He is an ARB-qualified architect since 2008 and consulted on many design projects with firms such as CSK Architects, White Ink Architects, Clarkes Facades and McKinskey Group with Bershka Clothing.

He has shown artwork internationally around the world under the name Keef Winter including co-representing the Northern Irish Pavilion Venice Biennial in 2016. He has an upcoming solo presentation in Galeria BOCA in August 2023. He has taught and lectured in many Universities around the world including Tokyo University of the Arts GEIDAI, NZU, RCA, ECA, UU and UCL. In 2013 he published the 'Handyman Aesthetic' for his PhD in philosophy, architecture, and sculpture.

Dr. Keith Winter是东伦敦大学视觉艺术相关专业组的负责人，同时也是BA（荣誉）室内设计和BA（荣誉）室内建筑的课程负责人。

他曾在英国和爱尔兰的小型、中型和大型事务所工作。2005年，他参与了Enric Miralles设计的苏格兰议会建筑项目。自2008年起，他是经过英国建筑师注册委员会认证的合格建筑师，并曾与CSK Architects、White Ink Architects、Clarkes Facades以及McKinskey Group合作参与多个设计项目，包括与Bershka服装品牌的合作。

他以Keef Winter的名义在世界范围内展示艺术作品，包括2016年共同代表北爱尔兰威尼斯双年展展馆。他将于2023年8月在Galeria BOCA进行个人展览。他曾在许多世界各地的大学担任教学和讲座工作，其中包括东京艺术大学、新西兰坎特伯雷大学、皇家艺术学院、爱丁堡艺术学院、阿尔斯特大学和伦敦大学学院。2013年，他以哲学、建筑学和雕塑学的博士学位发表了《手艺美学》。



SPEAKERS



Dr Keith Winter

First day

Second day

Third day



University of East London

Visual Arts Courses at UEL 东伦敦大学的视觉艺术课程

The visual arts courses in University of East London comprise of Fine art at both undergraduate and postgraduate levels, Illustration, Illustration and Animation, Illustration and graphic design and Graphic design. There's also a very strong photography course and also a commercial photography course.

东伦敦大学的视觉艺术课程涵盖本科和研究生水平的美术、插画、插画与动画、插画与平面设计以及平面设计等专业。我们还设有非常强大的摄影课程和商业摄影课程。

All of these courses have the option of studying a foundation at Level 3 while the normal degree journey begins at Level 4 (year 01) through to level 6 final year. We focus our visual arts courses around workshops, the principal and ethos of making, making handmade objects, analogue processes such as casting processes, metal work, ceramics and even a bronze foundry alongside woodwork, printing workshops for screen printing, etching, photo transfers, and other techniques. 所有这些课程都可以选择在Level 3（一年级前）进行基础课程学习，然后从Level 4（一年级）开始，一直到Level 6（毕业年级）结束学业。我们的视觉艺术课程主要围绕研讨会展开，强调手工制作、铸造工艺、金属工艺、陶瓷和青铜铸造等类似的模拟过程，同时提供木工、丝网印刷、蚀刻、照片转印和其他技术的印刷工作坊。

And also we have a large expanding Digital Fabrication Studio, which allows students to gain skill sets and competencies in 3D scanning, 3D printing, 3D modelling and using both digital and analogue workshops to produce their products, artworks and end results. Students have their own studio space and we pride ourselves on a very healthy studio culture with amazing facilities and spaces to work in. We run workshops, fine art auctions and a cutting-edge gallery program of exhibitions. We have multiple external established artists showing in our galleries as well as students showing at least twice a year.

此外，我们还拥有一个大型的数字制造工作室，使学生可以掌握3D扫描、3D打印、3D建模等技能，并利用数字和模拟工作坊制作他们的作品和最终成果。学生有自己的工作室空间，我们以非常健康的工作室文化自豪，拥有优秀的设施和工作空间。我们组织工作坊、艺术品拍卖以及前卫的画廊展览项目。我们画廊展览中展示了多位外部知名艺术家的作品，学生每年至少展出两次。

We have our degree show launches which showcase awards linked to industry partners and through this process, students are given the platform to start their careers with a close knit community around treasuring our alumni and graduates as they progress. We have lecture series guests presenting their specialisms as well as a conference called Detour Ahead which is a "How to.?" symposium that focuses our students learning experiences on unpacking the mechanics of the various visual arts scenes and professional contexts giving students contacts in their field.

我们还会举办学位展览活动，展示与行业合作伙伴相关的奖项，并通过这一过程为学生提供一个平台，使他们在关心我们的校友和毕业生的密切社群环境下开始他们的职业生涯。我们的讲座系列邀请了专业领域的嘉宾来分享他们的专业知识，此外，我们还有一个名为“Detour Ahead”的研讨会，专注于解构各种视觉艺术场景和专业背景的机制，为学生在相关领域建立联系。

The visual art courses are open for Applications at all levels and as such advanced entry is possible. This ties in with the necessary visas and finances, as well as giving students an option to live on-campus in our wonderful residential accommodation that looks over the river Thames. We are firmly on the doorstep to central London and students have access to everything that London as an Alpha city in this world offers with our own Tube station and very good transport connections.

视觉艺术课程在各个层次都可以申请，并且可以进行高级入学。这与必要的签证和财务相关，同时也为学生提供了在我们美丽的河景住宿区内住宿的选择。我们紧邻伦敦市中心，学生可以享受伦敦这个世界上的“阿尔法城市”所提供的一切，我们拥有自己的地铁站和非常便捷的交通连接

SPEAKERS



Dr Keith Winter

First day

Second day

Third day



University of East London

Interior Design at UEL 东伦敦大学的室内设计和室内建筑系

Interior Design and Interior Architecture at UEL sits at the colourful junction between architecture, art, fashion and product design, where students are taught technical skills to enable them to think in three dimensions about the world and built environment, they live in. Interior design at University of East London has an undergraduate and postgraduate major so the whole journey can happen at UEL. 东伦敦大学的室内设计和室内建筑坐落在建筑、艺术、时尚和产品设计的丰富交汇点上，学生在这里学习技术技能，使他们能够以三维的方式思考他们所生活的世界和建筑环境。东伦敦大学的室内设计专业提供本科和研究生专业，整个学习过程都可以在东伦敦大学完成。

We focus our students learning on in Year 01 on technical skills; Year 02 finding their design voice and in Year 03 getting the professional skills and documentation together to be effective in the industry. Central London is on our doorstep, with great transport links from the university, which has its own tube station, students are encouraged to see as much as they can in the art and design worlds of London. Students are offered incredible support with high tuition, their own studio space and Industry standard computing facilities. And fantastic workshops that allow them to experiment with handmade and digital techniques to create their final products. 我们的学生学习过程主要分为三个阶段：一年级主要学习技术技能；二年级开始找到自己的设计风格；三年级则着重培养专业技能和文档整理，以在行业中具备竞争力。中心伦敦近在咫尺，学校交通便利，拥有自己的地铁站，鼓励学生充分领略伦敦艺术和设计界的精彩。我们为学生提供令人难以置信的支持，包括高水平的教学、独立的工作室空间和行业标准的计算设施。我们还设有出色的工作坊，让学生可以尝试手工和数字技术来创建他们的最终作品。

Are interior design students are also given many opportunities to exhibit their work both inside and outside the university. Industry partners are available at every turn to critique and review student's work and we also have a fantastic professional Programme that allows students to gain work experience while they study. We have had students Working in Foster & partners David Chipperfield, MACE interiors, Perkins and will Ltd and other larger company exposure as well as smaller companies that are cutting edge and emerging to be the designers and leaders of the creative industry of interior design for tomorrow, our students have access to these professional contacts And are encouraged to Use their skill sets and reach out into The interior design world of the UK. 我们的室内设计学生在校内外都有很多机会展示他们的作品。行业合作伙伴随时为学生的作品提供评价和审查，我们还有一个出色的专业计划，让学生在工作的同时获得工作经验。我们的学生曾在福斯特与合作伙伴大卫·奇珀菲尔德、MACE室内设计、Perkins and will有限公司以及其他更多的大公司和新兴公司中工作，他们是明天室内设计创意产业的设计师和领导者，我们的学生可以与这些专业人士建立联系，并被鼓励将他们的技能应用于英国的室内设计领域。

We also promote our students work through a network called interior educators every year, showing against the top schools of interiors where we have won awards in the last couple of years. We have 100% student satisfaction in the last 3 years in a national student survey, making us number one in the UK for student satisfaction and also experience. Our students are also given a platform to Present their work on Dezeen and other High Visibility print and online magazines. To give them the confidence to move on into their professional Careers. As a springboard Towards their bright futures. We are very proud of interior design students at UEL and we are also completely devoted to making the best graduates that we can produce as teaching staff. Safe to say, interior design at the University of East London is blossoming and growing and advancing towards an exceptional programme in the UK and beyond. 我们每年还通过名为“室内教育家”的网络来推广学生的作品，与其他顶尖室内设计学校竞争，我们在过去几年中赢得了一些奖项。在全国学生调查中，我们在过去3年内获得了100%的学生满意度，使我们成为英国学生满意度和体验方面的第一名。我们的学生还有机会在Dezeen和其他高知名度的纸质和在线杂志上展示他们的作品，以增加他们进入职业生涯的信心。作为通向他们美好未来的跳板。我们为东伦敦大学的室内设计学生感到非常自豪，我们教学人员也致力于培养最优秀的毕业生。可以毫不夸张地说，东伦敦大学的室内设计专业正在蓬勃发展，并朝着英国乃至全球卓越的方向不断进步。

For more information, please visit website <https://www.dezeen.com/tag/university-of-east-london/>
更多信息请访问<https://www.dezeen.com/tag/university-of-east-london/>



University of
East London



吉利学院
GEELY UNIVERSITY OF CHINA

Professor Fei Ma

Executive Vice Dean of the School of Art and Design

Ma Fei, Executive Vice Dean, Professor, and Senior Interior Designer of the School of Art and Design at Geely University of China. He is recognized as a member of the first batch of experts in the "Design Education Expert Pool" by the China Interior Decoration Association. Additionally, he is honoured as an outstanding expert in Chengdu Eastern New Area and an excellent faculty member holding the 1+X Certificate in Interior Design awarded by the Ministry of Education.

For many years, Ma Fei has been primarily engaged in teaching and research work related to traditional architecture, digital presentation, and product design. He has been involved in more than 50 project designs and has published seven monographs and textbooks. Furthermore, he has contributed numerous research papers to core journals and received accolades such as the Gold Award in the Tianfu-Baodao Industrial Design Competition and the IF Design Award for his outstanding product designs.

马飞，吉利学院艺术设计学院常务副院长，教授，高级室内设计师。中国室内装饰协会“设计教育专家库”第一批入库专家，成都东部新区优秀专家人才，教育部室内设计1+X证书优秀院校教师；

多年来主要从事传统建筑、数字展示、产品设计教学、研究工作。主持参与工程设计50余项，出版专著、教材等7部，在核心期刊发表论文多篇，产品设计获天府-宝岛工业设计大赛金奖、IF奖等。

SPEAKERS



Professor Fei Ma

First day

Second day

Third day



University of East London



吉利学院

GEELY UNIVERSITY OF CHINA



Current Status of Industry-Education Integration in Chinese Art Colleges 中国艺术高校产教融合发展现状

I would like to extend my gratitude to President Amanda of the University of East London for inviting me, providing me with the opportunity to share the current status of industry-education integration in Chinese art colleges.
非常感谢东伦敦大学Amanda 校长的邀请，让我能够有机会与大家共同分享中国艺术高校产教融合发展现状。

The development of China's economy sets the backdrop for the growth of Chinese art colleges, with the majority of disciplines gradually introduced and developed in line with economic expansion. The inception of China's art industry dates back to the reform and opening-up in the 1980s, and during the 1990s, art education in higher education institutions began to adopt the model of industry, academia, and research integration. At the present stage, the main manifestations are as follows:

中国经济的发展是中国艺术高校发展的大背景，绝大部分专业也是随着经济的发展逐渐被引入和产生的。中国艺术产业起步于20世纪80年代中国的改革开放，同时高校的艺术教育也在20世纪90年代逐步形成了产学研结合的培养模式。现阶段表现的主要形式有：

1. Industry-Academia-Research Integration Model 产学研结合的模式

Industry-education integration refers to the collaboration between higher education institutions and enterprises, where both parties engage in activities such as talent cultivation, scientific research, and social services. The core idea of industry-education integration is market-oriented, relying on enterprises, closely combining industry, academia, and research, establishing cooperative relationships, and providing students with better practical opportunities and higher-quality educational resources. Implementation of industry-education integration can effectively enhance students' practical abilities and employability, promoting a positive interaction between higher education and industrial development. This model is the most widely used currently and is evident in various forms such as "commissioned training," "integration of theory and practice," "on-the-job training," and "customized training" in collaboration with enterprises. There are also modes of collaboration such as technical consulting and project cooperation for technical support. This approach has significantly contributed to the development of numerous outstanding design talents.

产教融合是指高等教育机构与企业之间建立合作关系，共同参与人才培养、科学研究和社会服务等活动的过程。产教融合的核心思想是以市场需求为导向，以企业为依托，通过将产学研紧密结合，建立双方合作关系，为学生提供更好的实践机会和更高质量的教育资源。产教融合的实施，可以有效地提高学生的实践能力和就业竞争力，促进高等教育与产业发展的良性互动。这种模式是现阶段被采用最多的一种，具体表现在人才培养方面的“委托培养”“工学结合”“顶岗实习”“订单式培养”等校企合作模式，有技术支持方面的技术咨询、项目合作等校企合作模式，为行业输送了很多优秀设计人才。

However, with economic development and industrial transformation, its limitations have manifested in the relatively single knowledge structure and skill set of talents, as well as the disconnection between core curriculum and actual job requirements. Issues such as outdated teaching content, insufficient laboratory facilities, and a mismatch between talent cultivation programs and industry demands still exist.

随着经济的发展、产业转型升级，其弊端表现为人才的知识结构和能力仍相对单一，跨学科的复合型人才培养不够；专业核心课程设置与实际岗位需求脱节，人才培养知识内容未能及时跟进制造业转型升级的发展需求；新课程、新教材缺乏，教学内容相对陈旧，实验室建设和产教融合实训基地建设不足，仍存在着人才培养方案与企业岗位需求不匹配、培养目标与产业发展需求差距较大等问题。

SPEAKERS



Professor Fei Ma

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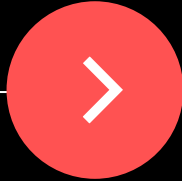


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2. "3+1" Industry-Education Integration Models "3+1" 产教融合模式类型

As economic and social development progresses, existing school-enterprise cooperation models might not fully meet the need for in-depth integration of industry, academia, and research. Hence, the "3+1" industry-education integration model emerged. Guided by market and societal needs, this model optimally utilizes the advantages of both institutions to realize collaborative talent cultivation. Several sub-models are as follows:
随着经济社会的发展，现有的校企合作模式并不能满足产学研深度融合的需要。于是就有了“3+1”产教融合模式。以市场和社会需求为导向，充分利用校企双方的环境和资源优势，实现协同育人。主要有以下几种模式：

1, Single Integration Model: Students spend three years studying on campus and the fourth year engaging in practical training within a cooperating enterprise. This includes a semester of on-site practice teaching and a final semester of graduation internship combined with actual projects from the enterprise.

单一融合模式。学生前三年在校内学习，第四年进入合作企业实践，即第7学期到企业进行现场实践教学，第8学期在企业完成毕业实习同时结合企业实际项目（或课题），完成毕业设计（论文），也可以根据企业的需要，其中某段时间在校学习企业实践必备的知识，然后再到企业真实情境中实践工作。

2, Full Immersion Integration Model: Industry-education integration begins as soon as students enroll. Joint talent cultivation plans are developed by both institutions, with industry experts participating in course instruction. Students engage in practical experiences during holidays or designated periods, culminating in a paid fourth-year industry internship.

全渗透式融合模式。从学生入学后就开展产教融合，校企双方共同制定人才培养方案，企业专家参与课程授课，根据企业需要，结合学校教学规律，利用假期或某个时间段去企业实验、实训或实习等实践，并且在校三年学习时间可以和企业实践专家一起完成工作项目，最后一年到企业相应的岗位带薪实践工作。这种模式一般是整班开展产教融合。

3, Cross-Disciplinary Integration Model: With the acceleration of new-generation information technology such as AI, big data, and quantum information, many large and medium-sized enterprises require interdisciplinary and hybrid talents. This model involves selecting students from similar disciplines in the third year and then reassembling the class in the fourth year, designing learning modules according to industry needs.

跨专业产教融合模式。随着以人工智能、大数据、量子信息、移动通信、互联网区块链为代表的新一代信息技术加速突破应用，很多大中型企业急需学科交叉、专业融合的复合型人才，根据合作企业相应岗位的需要，第三年下学期从相近专业中选拔学生，第四年重新组建班级，主要由合作企业根据岗位知识、能力和素质的需要设计相应学习课程模块，所学课程的学分可以兑换第四年学生未修满的学分。

3. Modern Industry College 现代产业学院

China's industrial transformation and upgrading demand an increasing quantity of highly qualified composite and skilled talents, but the current talent supply falls short in both quantity and quality, particularly in key fields such as intelligent networking, essential software, intelligent manufacturing, AI, and industrial internet. To address this, modern industry colleges are being established to achieve in-depth integration of industry, academia, and research.

中国产业转型升级对于高素质的复合型人才和技能型人才的需求量不断增加，现有人才供给无法满足产业需求，主要表现在供给总量不足和质量无法匹配产业新发展需求两个方面。供给总量不足问题在智能网联、关键软件、智能制造、人工智能和工业互联网等关键领域体现得更为明显。因此，以组织创新为突破口，成立新型产学研深度融合组织，即建设高校现代产业学院。

SPEAKERS



Professor Fei Ma

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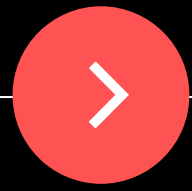


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Modern industry colleges focus on the demands for industrial transformation and upgrading driven by new-generation information technologies such as cloud computing, big data, AI, and industrial internet. The approach emphasizes both cultivating high-level engineers and highly skilled talents and strengthening the integration of industry, academia, and research. This effort requires the participation of various levels of government, industry organizations, higher education institutions, research institutions, and enterprises.

现代产业学院建设聚焦于云计算、大数据、人工智能、工业互联网等新一代信息技术引发产业转型升级的需求，一方面强调突出“高精尖缺”导向，助力关键核心技术攻关，致力于培养高水平工程师和高技能人才队伍；另一方面强化“产教融合”路径，深化产教融合、产才融合，产业发展和人才培养既需要各级政府及相关部门的大力推动，也需要相关行业组织、高等院校、研究机构、广大企业发挥积极作用。

The various models mentioned above vary in their specific implementations depending on individual universities. These models are continually refined and gradually evolving. As modern industry college development is still in its exploratory stage, further research and practical application are necessary.

以上的各种模式也因各个高校的差异在具体实施上而有所不同，总体上是一种逐步完善的递进关系，由于现代产业学院的建设还处在探索阶段，还需要进一步的研究和实践。

4. Industry-Education Integration Practices at Jili College School of Art and Design

吉利学院艺术设计学院产教融合的相关做法

Jili College, established in 1999 by Geely Holding Group, was founded with the intention of addressing the company's employment needs, aiming to connect education with society from the very start.

吉利学院是由吉利控股集团1999年投资创办的，他创办的初衷是解决企业用人需求的问题，所以在建校的初期就定下了“走进校园就是为了更好的走向社会”的校训。

Jili College School of Art and Design offers four undergraduate majors: Art Design, Product Design, Digital Media Art, and Environmental Design. The school's educational direction focuses on being "innovative, pioneering, and forward-looking," with the primary goal of fostering students' creativity.

吉利学院艺术设计学院开设了艺术设计学、产品设计、数字媒体艺术、环境设计4个本科专业。坚持“新锐、先锋、向度未来”的办学方向，将“培养学生的创造力”作为首要目标。

In terms of professional development, the school places a particular emphasis on the automotive industry. The Product Design major centers on exterior design for transportation tools, while Environmental Design focuses on the interior environment of future travel. Digital Media Art and Art Design (Graphic Design) are centered on designing interactive entertainment content for vehicle interiors.

在专业发展方向上，进一步聚焦汽车产业，产品设计专业围绕出行工具的外观造型设计进行专业建设；环境设计围绕未来出行内环境进行专业建设；数字媒体艺术、艺术设计学（平面设计）围绕车内交互娱乐内容的设计进行专业建设。

As an applied university, Jili College highly values teachers' work experience and influence in the industry in its faculty construction. For instance, Dean Xu Liaoyuan is one of the "100 Influential Artists in China" and the founder of Xu Liaoyuan Modern Art Design Museum, having created a liquor brand that generated over 400 billion RMB in market value. Professor Luo Wanlan, on the other hand, established Yi Zhen Design, a provincial-level industrial design centre in Sichuan province. Both individuals are practitioners in their field, familiar with industry demands and the latest trends while also serving as leaders in their respective disciplines.

吉利学院定位为应用型大学，因此在师资建设上充分考虑教师在行业的工作经历和影响力，例如许燎源院长，他是影响中国的100位艺术家之一，也是许燎源现代艺术设计博物馆的创始人，他设计的白酒品牌创造了超过4千亿的市场价值。还有罗挽澜教授，他创办的意町设计，是四川省级的工业设计中心。他们都是行业的实践者，了解产业的需求和最前沿的讯息，同时又是学院专业的负责人。

SPEAKERS



Professor Fei Ma

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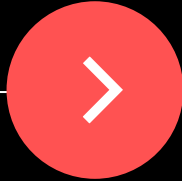


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In curriculum design, efforts are made to stay aligned with industry and societal developments. Courses related to multimedia presentation, virtual reality, AI design applications, and more have been added.
在课程设置上，力求能够与行业和社会发展相适应，增加了多媒介表现、虚拟现实、AI设计应用等课程。

In student cultivation, a combination of real-world design projects and competitions is integrated into the curriculum. Workshops introduce cutting-edge concepts or technologies, while site visits and internships enhance students' understanding of society and the industry. Student participation in teachers' studios allows for involvement in design projects, providing comprehensive experience. Internships with cooperating enterprises expose students to the industry's requirements and positions.

在学生培养上，我们在课程教学中与真实设计项目、比赛等相结合；通过工作坊的方式将前沿的思想或技术带入教学，通过社会考察、社会实践让学生更加的了解社会 and 行业；通过参与教师工作室（部分同学），让学生能够参与、跟进设计项目，获得更多的综合经验；通过到合作企业实习让学生更加了解、适应行业岗位。

While these models have been refined over the years and brought considerable gains, it's clear that there are challenges, particularly in the school-enterprise collaboration process. Plans and implementations have largely been led by educational institutions, often resulting in a lack of sufficient engagement from enterprises and, in some cases, remaining superficial.

以上模式是我们多年来逐步去借鉴、探索和实践的，收获颇多，但也发现其中的问题明显，就是在合作过程中，计划和实施的主体都是高校，企业的作用没有被充分发挥，甚至流于形式。所以，我们现在也在调整，计划与吉利创新设计院（吉利汽车的造型团队，吉利全球五大造型中心之一）、吉利领悟（专注汽车改装、定制化设计）尝试建立产业学院，更充分发挥企业的重要作用。

Hence, we are currently adjusting our approach and planning to collaborate with Geely Innovation Design Institute (Geely Automotive's design team, one of Geely's five global design centres) and Geely Linghu (specializing in automotive customization) to establish an industry college, seeking to leverage the significant role enterprises play. Exploration in education is an ongoing endeavour, and we also hope that esteemed experts can provide more insights and suggestions to Jili College.

关于教育的探索是无止境的，也希望各位专家能够给予吉利学院更多好的建议。

Thank you, everyone.

谢谢大家。



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首都师范大学科德学院
Kede College of Capital Normal University

Mr Duxing Zhao

Tutor at Kede College

PZHAO Duxing, TEM-8, received Master's Degree in Education in the United States with professional experience, have a good knowledge about overseas educational system and culture. He is currently working at the School of International Education at Kede College of Capital Normal University.

赵独醒 硕士毕业，英语水平专业八级，有在美国留学和工作的经历，对海外的教育体制和社会文化生活有较多的了解，现就职于首都师范大学科德学院国际教育学院。

SPEAKERS



Mr Duxing Zhao

Exploration and Development of Private Art Colleges in China – Kede College of Capital Normal University (KDCCNU)
中国民办艺术院校的探索和发展-首都师范大学科德学院科德学院

Today, I am honored to stand here and introduce a highly anticipated topic - the exploration and development of private art colleges in China. I will use my workplace, Kede College of Capital Normal University (KDCCNU), as an example to share with you the development and current status of private art colleges in China. As a member of this college, I deeply feel the responsibility and hope to showcase KDCCNU's active exploration and continuous development in the field of private art education through this speech.

今天，我很荣幸站在这里，为大家介绍一个备受瞩目的话题——中国民办艺术院校的探索与发展，我将以我的工作单位首都师范大学科德学院（以下简称科德学院）作为样本为大家介绍中国民办艺术学院的发展和现状。作为该学院的一员，我深感责任重大，希望通过本次发言，向大家展示科德学院在民办艺术教育领域的积极探索和持续发展。

Firstly, let's review the development process of KDCCNU. Established in 2004, located in Daxing District, Beijing, the main campus covers nearly 500 acres, and there are over 1400 acres of internship and practice bases. The school has a digital campus with advanced facilities including laboratories, libraries, sports fields, theaters, gymnasiums, and experimental training centers. The unique architectural style and beautiful campus environment reflect KDCCNU's educational philosophy of "pursuing excellence and leading the future," aiming to cultivate innovative and comprehensive art talents. Over the years, KDCCNU has continuously expanded its curriculum to cover not only traditional art disciplines such as music, dance, and drama but also cutting-edge fields like new media art and digital art, striving to meet the diverse demands for art talents in contemporary society.

首先，让我们回顾一下科德学院的发展历程。成立于2004年，位于北京市大兴区，主校区占地近500亩，另自有1400余亩实习实践基地。学校已建成数字化校园，拥有设施先进的实验室、图书馆、运动场、剧场、体育馆、实验实训中心，建筑风格独特，校园环境优美。科德学院一直秉承“追求卓越，引领未来”的办学理念，致力于培养一批具有创新精神和综合素养的艺术人才。多年来，科德学院不断拓展课程设置，不仅涵盖了音乐、舞蹈、戏剧等传统艺术门类，还引入了新媒体艺术、数字艺术等前沿领域，努力满足当代社会对艺术人才的多元需求。

Secondly, the innovation in teaching mode at KDCCNU is also noteworthy. The college advocates a teaching philosophy of "student-centered and innovation-driven," emphasizing student subjectivity and encouraging students to tap into their personal potential. Therefore, our curriculum emphasizes the combination of theory and practice, focusing on cultivating students' practical abilities and teamwork consciousness. In addition, KDCCNU actively promotes international exchange and cooperation, inviting well-known artists and scholars from both domestic and foreign institutions to give lectures, providing students with broader academic perspectives and an international background. Currently, a teaching pattern of "integration of in-class and out-of-class learning," "integration of on-campus and off-campus activities," "integration of domestic and international elements," and "integration of on-campus learning and industry practice" has been formed, fully implementing an application-oriented talent cultivation model.

其次，科德学院在教学模式上的创新也值得关注。学院倡导“以学生为本，以创新为魂”的教学理念，强调学生主体性，鼓励学生发挥个人潜能。因此，我们的课程设置强调理论与实践相结合，注重培养学生的实践动手能力和团队合作意识。此外，科德学院还积极推进国际交流与合作，邀请国内外知名艺术家和学者开设讲座，为学生提供更广阔的学术视野和国际化背景。目前已形成了“课上与课下相融合”、“校内与校外相融合”、“国内与国外相融合”、“校内学习与行业实践相融合”的教学格局，全面落实应用型的人才培养模式。

Regarding education quality, KDCCNU has always maintained a rigorous attitude. The college pays attention to faculty development, continuously increasing the proportion of high-level teachers, and providing high-quality teaching resources. Furthermore, the college encourages students to participate in various competitions, performances, and exhibitions, providing platforms for them to showcase themselves and cultivate their confidence and expressive abilities. In terms of education quality, Kede College has always maintained a rigorous attitude. The college focuses on faculty construction, continuously increasing the proportion of high-level teachers, and providing high-quality teaching resources. In addition, the college also encourages students to participate in various competitions, performances, and exhibitions, providing a platform for students to showcase themselves and cultivate their confidence and expressive abilities.

Lastly, I want to emphasize the importance KDCCNU places on students' comprehensive abilities. We believe that art talents should not only possess solid professional skills but also have broad humanistic literacy and a sense of social responsibility. Therefore, KDCCNU incorporates humanistic care and social practices into the whole teaching process, aiming to cultivate students' sense of social responsibility and civic awareness.

最后，我想强调科德学院对学生综合素养的重视。我们认为，艺术人才不仅要有扎实的专业技能，还需要具备广泛的人文素养和社会责任感。因此，科德学院将人文关怀和社会实践融入教学全过程，培养学生的社会责任感和公民意识。

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首都师范大学科德学院
Kede College of Capital Normal University



SPEAKERS



Mr Duxing Zhao

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首都师范大学科德学院

Kede College of Capital Normal University

KDCCNU currently has more than 5,000 students, and the vibrant campus cultural life has created a rich campus atmosphere, greatly promoting the improvement of students' artistic connotations. There are various student clubs on campus, including the Light and Shadow Station Video Society, DN Street Dance Society, Majestic Drum Team, National Flag Guard, Smiling Ambassador, Longshang Taekwondo Society, Songshuo Singing and Art Troupe, Love Movie Society, English Association, Soul Anime Society, Lanya Xuanshufa Society, Talker Broadcasting and Hosting Society, Prince Tennis Society, Yiming Debate Society, and Professional Development Association. These clubs compete with each other, enriching students' extracurricular activities, and effectively promoting the enhancement of students' artistic literacy and teamwork abilities.

科德目前在校学生5000余人，学校校园文化生活异彩纷呈，为学生成长成才创造了浓郁的校园文化氛围，有力地推动了学生艺术内涵的提升。学校社团有光影驿站影像社、DN街舞社、威风鼓队、国旗护卫队、微笑使者、龙尚跆拳道社、颂说演唱艺术团、爱拍电影社、英语协会、Soul魂动漫社、兰雅轩书法社、Talker播音主持社、Prince网球社、奕鸣辩论社、职业发展协会等。学校多个社团竞相媲美，丰富了学生的课余活动，为学生成长成才创造了浓郁的校园文化氛围，有力地推动了学生艺术素养的提升和团队合作能力的提高。

Respected experts and leaders, KDCCNU is striving to be at the forefront of private art colleges in China, exploring innovative modes of art education, and providing students with better teaching resources and learning environments. This year, the visit of Basil, a Tutor from the School of Arts Creative Industry at the University of East London, greatly promoted our students' interest and expectations for studying in the UK. At the same time, we also hope to have the opportunity for in-depth cooperation with the University of East London in various fields, including teacher exchanges, student admission, and research projects.

尊敬的各位专家和领导，科德学院正努力走在中国民办艺术院校的前列，探索艺术教育的创新模式，为学生提供更优质的教学资源和学习环境。今年东伦敦大学艺术学院Basil老师的来访，极大促进了我校学生对留学英国的兴趣和期待。同时，我们也希望能有机会和东伦敦大学进行深层次的合作，包括教师交流，学生升学，课题研究等各个领域



SPEAKERS

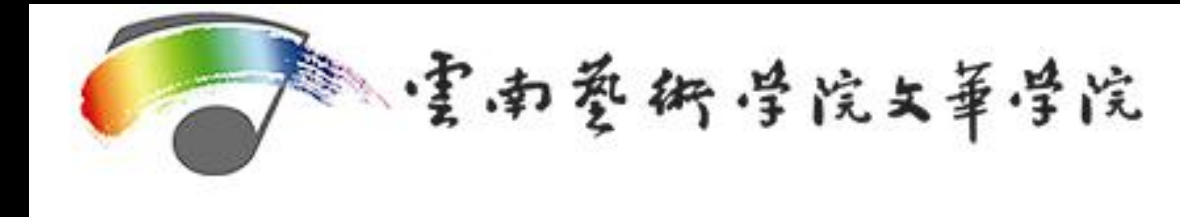
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Yuexing Li

Dean of the International Education College

Dr Li Yuexing is the Dean of the International Education Institute, Wen Hua College, Yunnan Arts University, and also serves as the instructor for the undergraduate and graduate international programs, as well as a faculty member in the Broadcasting and Hosting Arts Department. He is a member of the Yunnan Reciters Association and has been recognized as an outstanding guiding teacher for art performances by university students in Yunnan Province.

李月星，哲学博士在读，云南艺术学院文华学院国际教育学院院长、本硕国际班导师、播音与主持艺术专业教师。云南朗诵家学会会员，云南省大学生艺术展演优秀指导教师。

SPEAKERS



Dr Yuexing Li

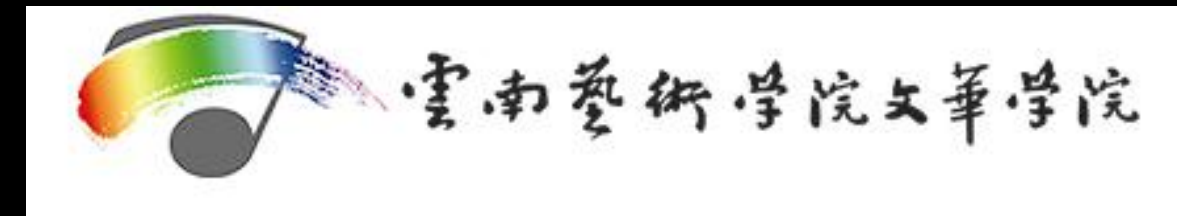
First day

Second day

Third day



University of East London



Innovating art education and inheriting national culture.
创新艺术教育，传承民族文化

Hello, everyone. I am Li Yuexing, a Tutor from the International Education Institute at Wen Hua College, Yunnan Arts University. I am honored to participate in this forum. I believe it serves as a great bridge for artistic and cultural exchanges between China and the UK, and through this opportunity, I hope to meet more friends and experts. I am confident that this forum will elevate our level of artistic exchange and open up new dimensions of cultural integration between the East and the West.

大家好，我是来自云南艺术学院文华学院国际教育学院的李月星老师，非常荣幸能够参与此次论坛。我认为这是中英两国艺术文化交流的良好桥梁，并通过此次机会，认识更多的朋友、专家。我相信论坛会提升我们的艺术交流水准，并且能够全方位的打开属于东西方文化交融的魔方。

I have been working at art colleges for ten years, and in my personal life, I am an enthusiast and admirer of art, aspiring to be an artist. Though I know the road to becoming one is long and perhaps unreachable, I will persist without wavering.

我在艺术类高校工作已经有十年了，在生活中，我是一个艺术的狂热者和爱好者，也一直梦想成为一名艺术家，但是我知道这条路还很长，甚至于无法实现，但我会坚持不懈。

In today's globalized era, art and innovation have become crucial drivers of economic and social development. Both China and the UK are renowned for their rich cultural heritage and creative industries, which present enormous opportunities for us. I believe that through collaboration, we can promote the vibrant development of the art industry, advance the application of innovative technologies, and explore new business models together.

在当今全球化的时代，艺术与创新已成为推动经济和社会发展的重要引擎。中英两国因其丰富的文化遗产和创意产业而闻名，这为我们提供了巨大的机遇。我相信通过携手合作，我们可以促进艺术产业的蓬勃发展，推动创新科技的应用，并共同探索新的商业模式。

I see the purpose and significance of this forum as follows:

个人理解此次论坛的目的和意义有：

1. Integration of Art and Technology: How can we use technology to drive the innovative development of art, expand artistic expression, and enhance interactivity and experience of art pieces?

1. 艺术与科技的融合：如何借助科技推动艺术的创新发展，拓展艺术表现形式，提升艺术作品的交互性和体验感？

2. International Cooperation in Creative Industries: Both China and the UK have unique strengths in the creative industries. We will explore how cooperation can transcend geographical boundaries, promote talent mobility, resource sharing, and achieve mutual benefit.

2. 创意产业的国际合作：中英两国在创意产业方面具有独特的优势，我们将探讨如何通过合作，打破地域界限，促进人才流动和资源共享，实现共赢。

3. Cultural Heritage Preservation and Innovative Inheritance: How can we integrate traditional cultural heritage with modern society, injecting unique cultural charm into innovative industries?

3. 文化遗产保护与创新传承：如何在保护传统文化遗产的基础上，让其与现代社会相融合，为创新产业注入独特的文化魅力？

4. Education and Art Innovation: We will discuss the importance of art education and how to cultivate artistic talents with innovative thinking and creativity, promoting the sustainable development of the industry.

4. 教育与艺术创新：探讨艺术教育的重要性，如何培养具有创新思维和创意能力的艺术人才，推动产业的可持续发展。



SPEAKERS



Dr Yuexing Li

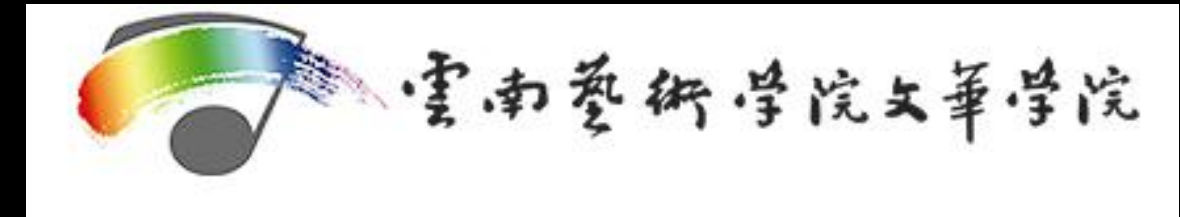
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In present, I believe that the most crucial aspect of art education lies in innovation. How to innovate art education is a question worth pondering. Ultimately, the purpose of innovation is to inherit and protect excellent traditional cultural arts. Through new technologies, media platforms, and methods, the younger generation can access the beauty of human civilization inheritance in art.

在当下，我认为艺术教育最重要的是在于创新，如何创新艺术教育是我们值得思考的一个问题。同时，创新的最终意义和目的是传承和保护优秀的传统文化艺术，通过新的技术手段、媒介传播平台和方法，使年轻一代学习艺术和喜欢艺术的人能够接受到属于人类文明传承的美好的东西。

I was born in Yunnan, China, a province with the most ethnic minorities. Here, you can witness the blending of diverse cultures, creating a harmonious scene. However, these rich and colorful ethnic art and culture have traditionally been presented through performances and exhibitions, with actors and audiences as the main carriers. I have been seeking if there are other methods, such as immersive art forms popular in recent years, to not only provide good art and cultural education but also share the beauty of my hometown with people all over the world.

我出生在中国的云南，是中国拥有少数民族最多的省份。在这里，你可以看到多民族的文化交融，一片和谐的景象。然而，这些丰富多彩的民族艺术文化，传统的方式就是通过演出、展示，也就是有演员和观众两个载体组成的。那么我也一直在寻求，是不是能够通过其他的方法，比如说在近些年来非常流行的一些沉浸式体验这样的艺术展现形式等，既能做好艺术文化教育又能更好的将家乡的美好与全世界的人们分享。

As an art education worker in Yunnan, I also hope to learn the most cutting-edge innovative art from experts. Through your guidance, I hope to contribute my humble efforts in protecting and inheriting the culture of Yunnan's ethnic minorities, after all, a nation's culture belongs to the world. I also welcome all friends participating in the forum to visit the beautiful Yunnan, where you will experience its rich and diverse colors.

作为一位云南的艺术教育工作者，也希望能够向各位专家学习到最前沿的创新艺术。通过向大家的讨教，希望能够为保护和传承云南少数民族文化尽自己的绵薄之力，毕竟民族的就是世界的。也希望我们所有参与论坛的朋友们能够来到美丽的云南，欢迎大家来到七彩云南。

If there are any deficiencies or errors in my sharing, I hope to receive critiques and corrections from experts and teachers. Once again, thank you all for this opportunity.

交流中如有不足和不正之处，希望能够得到各位专家老师的批评指正，再次感谢大家。





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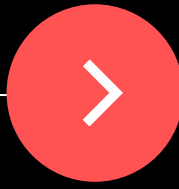


山东大学

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Dr Xiaoye Li

Assistant Professor of the Institute of Brand and
Communication



Dr Xiaoye Li, Assistant Professor of the Institute of Brand and Communication at Shandong University. He was born in Shandong, China, in 1993. He is a Ph.D. student of Design at the Macao University of Technology and Science in Macao, China. His MFA graduated from the art and technology department at the School of the Art Institute of Chicago in the U.S. and His BFA graduated from the photography and video department at the School of Visual Arts in the U.S. He is focusing on interactive art, especially interaction of sound art, light art, and electronic art. His research is doing VR, AR, visual art as well.

李小耶博士，现任山东大学品牌与传播研究所助理教授。他于1993年出生于中国山东。他是中国澳门科技大学设计博士研究生。他的艺术硕士（MFA）学位来自美国芝加哥艺术学院（School of the Art Institute of Chicago）的艺术与技术系，学士学位来自美国视觉艺术学院（School of Visual Arts）的摄影与录像系。他专注于互动艺术，尤其是声音艺术、光艺术和电子艺术的交互。他的研究还涵盖了虚拟现实（VR）、增强现实（AR）以及视觉艺术等领域。

SPEAKERS



Dr Xiaoye Li

First day Second day Third day



University of East London



山东大学 SHANDONG UNIVERSITY

Hello, distinguished teachers, scholars, and experts. I am Li Xiaoye, Assistant Professor at the Branding and Communication Research Institute of Shandong University. I am delighted to share some of my academic insights with all of you. Shandong University is a renowned Chinese university, classified as a "211" and "985" institution, and considered a member of China's Golden Triangle. It boasts top-tier academic resources in China. The Branding and Communication Research Institute at Shandong University primarily focuses on research related to branding, communication, design, and art. I am specifically engaged in projects related to art and design. In recent years, I have been devoted to interdisciplinary theoretical reflections on art and design, particularly in connection with science and technology. This includes two aspects: digital interactive art and digital media in the context of the "Meta" era, and biologically related art and bio design with ecological implications. Today, I will briefly discuss the relationship between art and technology.

诸位老师、学者和专家大家好，我是山东大学品牌与传播研究所助理教授李小耶。很高兴能与在做的诸位分享我的一些学术心得。山东大学是一所211、985院校。可以理解为是中国的golden triangle成员。他有着中国顶尖的学术资源平台。山东大学品牌与传播研究所主要是以品牌、传播、设计和艺术为主的科研机构。本人则从事其中艺术与与设计版块的相关项目。本人近些年来一直致力于以“跨学科”为主体的艺术与设计的理论思考，特别是与科学技术相联系。其中涉及到两个方面，一方面是以“元”时代相关的数字交互艺术与数字媒体，另一方面是和生态有关的生物艺术与生物设计。因此今天就浅谈一下艺术与科技。

In the Western world, the earliest artworks emerged during the late Paleolithic period, dating back more than 30,000 to 10,000 years ago. Notably, some of the most exceptional primitive paintings were found in numerous caves in southern France and northern Spain, including the famous Lascaux cave paintings in France and the Altamira cave paintings in Spain. These cave paintings depicted animals with realistic techniques and vivid imagery, reflecting the connection between humans and nature.

在西方，最早的美术作品产生于旧石器时代晚期，即距今3万到1万多年之间。最杰出的原始绘画作品，发现于法国南部和西班牙北部地区的几十处洞窟中，其中最著名的是法国的拉斯科洞窟壁画和西班牙的阿尔塔米拉洞窟壁画。所绘形象皆为动物，手法写实，形象生动。迄今为止发现的原始雕刻大多为小型动物雕刻，少数人像雕刻中，裸体女性雕像占主要地位，这些女性雕像夸张女性的生理特点，突出表现女性的乳房、臀部、腹部和大腿等，体现出原始人对于母性和生殖的崇拜意识。在奥地利维也纳附近的维伦多夫出土的女性雕像被称为“维伦多夫的维纳斯”，是其中最著名的代表作。史前美术描述的是人的本能与自然之间的关系。

Moving into the Middle Ages, from the collapse of the Western Roman Empire in 476 AD to the Italian Renaissance in the 15th century, Western art underwent significant changes. During this period, Christian influence prevailed, and medieval art prioritized the representation of the spiritual world rather than objective reality. Architecture flourished during the Middle Ages, with notable achievements in Byzantine, Romanesque, and Gothic styles.

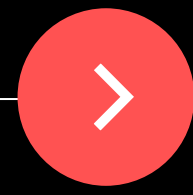
到公元5世纪的中世纪，以公元476年西罗马帝国崩溃作为标志，到15世纪，意大利文艺复兴的时期，它标志着西方进入了基督教时代。中世纪时期受基督教制约，中世纪美术不注重客观世界的真实描写，而强调所谓精神世界的表现。建筑的高度发展是中世纪美术最伟大的成就。拜占庭式教堂、奥图罗马式教堂和法兰克歌德式教堂，各具艺术上的创造性，并与宗教建筑相结合，雕刻、镶嵌画和壁画也取得了一定成就。

Since the 19th century, mechanical replication technology has entered a whole new stage, with lithography, photography, and sound replication techniques emerging successively. In the 20th century, replication technology reached a new level, not only enabling the reproduction of all traditional works of art but also transforming their impact in profound ways. Moreover, these replication technologies themselves appeared as entirely new art forms, with art reproduction and the art of cinema being typical examples.

19世纪以来，机械复制技术进入一个全新的阶段，石版印刷术、摄影术和声音复制技术相继产生。20世纪，复制技术达到了一个新的水准，不仅能复制一切传统的艺术作品，以极其深刻的方式改造其影响模式，而且这些复制技术本身也以面目一新的艺术形式出现在人们面前，艺术作品的复制和电影艺术就是这种典型。

One significant impact of mechanical replication on art is the loss of the "aura" of the artwork. Even the most perfect reproductions always lack the authenticity that the original work acquires in its immediate and unique existence, resulting in the loss of the aura possessed by the original work. Before modern times, most artworks were one-of-a-kind. However, with the advent of the mechanical replication era and the changing perception of modern media, the traditional art system experienced a massive collapse, and the aura diminished in contemporary society.

机械复制对艺术的冲击，一个重要的体现就是艺术作品的“光晕（Aura）”丧失。即便最完美的复制品也总是缺少原作在即时即地形成的原真性，会丧失原作具有的那种光晕。现代以前，大多数艺术作品都是独一无二的。然而，机械复制时代的来临和现代感知媒介的变化，导致艺术传统的大崩溃和光晕在当代社会的衰微。



SPEAKERS



Dr Xiaoye Li

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As art originally originated from some form of ritual worship, the way art possesses an aura has never been entirely separate from its ritual function. It can be said that the reproducibility of artworks through mechanical means freed them from their parasitic status on rituals for the first time in history. However, once the standard of authenticity in art creation is compromised, the entire social function of art also changes. The function of art is no longer based on ritual but rather on another practice, namely, politics.

由于最早的艺术品起源于某种崇拜仪式，艺术作品具有光晕的存在方式从未完全与其仪式功能分开。可以说，正是艺术作品的可机械复制性在历史上第一次把艺术品从对仪式的寄生状态中解放了出来。然而，艺术创作的原真性标准一旦失灵，艺术的整个社会功能也随之改变。艺术的功能不再奠基于仪式，而是奠基于另一项实践即政治。

In the process of accepting artworks, people exhibit two different attitudes: one emphasizes the worship value of the artwork, while the other focuses on its display value. After artworks were liberated from their function of worship and ritual, opportunities for display increased, and various replication technologies greatly strengthened the display value of artworks. The absolute advantage of display value brought about a completely new function for artworks, while diminishing the worship value to a secondary position. This phenomenon is also evident in the recent rise of NFT art, where digital art leverages information technology not only to offer unique sensory and visual experiences but also to achieve distinctiveness in its presentation. Overall, modern replication technologies have revolutionized the art world, challenging traditional notions of authenticity and altering the functions and perceptions of artworks in contemporary society.

在对艺术作品的接受过程中，人们表现出两种不同的态度：一种侧重于艺术品的膜拜价值，另一种侧重于艺术品的展示价值。艺术品从祭奠膜拜的功用中解放出来以后，展示的机会也随之增多，各种复制技术极大地强化了艺术品的展示价值。展示价值的绝对优势给作品带来了全新的功能，同时使膜拜价值退居次要的地位。近些年兴起的NFT艺术也是如此。因此目前数字艺术通过信息技术能通过科技手段除了体验不一样的感官视觉效果外，还能实现特殊性。

Through the changes in history, the late 19th and early 20th centuries witnessed the birth of modernist cultural and artistic movements in Europe, which later developed and influenced globally. Modernism challenged traditional concepts, values, and artistic forms, seeking new modes of expression in the context of modern society. It manifested in various fields, including literature, painting, architecture, music, and film. Its core ideas were a reaction against past notions and traditional constraints, as well as a response to modern society and technological progress. Modernism emphasized individual subjective experiences, uniqueness, the right to free artistic creation, and a keen interest in society, science, and technology.

经过历史的变迁，19世纪末20世纪初的欧洲诞生了现代主义的文化和艺术运动，随后在全球范围内发展和影响。它对传统的观念、价值和艺术形式提出了挑战，试图在现代社会的背景下寻求新的表达方式。现代主义在不同的领域中表现出来，包括文学、绘画、建筑、音乐、电影等。它的核心思想是反对过去的观念和传统的束缚，以及对现代社会和技术进步的回应。现代主义强调个体的主观体验、独特性和自由创作的权利，以及对社会、科学和技术的高度兴趣。

In the realm of literature, modernist works typically exhibited complex structures, diverse narrative forms, and experimental language. They often broke away from traditional linear storytelling, adopting nonlinear and fragmented narrative techniques to showcase human diversity and chaos. Simultaneously, modernist literature often involved reflections on time, stream of consciousness, subjective feelings, and language.

一方面在文学领域，现代主义的作品通常具有复杂的结构、多样的叙事形式和富有实验性的语言。它们经常突破传统的线性叙事方式，采用非线性、碎片化的叙述手法，以展现人类的多样性和混乱性。同时，现代主义文学也经常涉及对时间、意识流、主观感受和语言的反思。

In the fields of painting and architecture, modernism pursued simplicity, functionality, and purity. It rejected traditional decorative elements and complex details, embracing concise geometric shapes and clear structures. Modernist architecture emphasized functionality and the inherent beauty of materials, embracing new building materials and technologies. Additionally, the influence of modernism can also be seen in music and film. Modernist music sought innovative sounds and musical structures, expanding the boundaries of traditional music. Modernist cinema adopted new photography techniques, editing methods, and narrative structures, exploring the potential and expressions of the medium.

另一方面，在绘画和建筑领域，现代主义追求简洁、功能性和纯粹性。它摒弃了传统的装饰元素和复杂的细节，追求简洁的几何形状和明确的结构。现代主义建筑强调功能性和材料的本质美，拥抱新的建筑材料和技术。此外，有关于现代主义的影响还可以在音乐和电影中看到。现代主义音乐追求创新的声音和音乐结构，拓展了传统音乐的边界。现代主义电影采用了新的摄影技术、剪辑手法和叙事结构，探索了电影媒介的潜力和表达方式。

SPEAKERS



Dr Xiaoye Li

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Overall, modernism presented a challenge to traditional notions and forms, attempting to find new modes of expression in modern society. It emphasized individual subjective experiences, free artistic creation, and interest in society, science, and technology, driving the development of art and culture. However, modernism also triggered confusion and reflection on traditional values and identity, leading to different manifestations and interpretations in different periods and regions.

总的来说，现代主义是一种对传统观念和形式的挑战，试图在现代社会中找到新的表达方式。它强调个体的主观体验、自由创作和对社会、科学、技术的兴趣，推动了艺术和文化的发展。然而，现代主义也引发了对传统价值观和身份认同的困惑和反思，因此在不同的时期和地域中有不同的表现形式和解读。

However, the rejection of modernist beliefs is a primary characteristic of contemporary art, especially exemplified by the emergence of Pop Art, marking a turning point from modernism to contemporary art. Contemporary art reflects the complexity of contemporary society, culture, and politics, as well as artists' focus on reality and personal experiences. It does not adhere to traditional artistic forms and norms but often involves experimental, conceptual, and interdisciplinary explorations.

是反对现代主义的信条是当代艺术的主要特点，特别是波普艺术的诞生，象征着现代主义与当代艺术的分水岭。艺术反映当代社会、文化和政治的复杂性，以及艺术家对现实和个人体验的关注。它不拘泥于传统的艺术形式和规范，常常涉及实验性、概念性和跨学科的探索。

Contemporary artists often address social issues, identity, gender, environment, technology, globalization, and self-reflection within the realm of art itself. The creative methods in contemporary art are diverse, with artists using various materials, media, and technologies, including traditional painting and sculpture, as well as new media, digital technologies, interactive installations, and more. Moreover, contemporary art emphasizes audience participation and interaction, encouraging viewers to engage with the artwork, generating richer experiences and meanings.

当代艺术家通常关注社会问题、身份认同、性别、环境、科技、全球化等议题，以及对艺术自身的反思。当代艺术的创作方式也多种多样，艺术家使用各种材料、媒介和技术，包括传统的绘画和雕塑，以及新媒体、数字技术、互动装置等。同时，当代艺术也更加注重观众的参与和互动，鼓励观众参与到艺术作品中，以产生更加丰富的体验和意义。

The development of contemporary art is influenced by globalization and technological advancements. Artists can easily draw inspiration from various cultures and arts, establishing connections between different regions and cultures. The advancement of digital technology provides artists with new modes of creation and exhibition, such as virtual reality, augmented reality, and internet-based art.

当代艺术的发展受到全球化和技术进步的影响。艺术家可以更容易地获得各种文化和艺术的启发，与不同地域和文化之间建立联系。数字技术的发展也为艺术家提供了新的创作和展示方式，如虚拟现实、增强现实、网络艺术等。

In summary, contemporary art is a diverse, open, and reflective art practice that mirrors contemporary society. It breaks away from traditional artistic forms and concepts, expressing artists' concerns about reality and personal experiences through experimental and conceptual creations, while also reflecting the changes in society, culture, and politics.

然而，总之，当代艺术是一种多样性、开放性和反映当代社会的艺术实践。它突破了传统的艺术形式和观念，通过实验性和概念性的创作，表达艺术家对现实和个人体验的关注，同时反映社会、文化和政治的变化。

In 1947, American mathematician and philosopher Norbert Wiener published "Cybernetics: Or Control and Communication in the Animal and the Machine." He was the first to theoretically propose the application of the structures observed in human and animal ecosystems to the field of mechanical engineering. The concept of cybernetics was subsequently adopted in various systems such as automated information management systems and industrial robots.

在1947年,美国数理哲学家诺伯特·维纳发表了《控制论》。他从理论上率先提出了将人和动物的生态系统中呈现的结构用于机械工学的概念。自动化信息管理系统和工业机器人等体系均采纳了“控制论”的念。



SPEAKERS



Dr Xiaoye Li

First day

Second day

Third day



University of East London



山东大学

SHANDONG UNIVERSITY

In 1948, Claude Shannon published "A Mathematical Theory of Communication," commonly known as "Information Theory." In this work, he discussed the idea that information would replace other physical substances like energy to become the central focus of modern society and industry. Shannon's theory foreshadowed a future trend in which society would gradually shift its focus from mechanical technology to energy and information.

克劳德·香农在1948年发表了《信息论》。在其中,他论述了信息将取代能源等其他物质成为现代社会和产业的中心的观点。香农的理论预示了未来社会的趋势将从机械技术逐渐转向能源和信息为中心。

In the fall of 1968, the Museum of Modern Art (MOMA) in New York hosted an exhibition titled "The Machine - The End of the Mechanical Age." This exhibition showcased various works related to the concept of machines in modern art that emerged after the end of the first machine age in the 19th century. It marked a significant moment in the transition of 20th-century art from the era of mechanical devices to the era of electronic devices. All these events indicate how our artistic direction evolves alongside changes in productive forces.

而在1968年秋天,纽约现代艺术馆(MOMA)迎来了展览《机器—机械时代的终结》。这次展览展示从1920年之后第一机械时代结束后出现的与现代艺术中的机械概念相关的各种作品。这次展览是20世纪艺术从机械装置时代转向电子装置时代的一次标志性活动。一切标志着我们的艺术导向随着生产力的不便变化而变化。

In the realm of human perception, sensory organs play a vital role in shaping the human experience. The human eye can perceive light within a wavelength range of approximately 312.30 nanometers to 745.40 nanometers, allowing for the distinction of around ten million colors. The normal human ear can detect frequencies from 20Hz to 20,000Hz, with its most sensitive range being 3000Hz to 4000Hz. The human tongue can detect four primary tastes, while the skin can sense temperature, airflow, and the surface structure of objects.

在人的维度中,知觉感官是人类身体重要的组成部分。人眼可见光的波长范围约是312.30纳米至745.40纳米,一共约能区分一千万种颜色。正常人耳能听见的频率范围是20Hz到20000Hz,最敏感的频率是3000到4000Hz。人的舌头能尝到四种基本味道,皮肤能感受温度、空气流动和事物的表面形态。

The human brain, with a volume of 1.5 liters, contains over a hundred billion nerve cells and more than 10^{14} synapses, enabling the processing of sensory information, reflecting the essence and internal connections of things, rapidly grasping simple concepts, deeply comprehending complex ideas, analyzing abstract concepts, organizing long-term plans, and exercising self-aware control and regulation. Throughout history, humans have often used artificial tools to alter or enhance their ways of thinking and behaving, aiming to elevate their cognitive dimensions and even surpass the limitations of those dimensions.

人脑体积1.5公升,内有上千亿个神经细胞,还有超过1014个神经突触,能对感觉信息进行加工,反映事物的本质和内部联系,快速接受简单事物,深度认知复杂概念,分析抽象概念,组织长远计划,并且能够自觉的进行控制和调节。因此历史上从古至今,往往人类会借助人造工具去改变或者提升自身的思维方式以及行为方式,从而达到新提升维度认知的目的,甚至突破维度的界限。

When considering whether vision is the sole means of producing and appreciating images, one might wonder about the visual effects experienced by individuals who have never seen images. By utilizing algorithms to input text and allowing AI to create stories, one can engage in text and image output based on generated multidimensional sensory worlds, effectively communicating and sharing with the visually impaired community. Hence, blindness may merely signify the loss of one way or tool to observe the world. In the future, as depicted in "The Matrix," virtual technology might deceive the senses or serve as an escape from reality. 我们在思考视觉是否是产生和欣赏图像的唯一方式?从未见过图像的人的审美会产生怎样的视觉效果?运用算法输入文本使AI创造的故事,便随着根据信息数据生成个人的多维度感官世界进行文本和图像输出,可以更有效的与非视障群体交流分享,所以失明可能只是失去了观察世界的一种方式或者所一种工具。甚至未来会像《黑客帝国》中所演绎的那样,运用虚拟技术欺骗感官与用于逃避现实。

Presently, social media, the internet, cloud platforms, and artificial intelligence are constructing a version 1.0 matrix paradigm, where our cognitive abilities are expanded through the vast data and deep learning capabilities. Looking ahead, with further advancements in brain-computer interfaces, human "cognition" could become the next generation's sensory medium, heralding the arrival of the cyber age.

如今的社交媒体、互联网、云平台.....正在建造一种1.0版本的矩阵模式,在人工智能的海量数据和深度学习的助推下,我们认知能力获得了延伸。我们设想在多年之后,脑机得到了更好应用的条件下,人类“认知”会成为下一代的感官媒介,这就意味着赛博时代的到来。



SPEAKERS



Dr Xiaoye Li

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University of East London



山东大学 SHANDONG UNIVERSITY

"Cyber" refers to the concept based on "Cybernetics," and "Punk" represents a broad radical cultural style. Cyberpunk is a widespread cultural movement that advocates diverse cultural thinking based on digital media. This movement encompasses artificial intelligence, biogenetic technology, and the fusion of organic and inorganic entities. Post-humans, the humans of the future, along with their alternative states of existence and sensations, project and depict their future survival tendencies based on the latent potentials emerging from reality. In this regard, both designers and scientists possess foresight.

赛博（Cyber即“网络”）是基于“控制论”所带来的一种思潮，朋克（Punk即“广义上的激进文化风格”），所以赛博朋克是一种通过数字所带来的广泛文化运动，主张在数字媒介的基础上，多元化进行文化思考。这种运动则是人工智能、生物基因技术，及有机体和无机体之间的一种结合。后人类，即未来的人类，以及他们的另一种生存状态和感觉，他们对于未来的生存趋向，是根据现实萌发的潜势来进行推论和描绘的。在这一点上，设计师和科学家一样具有先验性。

History has demonstrated that the pace of artistic and design development aligns with the background of the times and advances toward the future. Designers, similarly, possess the vision and responsibility to record the present and shape the future. In a post-human world, the constraints of history, traditional culture, and ideology gradually weaken. The pursuit of independent values and economic interests allows for breakthroughs in high technology and the supernatural. The intertwining of humanity and non-humanity leads to a new concept of self-structure—a supernatural notion. The future human consciousness transcends previous cognitive boundaries, liberating individuals from the constraints of natural gender, physique, and consciousness, as well as from past moral and ethical dilemmas.

历史证明，艺术设计的发展节拍是跟随时代背景和未来前进。设计师同样也具有记录现实、发展未来的眼光和责任。在后人类世界，人们对历史、传统文化和意识形态的束缚逐渐减弱，对于高科技和超自然的突破，都缘自个人和整个人类通过追求独立价值和经济利益的来获得更多的快感。人性与非人性纠缠不清，新的自我结构是一种超自然的概念。未来人类个性意识超出以往人们的思维界限，每一个人不必为“他（he）”或“她（she）”的自然性别、体形和意识所束缚，也不会被以往道德伦理所困扰。

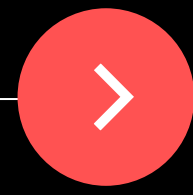
Technology, through the transformation and conquest of nature, becomes the source of enjoyment and desire for post-human beings, with a supernatural aspiration. We now exist in a new electronic era, where the concept of time has been drastically compressed. For instance, online video conferences, live television broadcasts, electronic warfare have turned the world into a global village, and information flows without temporal buffers. This simultaneous nature of the world's temporal structure accelerates the process of societal transition. The electronic space and virtual world further reconstruct our perception of time and space, increasingly distancing us from our natural state of existence. Many aspects of the "real" world have, in fact, become artificial fabrications. With the proliferation of artificial and complex constructs, people are forced to accept such a world, leading to the disappearance of the concept of the "real" and a fading emphasis on natural theories, now becoming a yearning for leisure time.

科技通过改造和征服自然，所获得的享受和欲望，成为后人类人们超自然的愿望。我们生存在一个新的电子时代，从前遥远的时间概念如今已被缩短。例如：网络视频会议、电视现场直播、电子战争，使世界变成了一个地球村落，资讯也越来越没有一个缓冲的时间。世界具有时间结构的的同时性，从而加速了社会交替的过程。电子空间与网络世界，更进一步重新构造我们的时空观，而这些都越来越远离人们的自然生存状态。“真实”世界的许多东西事实上已经变成了非自然的假造。伴随着人造物和复杂的假造物诱使人们被迫接受这样的世界，“真实”的概念消失了，以往的自然论被淡化，成为人们闲暇时间的向往。

However, regardless of the circumstances, the destinies of humanity are interconnected. Design will guide and inspire our understanding of the world. 但无论怎样，人类的命运总是互相联系的。设计将引导并启发我们对世界的认知。

From the hunting era to the agricultural era, and then to the industrial era, every epoch in human development has given rise to corresponding arts and designs. With the advent of the information age, generative art and design have emerged, marking the continuous flourishing of the current artificial intelligence era. For true artists, they can now focus more on the aspects that require creativity, imagination, and emotions, while leaving the rest to be completed by artificial intelligence.

从狩猎时代到农耕时代，再到工业时代，人类发展过程中，每个时代都有相应的艺术与设计产生。而从信息时代开始，生成式艺术与设计开始出现，标志着现在的人工智能时代继续蓬勃发展。



SPEAKERS



Dr Xiaoye Li

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Designers and artists have a high professional acuity towards media technology revolutions. Currently, the third wave of artificial intelligence provides designers with entirely new possibilities. Faced with unprecedented large-scale data and computation, as well as the combination of high-speed networks with artificial intelligence, there arises a higher-dimensional thinking and leap based on artificial intelligence. In this context, how should we define the identity and methods of designers in the era of artificial intelligence? We aspire to use today's more intelligent tools to break free from the confines of traditional design dimensions and contemplate the methodological dimension of designers in the age of artificial intelligence.

同时，对于真正的艺术家而言，他们可以将更多的精力放在那些最需要创造力、想象力和情感的部分，剩下的只需要交给人工智能去完成。设计师和艺术家对媒介技术革命有高度的职业敏锐度。当下，第三次人工智能变革为设计师提供了全新可能性，面对前所未有的大规模的数据与运算，以及高速网络结合人工智能带来的高维度的思考，在以人工智能为基础的更高维度的思考与跳转中，应该如何界定设计师的身份与方法？我们希望运用今天更加智能的工具，脱壳于传统设计维度中，思考人工智能时代设计师的方法维度。

In conclusion, behind the symbology of art, design, and technology, critical philosophical thinking is essential to clarify the direction of future development. Throughout history, ontology has explored questions like who we are, why we exist in this world, where we come from, and where we are heading, often through religious beliefs and myths. Epistemology, on the other hand, focuses more on phenomena, giving rise to phenomenology, hermeneutics, and semiotics. These disciplines delve into the semantics behind expressive systems or analyze phenomena through their semantic structures, offering future creative methods and paths.

综上所述，在艺术、设计和科技符号化的背后，离不开对哲学的批判性思考，这样才能更清晰未来发展的方向。纵观历史，从一开始本体论通过宗教和信仰以及神话等方面讨论我们是谁，我们为什么存在这个世界，我们从何而来，要去何方？而认识论更侧重于现象，因此诞生了现象学、阐释学、符号学等。去通过表意系统研究背后的语意结构，或者通过语意结构分析现象。注意，这也是以后创作的方法与路径。

Using principles from semiotics and phenomenology, especially perceptual phenomenology, modern art and design emphasize experiences and sensory stimulation. The birth of digital art and interactive design caters to this aspect. Beyond exploring the meaning of what a work of art conveys, we also consider the emotions it evokes and the substantial functions it can provide, ultimately serving practical human purposes. This is where the application of art, craftsmanship, and design emerges.

通过符号学和现象学原理，特别是知觉现象学，比如现在的艺术和设计更侧重于体验和感官的刺激，数字艺术和数字交互的诞生也是为了更加满足这点。我们除了探讨一个作品所表达的能指所指的含义之外，还能带给我们什么感受并为此赋予什么实质性功能，能为人类达到什么切实目的。因此应用艺术、工艺美术、和设计诞生了。

As humans, our thought process follows a trajectory of "ontology-epistemology-anthropocentrism," and it is crucial to reflect objectively on this. Moreover, I believe that recent extreme weather events, especially in China over the past few months, have highlighted the impacts of human activities on the environment. I read in The New York Times about the potential collapse of the Atlantic Meridional Overturning Circulation by 2025 and the highest ocean temperatures in history due to human-induced climate change and overpopulation.

因此人类的思想是“本体论—认识论—人类中心主义”对此我们要客观的进行反思。不仅如此，我相信最近的极端天气大家能感受到，特别是中国数月以来尤其反常。我最近读New york Times，其中就有报道，大西洋环流2025年接近崩溃，并且目前的海洋达到了历史上的最高温度。

We are currently living in the Anthropocene era, characterized by industrialization and rapid social development after the Industrial Revolution. Human population growth and frequent activities have led to climate change, soil erosion, water resource stress, air pollution, and biodiversity loss, resulting in an unprecedented ecological crisis on Earth. Transitioning from the anthropocentric "Anthropocene" to an ecologically symbiotic "Symbiocene" is a vital focus for the future.

这是由于在人类世（Anthropocene）时代，工业革命之后的社会现代化发展，所以人口的过度增长与人类频繁的活动，使气候变化、水土流失、水资源压力、大气污染和生物多样性被破坏等问题逐渐暴露出来，以致于地球生态面临着前所未有的危机。如何从人类中心主义主导下的“人类世”进一步过渡到以生态共生为导向的，“共生世（Symbiocene）”也是我们接下来需要关注的。

Thank you all, thanks to the organizers for the invitation, and thanks to the University of East London.

感谢大家，再次感谢主办方的邀请，感谢东伦敦大学。



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Carl Hayden Smith

Associate Professor in Media at UEL

Carl Hayden Smith is Associate Professor in Media at UEL and is the former Head of Research and Director of the Learning Technology Research Centre (LTRC) at the Institute for Creativity & Technology, Ravensbourne University London. Carl has 25 years' experience conducting R&D into the application of hybrid technologies for perceptual, cognitive, and creative transformation. Raising over £10 million in research funding, he has worked on numerous large-scale Leonardo Lifelong Learning, Erasmus+, FP7, and Horizon European projects, including '[WEKIT] Wearable Experience for Knowledge Intensive Training' which aims to create 'Wearable Experience (WE)—an entirely new form of media. Carl is also a BioLeadership Fellow specialising in environmental regeneration projects using the latest technology, including volumetrics and Lidar technology. He has given over 300 invited public lectures, conference presentations, and keynotes in 40 countries and published more than 100 academic papers.

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SPEAKERS

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Carl Hayden Smith



University of East London

Hello, I'm Carl Hayden Smith, Associate professor of Media at the School of Arts in creative industries. Today I'm going to talk briefly about future media innovations.
创意产业学院媒体学副教授。今天我将简要谈谈未来媒体创新。

So, the structure of my talk today, a little bit of background and indicative projects, then those innovations, including Metaverse, Virtual production, Sound and hearables, digital fashion, machine learning and we'll conclude with some media ethics.
今天演讲的结构如下：首先简要介绍一些背景和示范项目，然后探讨未来的媒体创新，包括元宇宙、虚拟制作、声音与可穿戴设备、数字时尚、机器学习，最后总结一些媒体伦理问题。

My background 25 years working in the field of media, both as an academic and industry practitioner, I've raised over 10 million in funding both in research and knowledge exchange funding. I've led numerous teams on large scale projects, including horizon 2020, and the XPRIZE. Some key industry partners include Microsoft Epic and Samsung, and some key academic partners include Oxbridge, Imperial, Harvard and Yale. I specialize in generating new forms of media, including Neuro Adaptive mixed reality training and wearable experience, both of which we'll touch upon today.
我的背景是在媒体领域工作了25年，既是学者也是行业实践者。我在研究和知识交流方面共筹集了超过1000万欧元的资金。我曾领导多个团队参与大型项目，包括Horizon 2020和XPRIZE。一些重要的行业合作伙伴包括微软、Epic和三星，学术合作伙伴包括牛津剑桥、帝国理工、哈佛和耶鲁。我专注于生成新形式的媒体，包括神经自适应混合现实培训和可穿戴体验，这些内容我们今天也会涉及。

So media is changing. We're moving from information communication, to experience communication. And you can see that with the trend for immersive media. We don't necessarily want to watch films anymore, we want to be inside films.
媒体正在发生变化。我们正在从信息传播转向体验传播。你可以从沉浸式媒体的趋势中看出这一点。我们不再只想观看电影，我们想融入其中。

And this also follows the trend from content engineering to what I call context engineering, where we're able to change the way we sense at the base layer of our media interventions. So for instance, we can change the way we see, giving ourselves 360 vision instead of 180 degree vision, changing the way we hear removing certain parts of the sound environment whilst the rest stays in intact, or changing our tactile sense.
这也反映了从内容工程到我所称的“上下文工程”的趋势，在媒体干预的基本层面上改变我们的感知方式。例如，我们可以改变我们的视觉，从而拥有360度的视野而不是180度，改变我们的听觉，去除一部分声音环境，而其余部分保持完整，或者改变我们的触觉。

We're also seeing the rise of synthetic reality where media and deep fakes both in the visual and the auditory mean that we have to be much more critical in our awareness of what can be altered in an image, and what can be manipulated.
我们还看到合成现实的崛起，其中媒体和深度伪造在视觉和听觉上的应用，意味着我们必须对图像中可以被改变和操纵的内容保持更加批判性的意识。

So an indicative project wearable experience, the WEKIT project from Horizon 2021, we won 2.8 million euros, and we were ranked number one in the call.
一个示范性项目是可穿戴体验项目，来自Horizon 2021的WEKIT项目，我们获得了280万欧元的资金，名列第一。

And in this project, we had 3 industry partners ALTEC the space agency in Italy, where we trained astronauts, LUFTTRANSPORT where we trained aircraft maintenance engineers, and EBIT a medical diagnostics company. And what we did with these industry partners is provided them with a new way of training staff, so training astronauts, is very expensive. So we worked with Microsoft to enable the performance scanning and tracking of these astronauts. So we could measure the head movement, the eye movement, the hand movement and the individual finger movement through the HoloLens device, and then enabling a novice astronaut to wear the experts perspective and see ghost hands, where they would normally only just be watching videos, we managed to increase knowledge transfer by 40%, hacking the apprentice expert relationship.

在这个项目中，我们有3个行业合作伙伴：意大利的ALTEC航天局，我们为他们培训宇航员；LUFTTRANSPORT，我们为他们培训飞机维护工程师；以及EBIT，一家医学诊断公司。我们与这些行业合作伙伴合作，为他们提供了新的员工培训方式。培训宇航员非常昂贵，所以我们与微软合作，通过HoloLens设备对这些宇航员进行性能扫描和跟踪。通过测量头部、眼睛、手和手指的运动，使新手宇航员能够从专家的视角看到虚拟的“幽灵手”，而不仅仅是观看视频，我们成功地提高了40%的知识传递效率，打破了学徒与专家之间的壁垒。

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Carl Hayden Smith



University of East London

So when you try on a mixed reality device, you see this mapping of the environment, everything becoming 3d models, these are our trainees that LUFFTRANSPORT, so they're experiencing the ability to do aircraft maintenance in an entirely new way. This is spatial computing. So this is the software that we built during the project, to enable you to get your learning where you need it in space at the appropriate time. So this is annotating information in space, whether it's video or audio, or other forms of media being placed in situ.

当您戴上混合现实设备时，您将看到环境的映射，一切都变成了3D模型，这些是我们在LUFFTRANSPORT的学员，他们正在以全新的方式体验飞机维护。这就是空间计算。这是我们在项目中开发的软件，可以在合适的时间以合适的方式在空间中获取学习信息。因此，这是在空间中注释信息，无论是视频、音频还是其他形式的媒体。

We also created a wearable, housing different sensors to measure affective state to work out how much stress or how much concentration they have, we can increase the level of complexity or decrease the level of complexity accordingly. 我们还制作了一个可穿戴设备，其中安装了不同的传感器，以测量情感状态，从而了解学员的压力或注意力水平，我们可以相应地增加或减少复杂性。

So this project has knock on effects, solving real world problems, including this from the Heritage Crafts Association, which have identified over 100 different arts and crafts disciplines that are fast becoming extinct. So the ability to map and reconstruct these craft abilities using mixed reality is a huge win. And we're already working with gold guilders, as you can see here to map what they're doing in order to train future generations. 因此，这个项目带来了一系列连锁反应，解决了现实世界的问题，包括遗产工艺协会提出的问题，他们发现有100多种不同的艺术和手工艺学科正快速消失。因此，利用混合现实来对这些手工艺技能进行映射和重建，是一个巨大的胜利。我们已经与金匠合作，如您在这里看到的，为了对他们的工艺进行映射，以培训未来的一代。

This also led to the XPRIZE Rapid Upskilling Challenge where we got to semifinal position. 这也引发了XPRIZE快速技能提升挑战赛，我们进入了半决赛。

And in this project, we also had to make sure that all the trainees got into work, because it's so important that these interventions, these new forms of media lead to job opportunities. 在这个项目中，我们还要确保所有的学员都能找到工作，因为这些干预措施，这些新形式的媒体应该带来就业机会。

FUTURE MEDIA INNOVATIONS: 未来媒体创新:

i) XR / AR / METAVERSE XR / AR / 元宇宙

So next up the metaverse as an innovation. There is increased convergence between real and virtual worlds. My key argument is the metaverse should be an AR layer, not a VR layer. So enhanced reality, not a replaced reality 接下来是作为一种创新的元宇宙。现实世界和虚拟世界之间的融合越来越强。我主要的观点是元宇宙应该是增强现实层，而不是虚拟现实层。所以是增强现实，而不是替代现实。

ii) VIRTUAL PRODUCTION 虚拟作品

We've seen the rise of volumetric studios, this is one that we built previously. And this means that you can create a 3d point cloud in the studio and put that same piece of content into different contexts, whether it's animation, film, 我们已经看到了容积制作室的崛起，这是我们之前建立的一个制作室。这意味着您可以在制作室中创建一个三维点云，并将相同的内容放入不同的背景中，无论是动画、电影，

or straight into mixed reality, as you're seeing here, this ability to scan these footballers, create them as point clouds, and then using the HoloLens, place them into physical context. 还是直接进入混合现实，就像您在这里看到的，我们可以扫描这些足球运动员，将它们创建为点云，然后使用HoloLens将它们放置到物理环境中。



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ii) VIRTUAL PRODUCTION 虚拟作品

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This is really being ramped up now where we are seeing whole basketball courts being tracked using LIDAR. So this is not a film. This is a 3d world. This is a 3d point cloud. And if you're sports scientist and you're trying to understand how one of your players has healed in terms of a muscle, you can actually just look at that muscle throughout the whole game. Because the director's viewpoint is no longer sovereign. 现在，我们正在大力推广这项技术，我们已经看到整个篮球场被激光雷达追踪。所以这不再是电影，这是一个3D世界。这是一个3D点云。如果您是一名运动科学家，想要了解您的一名球员的肌肉如何在比赛中恢复，您现在可以直接查看整个比赛过程中的肌肉情况。因为导演的视角不再是唯一的。

We're also seeing LIDAR now become available in iPhones, especially the iPhone Max pros. So you can try this out for yourself using Canvas for environments scanning, or scanning verse for object scanning. So download both of those apps and try them on your devices.

我们现在也看到LIDAR技术在iPhone上也开始得到应用，特别是在iPhone Max Pro上。因此，您可以通过Canvas进行环境扫描，或通过Scanning Verse进行物体扫描。所以请下载这两个应用程序，尝试在您的设备上使用。

iii) SOUND AND HEARABLES (Also, sound and hearables) 声音与可穿戴设备

We've seen a massive rise in vis tech, but hearables are fast becoming products that you can purchase. 我们已经看到了虚拟技术的大幅增长，但可穿戴设备正在迅速成为可以购买的产品。

Nirvana, for instance, is a pair of headphones, but it also stimulates the vagus nerve whilst you're listening to music, which transformed music as a whole because the vagus nerve is the mood center of the brain. So combining hardware with biology means that you can rapidly increase the effectiveness of media.

例如，Nirvana是一款耳机，但在您听音乐的同时也会刺激迷走神经，这使音乐变得更有感染力，因为迷走神经是大脑的情绪中心。因此，将硬件与生物学结合起来，可以迅速提高媒体的效果。

iv) DIGITAL (REGENERATIVE) FASHION and then digital fashion 数字（重铸）时尚

We know that fashion is hugely polluting as an industry. And what we've seen over the pandemic is a lot of fashion students suddenly having to learn how to create virtual fashion. Because of the inability to come into the universities and cut cloth. They actually became coders using things like marvellous designer clothes 3d, which meant that their career prospects have massively increased. And now we're seeing machine learning and AI really ramp up the ability to understand trends and forecasting predictions, which is super important, especially because the fashion industry is such a wasteful industry traditionally, so using media to increase efficiency of that whole field of study.

我们知道时尚产业对环境造成了巨大的污染。在疫情期间，我们看到许多时尚学生突然不得不学习如何创建虚拟时尚，因为无法进入大学进行裁剪。他们实际上变成了使用诸如Marvelous Designer Clothes 3D等工具进行编程，这使得他们的就业前景大大增加。现在我们看到机器学习和人工智能真的在增强对时尚趋势和预测的理解能力，这非常重要，特别是因为传统时尚产业是一个非常浪费资源的产业，因此通过媒体来提高整个研究领域的效率

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Carl Hayden Smith



University of East London

v) MACHINE LEARNING / AI 机器学习 / 人工智能

Finally, machine learning and AI. We're seeing here the ability in an fMRI scanner to give an image to a participant on the top layer of images there. And then the machine learning is looking at the visual cortex of the brain and reconstructing the image on the bottom row there. So you can see machines are now being able to see inside our brains and see what we're looking at.

最后，机器学习和人工智能。我们在这里看到在fMRI扫描仪中向参与者呈现图像的顶部图像层，然后机器学习在大脑的视觉皮层中进行重构，得到底部的图像。因此，你可以看到机器现在能够从我们的大脑中看到我们在看什么。

And I think we really need to be very careful; students will need to focus on human skills that are not easily replicated by machines. These generally include the soft skills, such as problem solving, adaptability, emotional self-regulation, and teamwork. AI tools change the relative value of these human skills, and students need to be made aware of what can be automated and what cannot.

我认为我们真的需要非常谨慎，学生需要关注那些机器不容易复制的人类技能。这些通常包括问题解决、适应能力、情绪自我调节和团队合作等软技能。人工智能工具改变了这些人类技能的相对价值，学生需要意识到什么可以自动化，什么不能。

CONCLUSION: MEDIA ETHICS 总结：媒体伦理

And to conclude some media ethics from McLuhan, who warned against too much human extension into technology and said every media extension of man is an amputation. So we always need to ask what affordances do these new forms of media provide? And what are the downsides?

最后，关于媒体伦理，麦克卢汉警告过不要让人类过度融入技术，并称每一次对人的媒体扩展都是一次截肢。因此，我们始终需要问这些新形式媒体提供了哪些机会，以及其中的缺陷是什么？



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Ke Li

Chair of Shandong Arts Institutions Alliance



University of East London



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Chair of Shandong Arts Institutions Alliance, Professor Li Ke currently serves as a Professor and Ph.D. Supervisor at the School of Journalism and Communication, Shandong University. He is a member of the Visual Arts Sub-committee of the Teaching Advisory Committee for Arts Majors in Higher Education Institutions under the Ministry of Education. Additionally, he holds the position of Director of the Brand and Communication Research Institute at Shandong University and is the Director of the Brand and Communication Research Base in Shandong Province. Furthermore, Chairman Li Ke is appointed as a Chief Expert and a member of various academic committees and associations, including the Academic Committee of China Advertising Association and the Academic Department of China Building Decoration Design Association, where he serves as the Deputy Director.

With regard to his academic leadership, Chairman Li Ke is the head of the Visual Arts Communication discipline, a first-level doctoral program, and the Design Arts discipline, a first-level academic program, at Shandong University. Furthermore, he has been involved in prestigious organizations such as the International Commercial Art and Designers Association (ICADA) and holds positions as the Deputy Director of the Shandong Expert Committee and the Chairperson of the Shandong International Graphic Exchange Project Committee.

Chairman Li Ke has successfully led more than ten provincial and ministerial-level research projects and authored several specialized works, including "Language and Creativity in Advertising Design," "Modern Exhibition Design," "Methodology of Graphic Composition in Visual Arts Design," "Corporate Image Identification Design" (a series of textbooks for visual arts design in higher education institutions nationwide), and "Basic Methodology of Visual Composition for Brand Identity Design." He also serves as an adjunct professor at both Qingdao University and Qingdao University of Science and Technology. His research interests and academic expertise encompass Design Studies, Communication Studies, Visual Art History, Visual Art Communication, and Art Education Theory.

李克现为山东艺术高校联盟,山东大学新闻传播学院教授、博士生导师,教育部高校艺术类专业学教学指导委员美术分委会委员,山东大学品牌与传播研究所所长,山东省品牌与传播研究基地主任,首席专家。

山东大学新闻传播学[一级学科博士点]视觉艺术传播学方向带头人,山东大学“十三五”省级重点学科设计艺术学学科带头人,山东大学设计学(一级学科)学术带头人。中国广告协会学术委员会委员,中国建筑装饰设计委员会学术部副主任、美国迪贝艺术家协会美术与设计委员会副主任,山东省住房和城乡建设厅装饰工程设计专业委员会副主任,山东省教育厅艺术教育委员会常务理事兼学术委员会副主任,国际商业美术设计师协会(ICADA),山东专家委员会副主任委员,山东省国际平面交流项目组委员会主任。

主持省部级以上科研项目十余项,撰写《广告设计的语言与创意》、《现代展示设计》、《平面构成设计方法论》、《企业形象识别设计》(全国高等院校视觉艺术设计系列教材)、《品牌视觉基础平面构成设计方法论》等专著青岛大学兼职教授、青岛科技大学兼职教授。研究方向及学术专长设计学、传播学、视觉艺术史,视觉艺术传播,艺术教育理论等。

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Dear Professor Amanda Broadley, President of the University of East London,

尊敬的英国东伦敦大学校长阿曼达·布罗德里教授，

Dear Dr. Rosemary Stott, Arts and Creative Industries College, University of East London,

尊敬的英国东伦敦大学艺术与创意产业学院罗斯玛丽·斯托特博士，

Distinguished guests and industry experts from China and the UK,

各位来自中国、英国的参会嘉宾，行业专家们，

Hello everyone, I am delighted to meet new friends and reunite with old ones through the Creative Industries Forum of the UK-China Arts and Creative Industry Alliance. China and the UK have a rich history of cooperation in the field of education, and this online academic exchange event organized by the University of East London has received a strong response from our alliance of arts education institutions. Due to time constraints and work schedules, we have selected a few member colleges to participate in this event. We hope that in the near future, we can collectively promote more offline international exchange activities in art education between Chinese and British universities. On behalf of the Shandong University Art and Design Education Alliance, I wish this online academic event a complete success. Let us work together for the mutual benefit and development of higher education in the arts and creative design fields in China and the UK and contribute to the strength of our alliance.

大家好，很高兴通过中英高校艺术联盟创意产业论坛这个平台与各位新朋友相识，与各位老朋友再次见面。中国与英国在教育领域有着丰富的合作经历，这次英国东伦敦大学组织这次线上的学术交流活动，得到了我们联盟艺术教育高校的充分响应，由于时间的和工作安排的原因，我们这次组织了部分联盟成员院校参加活动，希望在不久的将来，我们可以共同推动更多线下的中英两国高校间的艺术教育国际交流活动。在这里，我代表山东高校美术与设计教育联盟祝此次线上学术活动取得圆满成功。为中英两国艺术与创意设计领域的高等教育专业发展互惠互利，共同发展贡献联盟的力量。

The Shandong University Art and Design Education Alliance is a formal organization jointly initiated by art colleges of major universities in Shandong Province and the Branding and Communication Research Institute of Shandong University under the supervision of the Shandong Provincial Government and the Provincial Department of Education. Currently, many well-known universities in Shandong Province and some renowned universities outside the province actively participate in the alliance. The member universities of the alliance cover six major disciplines in Chinese art and design education: graphic design, industrial design, environmental design, fashion design, photography, and animation. Over time, the alliance has evolved into a formal organization that fosters thriving research and teaching activities in creative design among Chinese universities, drives the industrialization and marketization of campus art and design, and integrates original design resources in Chinese universities, including art, design, imagery, literature, and animation. Additionally, it actively mobilizes social resources, such as investment in art education service-oriented enterprises, to provide university faculty and students with a platform to showcase their work, ultimately advancing the development of design education in China and the progress of the creative industry.

中国·山东高校美术与设计教育联盟是在中国山东省政府、省教育厅主管下由山东省各大高校艺术学院与山东大学品牌与传播研究所共同发起的正规社团组织。目前，中国山东省各大知名高校、省外部分知名高校师生广泛参与其中。联盟成员高校专业覆盖中国美术与设计教育大类中平面设计、工业设计、环境设计、服装服饰设计、摄影、动漫的6个专业方向。联盟发展至今，已经成为一个繁荣中国大学创意设计专业教育科研与教学活动、推动校园艺术设计与创意的产业化、市场化进程的正规的社团组织。联盟整合了中国大学校园艺术设计、影像、文学、动漫等原创设计资源，并积极调配投资艺术教育的服务型企业等社会资源，为大学师生搭建一个展示自我的平台，最终推动中国设计教育的发展与中国创意产业进步。

On September 11, 2018, during the preparatory meeting of the 6th Shandong University Art and Design Education Alliance, the development convention of the alliance was discussed and approved, laying a crucial theoretical foundation for its rapid development.

2018年9月11日，在第六届中国山东高校美术与设计教育联盟筹备工作会议上讨论并通过了联盟发展公约，为联盟的快速发展奠定了重要的理论依据。

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The main objective of the Shandong University Art and Design Education Alliance is to promote the development and prosperity of the art and design education industry in Chinese universities. The alliance aims to impact higher education institutions profoundly, leading the contemporary design education trend in universities. By establishing the Art and Design Education Alliance in universities, it provides a platform for art and design majors to showcase themselves, helps faculty and students create opportunities, and facilitates their career planning, thus having significant social significance.

中国山东高校美术与设计教育联盟以推动中国高校美术与设计教育产业的发展与繁荣为主旨，品牌高校教育设计以“深度影响大学院校，引领大学当代设计教育潮流”为高校发展目标。通过在高校成立美术与设计教育联盟，为艺术设计专业大学师生搭建展示自我平台，帮助大学师生创造条件机遇，实现他们的人生规划，具有重要的社会意义。

The Shandong University Art and Design Education Alliance is a collaborative exchange platform jointly launched by the Expert Committee on Fine Arts and Design, Shandong University, and 77 other universities, including various original associations and relevant governing departments of universities. It serves as a vital channel for college students to participate in social practices. The annual Shandong University Design Works Competition, organized by the alliance, is the main platform for faculty and students to improve and select outstanding works. The alliance focuses on integrating and sharing original resources, enhancing exchanges and interactions between various college associations, continuously improving the application of innovative design concepts, and promoting the marketization of original works of faculty and students. The alliance adheres to the correct direction, continually enhancing international exchanges, strengthening the awareness of innovation value among faculty and students, expanding social demand and application markets, and striving to build an industry platform that adapts to the social and economic development for art and design education in universities.

中国-山东高校美术与设计教育联盟是美术与设计专家委员会、山东大学、携手77所高校共同发起、各高校原创社团及主管部门自愿参加的联谊性交流合作平台，是在校大学生参加社会实践的重要渠道。其主办的每年一届的山东高校设计作品大赛是联盟对师生提升选优的主要平台。联盟致力于高校原创资源的整合与共享，加强各院校社团之间的交流与互动，打造新的具有创新设计理念和推动高校师生原创设计作品的市场应用进程不断完善自我建设。联盟坚持正确导向，不断增强国际交流加强师生富有创新价值意识、扩展社会需求应用市场，为高校艺术设计教育努力搭建一个适应社会经济快速发展的行业平台。

In 2023, to promote the development of art and design education in universities, the Shandong University Art and Design Education Alliance has provided comprehensive academic and teaching activities and advantageous environmental resources for 77 member institutions, including Shandong University, Shanghai Normal University, Quanzhou Institute of Information, Hainan University of Economics, Shandong Normal University, Qilu University of Technology, Qingdao University, Jinan University, Shandong Academy of Arts, and Shandong University of Arts and Crafts. The alliance's headquarters has been relocated to the Qingdao National High-Tech Industrial Park, China. Covering an area of 21 acres, the headquarters integrates teaching and research, academic exchange, and organization of various educational activities. It is adjacent to the Bohai Bay, with a superior geographical location, convenient transportation, and an excellent environment. The establishment of the alliance's headquarters in Qingdao marks a new stage in the alliance's industrial and market-oriented development.

2023年，山东高校美术与设计教育联盟为促进高校美术与设计教育的发展，专门为会员院校山东大学、上海师范大学、泉州信息学院、海南经济学院、山东师范大学、齐鲁工业大学、青岛大学、济南大学、山东艺术学院、山东工艺美术学院等77所院校提供了完善的学术研讨与教学活动的优势环境资源，联盟办公总部迁至中国青岛国家级海洋高科技产业园区。联盟办公总部占地21亩，集教学科研、学术交流、组织教学活动等诸多功能于一体。毗邻中国渤海湾，地理位置优越、交通便利，环境优秀。联盟办以总部落户中国青岛，也标志着联盟产业化与市场化发展进入一个全新的平台发展阶段。

The deans of art and design education units directly affiliated with Shandong University, such as the Branding and Communication Research Institute of Shandong University, Shandong Normal University, Qingdao University, Qilu University of Technology, Shandong University of Architecture, Qingdao University of Science and Technology, Jinan University, Qingdao Agricultural University, and Shandong University of Arts and Crafts, automatically become directors of the Shandong University Art and Design Education Alliance and their relevant groups under their guidance and management, naturally become alliance members. The alliance holds a high-level annual academic forum on art and design and a design original works competition in each session. These activities are actively participated in under the guidance of the affiliated colleges.

山东大学品牌与传播研究所，山东师范大学、青岛大学、齐鲁工业大学、山东建筑大学、青岛科技大学、济南大学、青岛农业大学、山东工艺美术学院等直属艺术设计教育单位的院长，自动成为中国山东高校美术与设计教育联盟理事，由其指导引领和管理的相关团体，自然成为联盟会员。联盟每年举行高层次美术与设计高峰学术论坛活动，及每一届的师生设计原创作品大赛等，具体在所属院校组织指导下，积极参与。

SPEAKERS



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The alliance holds board meetings and annual meetings each year, focusing on reviewing and approving the work reports of various director units, the secretariat, and the work plans of the alliance for the year. They also revise the relevant sections of the alliance's development convention and its appendices and decide or supplement the appointment and dismissal of vice-chairmen, executive directors, directors, and the chairpersons and vice-chairpersons of various committees. Additionally, they review and approve the annual work reports of the alliance's secretariat and discuss and decide other major issues that need resolution by the annual executive council.

联盟每年均会召开理事会、年会，其主要内容为：审议讨论和批准各理事单位、秘书处、工作报告；讨论和决定本年度联盟的工作方针与任务；修正联盟公约各主体部分，增修附件；决定或增补任免副主席、常务董事、理事及各委员会主任委员、副主任委员；审议和批准美术与设计联盟秘书处的年度工作报告；讨论、决定应当由每年常务理事会议决定其他重大事项。

The Shandong University Art and Design Education Alliance currently consists of a secretariat, a coordinating committee, an academic committee, and other institutions. Member universities are divided into four levels: vice-chairman units, executive director units, director units, and member units, totaling more than 130 representatives. These representatives consist of deans, vice deans, department heads, and some core teachers from various art colleges at Chinese universities.

山东高校美术与设计教育联盟目前设置了秘书处、协调专委会、学术委员会等机构。联盟成员设置副主席单位、常务理事单位、理事单位、会员单位四个层次，单位代表共计130余人，代表全部为来自中国各大高校艺术学院院长、副院校、系部教研主任和部分中青年骨干教师。

The secretariat of the Shandong University Art and Design Education Alliance is located at the Blue Valley Branch of the Branding and Communication Research Institute of Shandong University. The secretariat is responsible for promoting and implementing teaching and research activities related to the development of campus art and design majors within the alliance. Specifically, its duties include executing decisions and resolutions made by the alliance committee and chairman, handling the daily work of the alliance, guiding students' participation in various alliance competitions and academic forums, and representing the alliance in conducting original works.

山东高校美术与设计教育联盟秘书处设在山东大学品牌与传播研究所青岛蓝谷分所，联盟秘书处承担为联盟促进并落实高校校园美术与设计专业发展的教学科研活动的责任。具体工作内容为：执行联盟委员会、主席做出的决策部署的决议和决定；负责联盟日常工作；指导学生参与联盟各类大赛活动、学术论坛的工作；运行山东高校美术与设计联盟的原创工作受协调委员会委托，对外代表联盟。

The secretariat is divided into three departments, with specific divisions as follows:

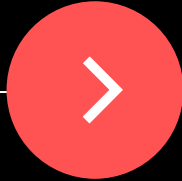
秘书处设置了3个分公室，具体划分如下：

1, Secretariat Department 1 (responsible for the market development and expansion of the alliance) mainly integrates various advantageous resources of the alliance, collaborates with schools and businesses to plan and organize various large-scale events, such as art and design competitions, animation and game creative competitions, and image competitions, creating high-end campus original art and design brand events.

秘书处1部（负责联盟市场发展及拓展）主要整合联盟的各种优势资源，联合校方，商家进行策划组织各种大型活动，比如美术与设计大赛、动漫、游戏创意大赛、影像大赛等，打造校园原创美术与设计高端品牌赛事。

2, Secretariat Department 2 (responsible for the development and maintenance of the alliance's public relations) primarily invites government leaders at various levels to serve as consultants for the alliance, invites domestic and foreign social celebrities such as design artists to serve as members of the academic committee, invites leaders from various universities to become coordinating committee members and director units.

秘书处2部（负责联盟公共关系发展维护）主要功能邀约各级政府相关领导为联盟顾问，邀约国内外社会名人如设计艺术家、等作为学术委员会委员，邀约各大学的相关领导成为联盟的协调委员，邀约成为理事单位



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3, Secretariat Department 3 (responsible for the development of alliance members) manages and serves design education members from Shandong and other regions in China and abroad, providing targeted support and assistance to outstanding members.

秘书处3部（负责联盟会员发展）对山东与国内外各地设计教育会员进行管理服务，对表现突出会员进行重点扶持帮助

The main responsibilities of the academic committee of the alliance are to promote the development of original industrial applications in higher education art and design, research contemporary design innovation education, original dissemination methods, means, and features, train backbone personnel for college organization and management, guide college design original works associations, and assist college graduates in starting businesses and finding employment.

联盟学术委员会的主要职责为高校美术与设计专业原创产业应用发展，研究当代设计创新教育原创传播方式、手段和特征，培养高校组织管理骨干，指导高校设计原创作品社团，帮助高校毕业生进行创业，就业。

The academic committee is headed by one chairman and several vice-chairmen. The director of an influential director unit of the alliance, who is willing to undertake the daily coordination work of the academic committee and can organize relevant topic research, is invited by the secretariat to serve as the chairman. Vice-chairmen are appointed by the secretariat, based on recommendations from the academic committee chairman and invitation. They can be experts, scholars, and other individuals. The tenure of the chairman, vice-chairmen, and committee members of the academic committee is tentatively set at three years.

学术委员会设主任委员一人，副主任委员若干。由秘书处邀请愿意承担学术委员会日常协调工作、能够组织相应课题研究的高校由影响力的理事单位负责人出任主任委员。专家学者，等经联盟秘书处推荐、主任委员邀请，出任副主任委员。学术委员会主任委员、副主任委员及委员任期暂定3年。

The Shandong University Art and Design Education Alliance is entering a new period of rapid development, with the main goal of promoting the rapid development of professional majors in member universities through international expert human resource management, internationalized professional construction and academic exchanges, and cultivating high-quality talents in design innovation with international perspectives. As the chairman of the alliance, I also hope that through this conference, British universities can learn about the Shandong University Art and Design Education Alliance and get to know each member university within the alliance. Through mutual exchange and communication between China and the UK, we can learn from each other's strengths, jointly contribute to the development of high-quality design talents, and formally extend an invitation to Professor Amanda Broadley, President of the University of East London, and Dr. Rosemary Stott, Arts and Creative Industries College, to visit China, Shandong, and Qingdao at a convenient time this year. Let the University of East London collaborate with member universities on the alliance platform, jointly creating a win-win cooperative atmosphere.

中国山东高校美术与设计教育联盟正进入了一个全新的高速发展时期，联盟将国际专家的人力资源管理、国际化专业建设与学术交流、培养具备国际视野的设计创新优质人才作为推动联盟成员高校专业快速发展的主要目标。我作为联盟主席也希望通过这次会议可以让英国的院校了解山东高校美术与设计教育联盟，结识联盟里的每一所成员大学。中英双方互惠互通，取精去糙，共同为培养优质的设计类人才努力。也借此机会正式邀请英国东伦敦大学校长阿曼达·布罗德里教授、艺术与创意产业学院罗斯玛丽·斯托特博士在今年方便的时间里来中国、来山东、来青岛。让英国东伦敦大学与联盟成员大学在联盟平台上携手共进，共同营造共赢的合作新局面。

Thank you.
感谢大家



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Carl Callaghan

Head of Architecture and Visual Art

Carl Callaghan is a registered practising Architect and the head of Architecture and Visual Art at the University of East London and a director of Studio Callaghan Architects.

Carl studied Architecture at Bristol and Cambridge before working as a project Architect on a wide range of award-winning buildings for Ahrends Burton and Koralek. He has a wide range of construction and teaching experience in London and abroad. Studio Callaghan was set up to focus on sustainable Architecture and Design and the sustainability, low-carbon, agenda has been an important direction in design teaching at the University of East London.

Carl has taught mainly at the University of East London and the Bartlett School of architecture. Recently, Carl Has been working on Research projects with Tongji University in Shanghai.

卡尔·卡拉汉是一位注册执业建筑师，担任伦敦东部大学建筑与视觉艺术系主任，同时也是Studio Callaghan Architects的主管之一。

卡尔在布里斯托尔和剑桥学习建筑，并在安德伦兹·伯顿与科拉莱克事务所担任项目建筑师，参与了许多屡获殊荣的建筑项目。他在伦敦和海外拥有丰富的建筑施工和教学经验。Studio Callaghan成立的初衷是专注于可持续的建筑与设计，而可持续性、低碳议程已经成为伦敦东部大学设计教育的重要方向。

卡尔主要在伦敦东部大学和巴特莱特建筑学院任教。最近，他还与上海同济大学开展了研究项目的合作。



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Carl Callaghan



University of East London

Topic: The Evolution of Atelier Teaching at the University of East London.

东伦敦大学工作室教学演变

Slides 幻灯片

1 My name is Carl Callaghan and I'm the Head of Architecture and Visual Arts at the University of East London.

Thank you for inviting me to give this talk. I am delighted to join you today. We will be looking at the evolution of the Atelier system of teaching Art, Architecture and Design and some of the main influences and issues that affect this way of teaching. I'll begin with a brief introduction to the school and then look at some of its history.

我是卡尔·卡拉汉，是东伦敦大学的建筑与视觉艺术系主任。感谢邀请我发表这个演讲。很高兴今天能够与大家在一起。我将从对学校的简要介绍开始，然后看一下其历史。

The school is located in Docklands in East London and started about 125 years ago with a mix of Art and Construction courses. The professional architecture programmes that we run today started about 50 years ago. There has been a considerable evolution of these courses which reflects how thinking has changed from the mid 20c to the start of the 21st c. I will try and explain this in this talk.

学校位于伦敦东部的码头区，约125年前创立，最初开设了艺术和建筑课程的混合课程。如今我们运行的专业建筑课程大约在50年前开始。这些课程经历了相当大的演变，反映了思维从20世纪中叶到21世纪初的变化。我将在本次演讲中尝试解释这一点。

2 We are a career-led university and the ethos of the school is to develop practice and research to transform and enrich life in the context of society and nature. So, we aim to develop practice and relate this to people and places as well as to materials and processes.

我们是一所职业为导向的大学，学院的理念是发展实践和研究，以在社会和自然的背景下改变和丰富生活。因此，我们的目标是培养实践，并将其与人与地方、材料和过程相关联。

3 Today we run a rich mix of Art Architecture and Design programmes including undergraduate and postgraduate courses and these are undertaken by students from all over the world who attend these courses. One important characteristic is the fact that we teach Art, Architecture and Design together in one building. This is almost unique in London today. There isn't any other school in London you can go to in which there is such a range and variety of workshops and studios - in such close proximity to each other.

今天，我们开设丰富多样的艺术、建筑和设计课程，包括本科和研究生课程，来自世界各地的学生参加这些课程。一个重要的特点是，我们在同一栋建筑内同时教授艺术、建筑和设计。这在伦敦几乎是独一无二的。伦敦没有其他学校能够在同一栋建筑内拥有如此广泛和多样的车间和工作室，而且彼此之间距离非常近。

4 When the university was first set up in the 1890s, of course, the Architecture and Art programmes were taught in the same building, but gradually with the expansion of student numbers, these courses began to be taught in buildings that were widely separated across East London. The decision was taken in the year 2000 to bring all the schools together into one building, which we call Architecture and Visual art or AVA.

当大学在19世纪90年代刚创立时，当然是在同一栋建筑中教授建筑和艺术课程的，但随着学生人数的增加，这些课程开始在伦敦东部各处分散的建筑中教授。于是，在2000年，我们做出了将所有学院合并到一个建筑中的决定，我们称之为建筑与视觉艺术（AVA）。

5 Here in the UK, the teaching of Art and Architectural together first started out with the Glasgow School of Art in 1904. This was the first school to offer an arts and design programme to students. This teaching approach was followed in developed by the Bauhaus in Germany from 1919 to 1933 to focus much more on Architecture and industrial design. Today our school is multidisciplinary and a career's focused Art Architecture and Design school.

在英国，同时教授艺术和建筑的教学最早始于1904年的格拉斯哥艺术学院。这是第一个为学生提供艺术和设计课程的学校。这种教学方法在德国包豪斯于1919年至1933年期间得到了发展，更加专注于建筑和工业设计。今天，我们的学校是跨学科的，致力于职业发展的艺术、建筑和设计学校。

Here at UEL we have followed this tradition of teaching the arts together and we include some interdisciplinary projects and exhibitions so students can work together and can see each other work.

在东伦敦大学，我们继承了这种同时教授艺术的传统，并且包括一些跨学科的项目和展览，使学生可以一起合作并看到彼此的作品。



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6 One of our strengths is the wide range of staff. The school employs a mix of full-time academics and part-time staff who work in art, architecture and design practice. These staffs bring with them skills from the industry, so our staff are always up to date with industry-standard skills and competencies. The staff are therefore a very important part of our learning experience.

我们的一个优势在于拥有广泛的员工队伍。学院雇佣了全职学者和兼职员工，他们在艺术、建筑和设计实践中工作。这些员工带来了来自行业的技能，因此我们的员工始终保持着与行业标准技能和能力的最新知识。因此，员工是我们学习体验中非常重要的一部分。

7 We teach mainly in small groups called Ateliers or design units. This contrasts with teaching organised in a year structure. In Europe, the Atelier way of teaching was first started by the Ecole des Beaux Arts in Paris and this teaching method gradually transferred to the UK. Here in the UK the Atelier system is viewed as better than the year teaching system and is used by the best universities such as the AA, Bartlett, UEL and Cambridge.

我们主要以小组为单位进行教学，称为工作室或设计单元。这与按年份安排的教学形式形成对比。在欧洲，工作室教学最早始于巴黎美术学院，然后逐渐传入英国。在英国，工作室系统被视为比年度教学系统更好的教学方法，并且被最好的大学所使用，如AA、巴特莱特学院、东伦敦大学和剑桥大学。

Historically In Paris, all students had to study the same project work. Here in London, the teaching approach was modified so that each unit could have its own agenda and project work. The main advantage was that this speeded up the research and the range of topics a school could study.

在巴黎，所有学生都必须学习相同的项目作品。在伦敦，教学方法被修改，以便每个单元都可以有自己的议程和项目作品。主要优势在于，这加速了研究的进展和学校可以研究的主题范围。

The staff of the units became responsible for the teaching content of the design elements of the course. Our school is based around a series of Atria surrounded by studios and this photograph shows a very similar layout to the original Ecole.

单元的员工成为课程设计中设计元素的教学内容的责任人。我们的学校围绕一系列中庭和工作室设施展开，这张照片展示了与原始巴黎美术学院非常相似的布局。

8 Students in an atelier are led by 2 staff and undertake a mix of group and individual work. They meet the students in design tutorials which develop the design process from investigation to concept to the strategies that realise the concept. Ideas are tested out in reviews and exhibitions.

工作室的学生由两名教师指导，并进行小组和个人工作的混合。他们在设计辅导中会见学生，从调查到概念再到实现概念的策略，发展设计过程，想法在审查和展览中得到了测试。

9 As with the Ecole, we insist on study visits to look at real artefacts. Located in London we have the advantage of close proximity to Rome, Paris, Madrid, Barcelona, Milan and the world's most important design centres.

与巴黎美术学院一样，我们坚持要求学生进行实地考察，查看真实的工艺品。作为位于伦敦的学校，我们拥有接近罗马、巴黎、马德里、巴塞罗那、米兰以及世界上最重要的设计中心的优势。

11 Lectures from staff and outside practitioners are an important input into the conversation in the school. Throughout terms 1 and 2 we run a theory lecture series and respond very positively to this input.

来自员工和外部从业者的讲座是学校对话中的重要输入。在第1和第2学期，我们开设理论讲座系列，并对这种输入作出积极回应。

12 Study is arranged in a traditional year structure in the foundation and First years of study. In 2nd and 3rd years and postgraduate students work in the Atelier or unit system.

在基础和第一学年的学习中，学习按传统年份结构安排。在第2和第3学年以及研究生阶段，学生将在工作室或单元系统中工作。

12 Units have their own agendas and styles but there are four common themes that seem to be trending across the units at the moment. These include:

不同的单元有着自己的议程和风格，但有四个共同的主题在当前各单元中流行。这些包括：

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Carl Callaghan



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Ecosystems and Sustainability 生态系统与可持续性
Digital Design and Hybrid Design 数字设计和混合设计
History and Theory 历史与理论
Materials Advanced Manufacture and Disassembly 材料先进制造和拆解

13 Ecosystems and Sustainability. Ecosystems began to appear in design units in the 1990s but today sustainability is one of the most important issues across all design units. 生态系统与可持续性。从20世纪90年代开始，生态系统开始出现在设计单元中，但如今可持续性已成为所有设计单元中最重要的问题之一。

14 There is a strong interest in mixing digital design and manufacturing in a hybrid way with more traditional methods of fabrication and construction. 强调将数字设计和制造与传统的制作和建筑方法混合在一起。

15 History and Theory have become increasingly important as this study assists students to develop concepts for their design work. 历史与理论变得越来越重要，因为这门课程可以帮助学生为他们的设计工作开发概念。

16 Lastly there is a strong interest in sustainable material choices and finding new materials to replace carbon-heavy options. This has also led to understanding fabrication and disassembly as important design factors. 最后，对可持续材料选择产生浓厚兴趣，并寻找替代碳重选项的新材料。这也导致了理解制作和拆解作为重要的设计因素。

17 So these are the main current trends in the Ateliers at the moment. Design thinking in the 21c has changed a lot from the approaches of the 20C. We need projects that can integrate complex and often opposing aims into a complex whole. In this way, we can fulfil our potential as designers and the potential of this new century to care for this beautiful planet for our generation and the generations to come. 所以，这些是目前工作室的主要趋势。21世纪的设计思维与20世纪的方法有很大不同。我们需要项目能够将复杂且常常相互矛盾的目标整合为一个复杂的整体。通过这种方式，我们可以充分发挥我们作为设计师的潜力，以及这个新世纪关心美丽星球的潜力，为我们这一代和未来的几代人创造更好的未来。

I will end with a short film about the work of one of the design ateliers developing the material sugarcrete. 我将以一个有关设计工作室开发糖混凝土材料的短片结束

<https://www.dezeen.com/2023/05/04/sugarcrete-slab-university-of-east-london-grimshaw-sugarcane-biowaste/>

Thank you for listening.
感谢聆听。



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山东管理学院
SHANDONG MANAGEMENT UNIVERSITY

Professor Fan Zhenkun

Dean of the School of Innovation and Entrepreneurship

Professor Fan Zhenkun is the Dean of the School of Innovation and Entrepreneurship at Shandong Management University.

He holds a Ph.D. degree and is an Executive Director of the Shandong Provincial Higher Education Art and Design Alliance, Vice Chairman of the Shandong Provincial Association of Art and Design, and Deputy Director of the Rong Media Committee of the Shandong Provincial College Students' Innovation and Entrepreneurship Education Teaching Guidance Committee. He serves as a Ph.D. supervisor at Thailand's Gelug University, a collaborative supervisor for graduate students at Shandong University and Qingdao University of Technology, a mentor for Shandong Province's worker entrepreneurship, a mentor for makers in Jinan, and an Industry-Education Integration Industry Professor appointed by the Ministry of Industry and Information Technology.

His research focuses on innovation design and innovation and entrepreneurship education. He has served as a judge for various levels of competitions and projects, including the China International "Internet+" University Students' Innovation and Entrepreneurship Competition, the Chinese Vocational Education Innovation and Entrepreneurship Competition, and the National University Students' Innovation and Entrepreneurship Training Program. He has been awarded titles such as China Design Pioneer and Outstanding Worker in National School Aesthetic Education.

范振坤，教授，博士，山东管理学院创新创业学院院长。

山东省高校美术与设计联盟常务理事、山东省美术设计家协会特聘副主席、山东省大学生创新创业教育教学指导委员会融媒体专委会副主任。泰国格乐大学博士生导师，山东大学、青岛理工大学研究生合作导师，山东省工友创业导师，济南市创客导师，工信部产教融合产业教授。研究方向为创新设计、创新创业教育。

担任中国国际“互联网+”大学生创新创业大赛、中华职业教育创新创业大赛、国家大学生创新创业计划训练项目等各级比赛和项目评委。个人获中国设计先锋人物奖、全国学校美育工作先进工作者等称号。

SPEAKERS



Professor Fan Zhenkun

Title: Value Orientation of Artistic Innovation and Entrepreneurship Talent Cultivation in the Context of New Liberal Arts
新文科背景下艺术创新创业人才培养的价值导向

Respected leaders of art and art institutions from China and the UK, experts in the field of the art industry,
尊敬的中英两国美术和艺术院校领导、艺术产业的专家，

Hello everyone:大家好:

I am honoured to be a speaker at this forum and share my topic. I have been engaged in art and design education and artistic teaching management for over twenty years. Two years ago, I took on a new role at my institution, Shandong University of Management, which involved overseeing innovation and entrepreneurship initiatives for college students. We established the College of Innovation and Entrepreneurship. Despite thinking that I had moved away from art for a while, I found that art hadn't left me at all. It had a unique sensation of being like "peaks and ridges seen from different angles, high and low perspectives vary." Below, I will start my discussion with the logical connection between art education and innovation and entrepreneurship under the context of the new liberal arts.

非常荣幸作为本届论坛的演讲嘉宾分享我的话题。我从事艺术设计教育实践和艺术教学管理工作二十多年，两年前接受了我所在学校（山东管理学院）新的任务——大学生创新创业工作，并组建了学校创新创业学院。一度时间以来，我曾片面地认为我离艺术远了，但是，通过一系列的创新创业工作，我发现，艺术不仅没有离我而去，反而有一种“横看成岭侧成峰，远景高低各不同”的独特情感。下面我将从新文科背景下艺术教育与创新创业的逻辑关系出发开始我的话题。

Firstly, the emergence of the new liberal arts focuses on studying the innovative development measures for higher education in the new era, which reflects the demands of the times on art education. It emphasizes that the waves of new technology and industrial revolution are approaching rapidly, societal issues are becoming more complex, and addressing these new changes and solving intricate problems requires interdisciplinary knowledge integration. This emphasis on integrated development is a necessary choice in constructing the new liberal arts... Both the value and scholarly aspects are intertwined in liberal arts education and teaching. Strengthening the guidance of values is an inherent requirement of constructing the new liberal arts. As a significant branch of the new liberal arts, art needs to determine its position in academic development and innovate talent cultivation to address the new challenges.

首先，新文科的提出，具体研究了新时代中国高等文科教育创新发展举措，是对艺术教育的时代要求。它强调：新科技和产业革命浪潮奔腾而至，社会问题日益综合化复杂化，应对新变化、解决复杂问题亟需跨学科专业的知识整合，推动融合发展是新文科建设的必然选择.....文科教育教学兼具价值性与学术性，强化价值引领是新文科建设内在要求。作为新文科的重要分支——艺术，其学科建设如何定位？人才培养如何创新？是摆在我们面前的新命题。

Furthermore, the concept of innovation and entrepreneurship responds to the new questions of the "new" artistic disciplines. Innovation and entrepreneurship are important measures for implementing China's strategy of driving development through innovation. Entrepreneurship education in universities is part of the comprehensive reform of higher education, aiming to enhance the quality of talent cultivation and contribute to the development of the economy and society. Documents such as the "Guidelines for Deepening the Reform of Innovation and Entrepreneurship Education in Higher Education Institutions" (State Council Office [2015] No. 36) and the "Guiding Opinions on Further Supporting College Students' Innovation and Entrepreneurship" (State Council Office [2021] No. 35) have made clear requirements for the integration of innovation and entrepreneurship education, emphasizing the development of students' innovative spirit, entrepreneurial awareness, and innovation and entrepreneurship capabilities. The orientation towards innovation and entrepreneurship has become a crucial aspect of higher education. It is important to further clarify the differences and connections between innovation, entrepreneurship, and innovation and entrepreneurship education, as well as their implications for the new liberal arts.

其次，创新创业的提出，从特定层面回答了“新”艺科的新命题。创新创业是国家实施创新驱动发展战略的重要举措，高校创新创业教育是在全面推进新工科、新医科、新农科、新文科“四新”建设背景下，深化高等教育综合改革，提高人才培养质量，推进高校服务经济社会发展的系统工程。《国务院办公厅关于深化高等学校创新创业教育改革的实施意见》（国办发[2015]36号）《国务院办公厅关于进一步支持大学生创新创业的指导意见》（国办发[2021]35号）等文件的出台，对健全课堂教学、自主学习、结合实践、指导帮扶、文化引领融为一体的高校创新创业教育体系，增强大学生的创新精神、创业意识和创新创业能力提出了明确要求，以创新创业为导向的新型人才培养模式成为高等教育的重要工作。

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Second day

Third day



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SPEAKERS



Professor Fan Zhenkun

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Conceptually, distinguishing between innovation and entrepreneurship, as well as the relationship between innovation and entrepreneurship education and the construction of the new liberal arts, along with various other issues, requires further clarification at both theoretical and practical levels. In this regard, it's crucial to initially clarify that innovation and entrepreneurship are not equivalent to innovation and entrepreneurship education.

从概念上来看，创新创业与创新创业教育的异同、新文科建设与创新创业教育的关联、发展路径等诸多问题，需要我们在理论和实践层面进一步厘清。在这个问题上，我们首先应该明确创新创业不等于创新创业教育。创新创业，通常指利用新思维、新发明或新描述，由创业者发起创新活动或创业实践，对所拥有的资源进行优化整合，从而创造出更大经济或社会价值的过程；

Innovation and entrepreneurship typically entail the utilization of novel perspectives, inventions, or descriptions initiated by entrepreneurs to optimize and integrate available resources, resulting in the creation of greater economic or societal value. Conversely, innovation and entrepreneurship education focuses on imparting the ability to think innovatively, devise new concepts, or present new ideas, alongside the capacity to optimize and integrate available resources, thereby fostering the capability to generate increased economic or societal value. Consequently, innovation and entrepreneurship emphasize "action," directed towards value generation and realization, with an emphasis on entrepreneurs utilizing their foundational skills to undertake valuable innovative entrepreneurial endeavors. On the other hand, innovation and entrepreneurship education prioritizes the development of individuals, emphasizing skill orientation rooted in personal qualities. It forms the foundational skills for innovative entrepreneurial practices, encompassing a continual process of trial and error within the context of innovation and entrepreneurship education. The ultimate goal is to cultivate the capacity for practical implementation. Innovation and entrepreneurship education align more closely with the foundational logic of disciplinary development and talent cultivation, thus bearing significant meaning and value for the establishment of innovative talent development models.

创新创业教育则是通过实施教育，使学生具备新思维、新发明或新描述的能力，以及对所拥有的资源进行优化整合，从而创造出更大经济或社会价值的过程。由此可见，创新创业重“事”，是以价值输出与实现为导向的具体工作，它更强调创业者在应具备的能力基础上开展创新创业活动并取得有价值的成果；而创新创业教育重“人”，强调人格素养下的能力导向，它是创新创业实践的能力基础，创新创业教育过程中的创新创业实践是一个不断“试错”“纠错”的过程，并以实现能力养成为目标。创新创业教育更加贴近学科建设和人才培养的底层逻辑，对于创新人才培养模式具有重要意义和价值。

Entrepreneurship education precisely aligns with the core principles of cultivating innovation abilities and entrepreneurial awareness, echoing the essence of the development of the new liberal arts. Under the guidance of values, integrating innovation and entrepreneurship into the academic discipline serves as a pivotal entry point into society. Only by swiftly translating newfound knowledge into practical productivity, employing innovation to drive entrepreneurship, and utilizing entrepreneurial outcomes to fuel further innovation, can a virtuous cycle of academic development be achieved. This cycle contributes significantly to the implementation of the nation's innovation-driven strategy and the progress of regional economic and societal development. Entrepreneurship education injects novel elements into the advancement of art disciplines, propelling the conversion of knowledge value into societal value through initiatives such as refining specialization, enhancing curriculum quality, and innovating approaches.

创新创业教育对于创新能力、创业意识的培养恰好呼应了新文科建设的主旨，明确了艺术教育的定位。在价值导向下，将创新创业作为学科融入社会的切入点，只有把新知识迅速转化为现实生产力，以创新驱动创业，以创业反哺创新，才能使学科建设实现良性循环，从而为国家创新驱动战略的实施和区域经济社会发展做出重要贡献。创新创业教育为艺术学科发展注入新元素，在专业优化、课程提质、模式创新等方面推动了知识价值向社会价值的转化。

Furthermore, the fusion of specialization and creativity constitutes a pivotal strategy for nurturing artistic innovation and entrepreneurship talent as well as enhancing artistic value. This integration involves infusing entrepreneurial thinking into the design of specialized course instruction, encompassing both curriculum design and teaching methods. This shift transforms specialized courses from teacher-centered instruction to collaborative learning between educators and students, leveraging the platform of specialized courses to cultivate students' innovative thinking and entrepreneurial abilities. The essence of art discipline development and innovation and entrepreneurship education lies in their "educational nature." Their logical starting point is "innovation," with the logical emphasis on "education." In the context of art disciplines, promoting the fusion of "specialization + innovation and entrepreneurship" education can cultivate their pioneering spirit, ignite their willingness to challenge and take initiative through innovative thinking, and instill qualities of self-realization and determination. Through the amalgamation of specialization and creativity, an artistic innovation and entrepreneurship talent cultivation system is constructed, thereby achieving societal recognition of the social value in the development of new liberal arts.

再次，专创融合是艺术创新创业人才培养和艺术价值提升的核心要领。专创融合是在专业课程教学设计中融入创业思维，从课程设计到教学方法，让专业课程从以教师为中心的教学转型为师生共创的学习，从而借助专业课程载体培养学生的创新思维与创业能力。艺术学科建设和创新创业教育的本质在其“育人性”，它们的逻辑起点在“创新”，逻辑重点在“教育”。就艺术学科而言，推动“专业+创新创业”专创融合教育，能够培养他们的开创性精神，激发他们运用创新思维敢于挑战、主动进取，追求自我实现的品质和意志力。通过专创融合，搭建艺术创新创业人才培养体系，实现新文科建设的社会价值认同。

SPEAKERS



Professor Fan Zhenkun

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However, there are still some shortcomings in the implementation of specialized and creative integration education in higher education. First, there are misconceptions. Some believe that the early implementation of innovation and entrepreneurship education affects students' focus on specialized learning, hinders the enhancement of professional abilities, and even some teachers consider specialized education and innovation and entrepreneurship education as two opposing forms of education, leading to the marginalization and trivialization of innovation and entrepreneurship education. Second, there is a deviation in the focus of work. Many universities' innovation and entrepreneurship efforts are solely measured by student-founded companies or competition awards, neglecting the core role of talent cultivation in innovation and entrepreneurship work and overlooking the underlying logic of specialization and innovation and entrepreneurship education. Additionally, the traditional professional education system lacks sufficient understanding of the real-world scenarios of industrial development, teachers lack the ability to address real societal issues, and institutions lack appropriate guidance and incentive policies. These issues also act as obstacles to the advancement of specialized and creative integration.

然而，高校推行专创融合教育尚存在一些短板，先是认识的误区，认为过早的推行创新创业教育影响了学生对专业学习的关注度，不利于专业能力的提升，甚至有老师认为专业教育和创新创业教育是两种对立的教育，将创新创业教育和实践矮化、低俗化。其次是工作重心的偏离，很多高校的创新创业工作以学生创办公司或赛事获奖为唯一标准，忽视了人才培养在创新创业工作中的核心地位，忽视了专业和创新创业教育的底层逻辑。另外，传统的专业教育体系对产业发展的现实场景了解不够、教师缺乏解决社会实际问题的能力、学校缺乏相应的导向和激励政策等问题也是影响专创融合推进的阻力。

In fact, advancing the integration of specialization and creativity is, from the perspective of higher education institutions, the merging of professional education and innovation education to establish a new talent cultivation system that aligns with the demands of modern society and industry development. This encompasses various aspects such as the concept of talent cultivation, objectives, curriculum framework, approaches and methods, practical platforms, assessment and evaluation, and more. From the students' standpoint, it refers to the integration of academic learning and innovative entrepreneurship education, enabling university students to adopt a learning and growth approach that aligns with the demands of modern society and industry development.

事实上，推进专创融合，从高校来讲，是将专业教育和创新教育两者融为一体，从而形成与现代社会需求、行业产业需求发展相适应的人才培养新体系。主要包括人才培养的理念、目标、课程体系、途径方法、实践平台、考核评价等方面；从学生来讲，是指大学生将专业学习与创新创业学习融为一体，从而形成与现代社会需求、行业产业需求发展相适应的学习和成长方式。

In response to the practical demands of constructing the new liberal arts, higher education institutions must adhere to industry demands, prioritize student development, and cultivate high-level applied talents for the new era who possess strong professional abilities, organizational and leadership skills, resource integration capabilities, a broad perspective, a spirit of dedication, responsibility, and a sense of crisis.

面对新文科建设的现实需求，高校推进专创融合要坚持以产业需求为导向，坚持以学生成长为中心，培养有较强专业能力、有一定组织领导能力、有一定资源整合能力的有格局、有奉献精神、有责任心、有危机感的新时代高水平应用型人才。

Regarding the opportunities and challenges of promoting the integration of specialization and creativity in higher education institutions, the diversity in the interplay between specialized skills, comprehensive qualities, and societal value within the realm of artistic disciplines grants them unique advantages in areas such as public aesthetics and social innovation. Artistic practice naturally embodies the genes of innovation and entrepreneurship. In the context of constructing the new liberal arts, propelling the specialized integration of artistic disciplines, and creating an innovative and entrepreneurial talent cultivation system for artistic disciplines, holds significant contemporary value for distinctive artistic disciplinary development and talent cultivation efforts.

就高校推行专创融合教育的机遇与挑战而言，艺术学科关注专业技巧、综合素养和社会价值之间的多元化特征，在大众美育、社会创新等方面具有独特的学科优势，艺术实践理应成为创新创业的天然基因。新文科建设背景下，推动艺术学科的专创融合教育，形成艺术学科创新创业人才培养体系，对于特色化的艺术学科建设和人才培养工作具有重要的时代价值。

The following will explore the pathways for cultivating innovative and entrepreneurial talents in artistic disciplines from three perspectives.

下面将从三个层面探讨艺术学科创新创业人才培养的路径。

(1) Discipline Level: Crossing Boundaries for Integrated Innovation

学科层面：突破学科边界的融合创新



SPEAKERS



Professor Fan Zhenkun

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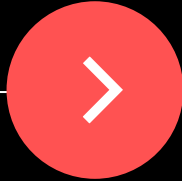
Third day



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The construction of artistic disciplines and innovation education complements social development. Art's involvement in social innovation is a significant proposition for innovation education, allowing it to achieve cross-disciplinary thinking that addresses the needs of society. Faced with the reality of society, both are guided by solving social issues and are not constrained by disciplinary boundaries. Tongji University's College of Design and Innovation started by promoting community-based social innovation and established a "committee"-style flattened management approach. All participants, including entrepreneurs, capital, departments, enterprises, and government, collectively pool resources, engage in management, optimize the ecosystem, and establish a shared and mutually beneficial mechanism for this platform. They have been integrating university and community since 2012. Through a series of "open" and "transparent" strategic projects, they gradually broke down the tangible and intangible "walls" between the college and the community. The "demands" behind these application scenarios can drive the conversion and application of scientific technology and serve as a crucial factor for attracting innovators and entrepreneurs to congregate around the school and its surroundings, helping them achieve their dreams and success.

艺术学科建设和创新创业教育在推动社会发展方面具有互补性，艺术介入社会创新是创新创业教育的重要命题，创新创业教育能够实现艺术面向社会需求的跨界思考。面对社会现实，它们都以社会问题的解决为导向，是没有学科界限的。同济大学设计创意学院从推动社区的社会创新出发，建立了一个“委员会”式的扁平化管理方式，所有参与方，包括创业者、资本、院系、企业、政府共同为这个平台汇聚资源、参与管理、优化生态，参与各成员之间建立了共享互益机制。他们从2012年开始推行大学与社区的融合，在与社区居民跨领域的融合和互动中，通过通一系列“开放化”“透明化”的战略项目，逐渐把学院和社区之间有形和无形的“围墙”打开。这些应用场景背后的“需求”可以倒逼科学技术的转化和应用，同时也是吸引创新创业者在学校及其周边集聚，帮助他们实现梦想、走向成功的重要因素。

(2) Professional Level: Innovative Professional Construction Driven by Entrepreneurship

专业层面：创新驱动创业的专业建设

The newly promulgated "Management Measures for Discipline and Professional Field Catalogs of Graduate Education" in 2022 stipulates that secondary disciplines and professional fields can be independently set and adjusted by degree-granting units within the authorized scope of first-level disciplines or professional degree categories, as stipulated. The decentralization of the authority to set majors reflects the flexibility of professional construction in adapting to social development needs. It encourages universities to conduct specialized construction of different disciplinary knowledge systems based on their own advantages, characteristics, the needs of the times, and the goals of comprehensive talent cultivation. In the context of the new liberal arts, the model for cultivating innovative talents in art aims to create "composite talents" with rational characters, aesthetic literacy, and noble personalities that span multiple disciplines. For instance, the Design School of Politecnico di Milano, with support from the Milan Municipal Government, established the DESIS lab, an international social innovation and sustainable design network organization. Through the ARNOLD interdisciplinary and international student and researcher collaboration project, they integrated interior design, urban space design, and service design, promoting cross-disciplinary research. The project aimed to use the power of art and design to inspire the Milan NOLO community and, based on social innovation design theory, achieve community social innovation and interior design education innovation through practical methods and tools from different design disciplines.

2022年新颁布的《研究生教育学科专业目录管理办法》中规定：二级学科与专业领域，由学位授予单位按有关规定在一级学科或专业学位类别学位授权权限内自主设置与调整。专业设置自主权的下放体现了专业建设在适应社会发展需求方面的灵活性，鼓励各高校根据自身的优势和特色，面向时代发展需要和综合人才培养目标，进行不同学科领域知识体系的专业建设。在新文科的视野中，艺术学创新人才培养模式，是为了铸造具有跨专业、跨学科的理性品格、审美素养和崇高人格的“复合型人才”。以设计学专业建设为例，米兰理工大学设计学院在米兰市政府的支持下，依托国际社会创新及可持续设计网络组织DESIS lab，联合多个国家的国际学生和研究员开展的ARNOLD多设计学科社会创新设计探索研究课题，就是整合了室内设计、城市空间设计和服务设计，进行了跨专业协同研究。该项目旨在以艺术和设计的力量激发米兰NOLO社区，以社会创新设计理论为基础，结合不同设计专业的实践方法和工具具体实现，达到社区社会创新和室内设计教育创新探索的目的。来自不同背景的设计团队与各利益相关者在共同愿景下协同设计，实现了服务设计、城市空间设计、室内设计等学科知识与实践的交叉与整合。

SPEAKERS



Professor Fan Zhenkun

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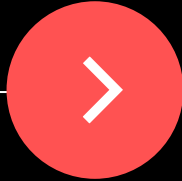


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The establishment of the School of Innovation Design at the China Academy of Art has shifted traditional design education from being "discipline-oriented" to "problem-oriented." This new model of cross-disciplinary construction has injected new vitality into design education in domestic universities, becoming a potent booster for design education. The school primarily focuses on the highly integrated innovative design disciplines of "Art, Technology, and Business." It offers three main specialities: Art and Technology, Industrial Design, and Digital Media Art, centred around the cultural resources, industrial characteristics, and advantages of the Yangtze River Delta region. Exploring new mechanisms for talent, teaching, management, and student development, the school integrates innovative resources in design education globally, innovates teaching and management mechanisms, and builds a cutting-edge and comprehensive innovative design discipline. It promotes internet-based smart manufacturing and design integration innovation and strives to create the "New Bauhaus" of the big data and smart media era. The undergraduate curriculum consists of two years of domain-specific knowledge learning and two years of institute-based learning. Students from various disciplines exchange ideas to cultivate their abilities in aesthetic judgment, social awareness, technical learning, and innovative breakthroughs. With a reference to real society and a focus on future expansion, the school achieves its goal of "integrating art and science, promoting interdisciplinary teaching, creating innovative communities, and reconstructing the humanistic aspects of design."

中国美术学院创新设计学院的设立，改变了传统设计专业教学的“学科导向”为“问题导向”，建立了跨专业建设的新模式，为国内高校的设计专业教学注入新的活力，成为设计教育的一剂强心剂。该学院以“艺术、科技、商业”高度融合的创新设计学科为主体，围绕长三角的文化资源以及产业特色和优势，开设艺术与科技、工业设计和数字媒体艺术三大专业。同步探索人才、教学、管理、育人的新机制，学院整合了全球设计教育的创新资源，创新教学、管理机制，打造前沿性、综合型的创新设计学科，推动以互联网为基础的智能制造和设计集成创新，着力打造大数据、智媒体时代的“新包豪斯”。创新设计学院本科教学由两年专业域内知识学习和两年研究院内学习组成。各专业学生充分融通，以培养学生“审美判断能力、社会感知能力、技术学习能力、创新突破能力”四大能力为目的。学院以真实社会为参照，以未来拓展为方向，以项目教学为手段，实现“着眼艺科融合，推动跨界教学，打造创新社区，重建设计人文”的学院目标。

(3) Curriculum Level: Transforming Knowledge Transmission into Method Integration in Specialized-Integrated Design
课程层面：变知识传输为方法导入的专创融合课程设计

Traditional disciplinary knowledge systems no longer suffice for the needs of the times. In the context of curriculum design, merely transmitting textual knowledge is insufficient; the integration of learning methods under cross-disciplinary backgrounds is required. In the case of design disciplines, curriculum design requires the systematic integration of general education and specialized courses. General education innovation and entrepreneurship courses should be supported by specific thematic projects, emphasizing research on shared issues like thinking, analysis, expression, and communication. Core professional courses emphasize the unity of individual capabilities and shared issues. For instance, the content of core courses in disciplines like Visual Communication Design, Environmental Design, and Industrial Design can be categorized as professional skill modules. These courses should incorporate innovation and entrepreneurship content related to specific themes, blurring the boundaries between professional skills and entrepreneurial behaviour through project-based approaches. An example is the creative design curriculum in the UK, which exemplifies the fusion of general and specialized education. Specialities such as art and design, humanities, engineering, computer applications, and media studies offer creative design courses. Although not core courses, design technology has become a popular course similar to music and art. In British universities, the boundaries between creative design disciplines and other disciplines are blurred, particularly in engineering and computer fields. While traditional engineering design enrollments have decreased, disciplines such as design and technology, computer game design, interaction design, multimedia design, and sports technology have seen a significant increase in enrollments.

传统的学科知识体系已然不能满足时代发展的需要，具体到课程设计中，不能仅仅停留在文本知识的传输上，它更需要跨领域学习背景下学习方法的导入。具体到设计专业而言，在课程建设中，需要将通识课和专业课做系统化的设计，通识的创新创业类课程要有专业的主题项目做支撑，强调思维、分析、表达、沟通等共性问题的研究；专业核心课强调个性能力与共性问题的统一，像视觉传达设计、环境设计、工业设计等专业核心课程的内容可归纳为专业技能模块，同时在课程中融入围绕特定主题进行的创新创业内容，通过项目导入的方式模糊专业技能和创业行为的界限，强调面对现实问题前提下方法的学习，推动专创融合的有效开展。英国的创意设计课程就充分体现了通识教育和专业教育的融合，艺术设计、人文学、工程学、计算机应用、传媒学等专业都开设了创意设计课程，虽然不是核心课程，但设计技术已成为与音乐、艺术一样受欢迎的课程。在英国的高校中，创意设计学科与其他学科边界很模糊，尤其在工程和计算机领域。传统的工程设计招生减少了，但是设计与技术、计算机游戏设计、交互设计、多媒体设计和运动技术等学科招生人数剧增。

SPEAKERS



Professor Fan Zhenkun

First day

Second day

Third day



University of East London



山东管理学院

SHANDONG MANAGEMENT UNIVERSITY

Cultivating artistic innovation and entrepreneurial talents in the context of new liberal arts should be rooted in social value orientation, strengthen problem awareness, and promote specialized integration and cross-disciplinary fusion. Art needs to leverage its strong innovation genes and deeply integrate professional education with entrepreneurial education. This integration should extend throughout the entire innovation-entrepreneurship-industry chain to support economic and social development, promoting the development of uniquely Chinese modernization.

新文科建设背景下艺术创新创业人才培养，要植根社会价值导向，强化问题意识，推进专创融合、跨界融合。艺术需要利用其良好的创新基因，推动专业教育只有与创业教育深度融合并落实到创新链、产业链与产业链全环节，发挥人才培养优势支撑经济与社会发展的要求，推动中国式现代化的发展。

Thank Everyone
非常感谢大家



SPEAKERS

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Second day

Third day



University of
East London



Eva Fang

Academic Director at Winland M50 Art Centre

Eva is the Academic Director at Winland M50 Art Centre and graduated from the University of Arts London Design Maker program. During her undergraduate years, she had the privilege of participating in the prestigious London New Designer (ND) and One Year On exhibitions held at the Business Design Centre. She was nominated and honoured by the Vodka Company for exceptional product design.

Over the past 8 years since graduation, her main focus has been on curriculum development, market activities, and online training programs. Currently, Winland M50 Art Centre's international education system incorporates the essence and finest courses from top institutions in Europe and the Americas. The centre is dedicated to providing education in various fields, including A-Level Art and Design education for British high school students, portfolio guidance for art students, music and art education, language proficiency enhancement, as well as academic and career planning for the field of art and design.

We are committed to helping students plan their suitable academic paths in advance, enabling them to gain practical skills and enhance their artistic abilities in their chosen disciplines. By combining career guidance, we assist students in improving their professional practice through courses and extracurricular internships, paving the way for them to continue their studies at world-renowned art institutions

文蓝M50艺术中心学术负责人，毕业于伦敦艺术大学的Design Maker专业，曾在本科三年级参加了全英 Business Design Centre平台举办的伦敦新锐设计展(ND)及新晋设计展(One Year On)中被伏特加总公司主题系列提名荣获产品设计奖项。毕业后8年期间主要参与帮助研究课程研发、市场活动方案、线上培训等。目前文蓝M50艺术中心的国际教育体系融入了欧美TOP院校精髓与精华课程，是专注于英国高中A-Level艺术与设计学科教育、艺术作品集指导、音乐艺术教育、语言能力提升以及艺术设计领域学业规划与求职。我们会帮助学生提前规划自身适合的专业升学导向，从中得到艺术专业领域能力的实践及提升；结合职业规划指导帮助学生通过课程及课外实习提升专业实践能力，进而开通到世界顶级艺术类院校深造的途径。

SPEAKERS



Eva Fang

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Today, I am delighted to share with you the projects of Winland M50 Art Centre at UEL's East London Art Forum event. The presentation will be divided into five sections, providing an overview of Winland Art Center, my personal background, our courses, and the advantages we offer. Additionally, we will explore the environment and career planning at our M50 Winland Center.

今天很开心为UEL东伦敦大学艺术论坛活动为大家分享文蓝M50艺术中心的项目，首先我们来看下今日演讲的context内容会分为五块部分介绍下文蓝艺术中心为大家介绍一下，分别是我的个人简介、文蓝艺术中心概述、我们的课程和优势具体有哪些？另外就是，我们m50文蓝中心的环境与职业规划部分。

Allow me to introduce myself as well. I graduated from the University of the Arts London with a major in Design Maker and have eight years of experience in this industry. Currently serving as the head of Winland Art Education, I was nominated for a product design award at the London New Design Exhibition (ND) and Emerging Design Exhibition (One Year On) hosted by the Business Design Centre during my third year of undergraduate studies. Over these eight years, I have been involved in research course development, marketing activities, and online training to assist more students in applying to top art schools. Our international education system at Winland Art has incorporated the essence of courses from renowned art schools in Europe and America, focusing on A-Level art and design education, music art education, language proficiency enhancement, and academic planning in the art and design field.

请允许我介绍一下我自己，我是毕业于伦敦艺术大学：Design Maker专业。在这个行业8年经验，为目前文蓝艺术教学负责人，曾在本科三年级参加了全英 Business Design Centre平台举办的伦敦新锐设计展(ND)及新晋设计展(One Year On)中被伏特加总公司主题系列提名荣获产品设计奖项。毕业后这8年期间通过参与帮助研究课程研发、市场活动方案、线上培训，来帮助更加多的同学申请到顶级艺术名校。目前文蓝艺术的国际教育体系融入了欧美艺术名校的精髓与精华课程，是专注于英国高中A-Level艺术与设计学科教育，音乐艺术教育、语言能力提升及艺术设计领域学业规划。

Firstly, let me introduce the development of Winland M50 Art Centre, which is affiliated with Sower International Education Group. We specialize in providing personalized solutions for students' artistic and design study abroad needs, coupled with professional future career planning. As an official authorized course center and test venue for Edexcel, we offer professional guidance for students applying to art and design programs. Our international education system incorporates the essence of top European and American schools, ensuring successful admission to prestigious art schools while enhancing students' practical and artistic capabilities.

接下来为大家简单了解下文蓝M50艺术与设计留学中心的发展，隶属Sower International Education Group，针对艺术及设计留学需求的学生提供个性化方案以及结合专业的未来求职规划。我们不仅作为Edexcel考试局官方授权课程中心和考点，针对申请艺术及设计类专业的学生进行专业辅导；同时文蓝艺术的国际教育体系融入了欧美TOP院校精髓与精华内容，在保证学生成功入学艺术名校的同时，帮助学生得到艺术专业领域能力的实践及提升。

Next, let's discuss the advantages of Winland M50 Art Centre and its courses. We have assembled a team of world-renowned tutors, with strong expertise in supporting students' study abroad plans, gaining trust and support from British universities. Collaborating with industry giants in the art field, such as Trojan Design and Medtronic, we go beyond portfolio coaching and focus on students' future career planning, combining learning with career development. We provide internship opportunities, enriching students' practical experiences and design skills. Upon completing their foreign academic courses, we can recommend students for internships at Fortune 500 companies, achieving integrated education, training, and employment services.

那我们来说说文蓝M50艺术设计与发展中心的课程与目标到底有哪些优势呢？

在导师团队上，我们集结了世界顶尖名校毕业的师资，而且同时拥有强大且专业的升留学支持，深得英国高校的信赖与支持。同时我们和艺术领域行业巨头公司合作，例如木马设计，美敦力公司等。艺术板块不局限于作品集辅导，更注重学生未来的职业规划，学习与职业规划相结合。为学生提供实习机会，丰富实习经验和实战设计能力。在完成国外的学业课程之后，我们可为学生推荐到世界500强企业的实习机会，实现了教育培训和求职一体化服务。

SPEAKERS



Eva Fang

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A conducive learning environment and nurturing artistic talents play a crucial role in students' academic atmosphere. Our Winland M50 Art Centre is ideally situated in Shanghai's advantageous location on Moganshan Road, Putuo District. The center is enriched with numerous art resources and exhibition spaces, providing students with close encounters with art, learning, and artistic exploration. The Winland M50 Art Centre in Shanghai was previously a textile factory, and after transforming into an art park, it has attracted over 140 art studios, galleries, and university art colleges, creating a vibrant artistic atmosphere.

很好的教学环境及艺术造诣的养成也对于学生有着重要的学习氛围，我想给大家展示一下文蓝M50艺术中心坐落于上海极为优势的地理位置；诞生于上海的文蓝艺术留学，汇集众多艺术资源与展览空间，为了让更多同学能近距离地接触艺术、学习艺术、玩转艺术，特别选择在位于：上海市普陀区莫干山路50号。这里曾经是上海的粗纺厂厂房，在成为艺术园区之后，曾先后引进了140余家艺术工作室、画廊、大学美术学院，艺术氛围十分浓厚。

During visits and studies at Winland M50 Art Centre, students can also enjoy exhibitions, witnessing the historical changes of Shanghai over the past century, which provides inspiration and research exploration for their own art projects. The interior space design of Winland M50 Art Centre was co-created by renowned designers Ding Wei and Li Jie from Trojan Design. Guided by the concept of "advancing in four-dimensional spaces," the designers meticulously considered the physical, psychological, cultural, and integration aspects of the art center, preserving the industrial heritage while creating a rich and warm environment. The space design also includes a display wall showcasing the top five recommended art disciplines, providing a detailed classification of majors and core courses offered by overseas institutions, along with career development advice for each major, making it easy for students to plan their artistic academic journey.

同学们来文蓝M50艺术中心参观学习的同时，就能顺便看展，感受上海过去百年来的沧桑。也为自己的作品项目提供了很好的艺术鉴赏的启发与调研探索能力。在文蓝M50艺术中心内部的空间设计方面，我们邀请到了我们合作企业木马设计著名设计师丁伟、建筑设计师李杰共同打造。两位设计师以“推动四度空间”为设计理念，在艺术中心的物理空间、心理空间、文化空间、融合空间四个维度不断推敲；最终，既在空间中保留了建筑工业的遗存，也通过设计让整个空间变得丰富、温暖。文蓝M50艺术中心在空间设计的过程中，也对不同的艺术学科专业做了非常详尽的总结归纳：我们中心的五大推荐热门专业中进行了墙面的网红展示墙，对海外院校不同艺术学科下设的专业与核心课程进行了详细的分类；还对各个学科所对应的顶尖院校和专业项目进行了匹配，并且给出了相关的就业发展规划建议，不同专业对应的职业路径一目了然：空间的墙面也可以为了让大家能够更加直观地看到每个专业要如何申请、毕业后会有怎样的产出，从而更好地规划自己的艺术升学道路。

Currently, Winland M50 Art Centre integrates four major course systems, including A-Level Art & Design and international high school art courses, art undergraduate and postgraduate portfolio coaching, English language proficiency courses, and art academic planning and career services.

目前文蓝M50艺术与设计中心已经融合了四大课程体系，分别为A-Level Art & Design与国际高中艺术课程、艺术本科及硕士留学作品集辅导、英语课语言能力提升课程、艺术领域学业规划与求职服务课程。

Our A-Level International Art and Design course at Winland covers art/craft and design, fine art, photography, 3D design, and image communication and textile design. We provide precise planning and corresponding 1-to-1 or group training based on students' different undergraduate major preferences.

作为文蓝留学的A-Level国际课程艺术设计课程包含了艺术/工艺与设计、纯艺术、摄影、3d设计、图像传播与纺织品设计，我们会根据每个学生不同的本科精准专业进行规划及做对应的具体1v1或者班课课程培训。

Next, we will showcase examples of A* grade portfolios in A-Level Art and Design at Winland. Through these case studies, we will understand that A-Level art design produces works through self-proposition and proposition-based assessments. For the Art & Design subject, Edexcel also provides four assessment objectives, which align closely with the criteria used by European and American art schools during their admissions process.

接下来会大家展现下文蓝艺术A-Level艺术与设计的A*等级的案例展示。通过具体案例的初步展示，我们需要了解到A-Level艺术设计通过自命题和命题考核方式来进行作品的产生，对于Art & Design科目，爱德思考试局也给出了4项评估标准(Assessment Objectives)，这也与欧美艺术院校在招生时的标准基本一致。

SPEAKERS



Eva Fang

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文蓝

In addition to focusing on international art course content, we also offer comprehensive portfolio coaching and training for students planning to apply to overseas art or design colleges for their undergraduate or postgraduate studies. Art portfolios are targeted collections of creative works, typically consisting of 4-5 projects that emphasize creativity, internationalization, and critical thinking. We comprehensively cover art portfolios in various disciplines, including fine arts, fashion, design, art business, and film, providing students with various options for their portfolio specialization. We have meticulously designed professional courses that guide students through the entire artistic process, from finding inspiration and defining themes to research, analysis, concept development, model/sketch refinement, and final presentation. The portfolios' content showcases details in terms of inspiration, development points, development process, outcomes, and final outcomes. Sketchbooks are required for both undergraduate and postgraduate applications in the UK. Undergraduate portfolios must reflect students' ideas and potential, while postgraduate portfolios have stricter requirements, placing significant emphasis on details, process, research, and critical thinking.

当然，除此之外，我们不仅仅只致力于国际艺术课程内容，同步对于本硕需要计划申请海外的艺术或者设计类院校的学生，也会有全面的艺术本科及硕士留学作品集课程进行辅导与培训，艺术作品集是指针对性创作的作品集合；一般由4-5个Project组成，区别于一般的素描、国内院校课堂作品，毕业设计艺术留学作品集需要有创意、国际化、批判性思维。我们文蓝艺术设计全面涵盖了纯艺术、时尚类、设计类、艺术商科类、影象类等艺术设计方向的作品集专业选择；而在当下流水线作品集，一本风格性专业作品集主要创作过程要素我们文蓝艺术也是通过精心的专业课程进行了全方位的教学系统与课程研发，通过引导学生从项目课程过程通过寻找灵感 / 思考主题-调研-分析-发展概念-深化概念-模型 / 草图深入化-制作与发展-成品-排版项目一系列系统艺术作品培训课程到最终的产出及申请规划。细节的来谈一谈其实作品集内容上要从inspiration-development point-development process-outcome-final outcome详细展现。英国无论本科研究生都需要准备sketchbook。本科作品集一定要体现学生的想法和潜力，研究生作品集要求比较严格，对于细节和过程性和研究性都很注重。

I am thrilled to have shared today's presentation on the development, courses, academic planning, and the space at Winland M50 Art Centre. I hope this has provided you with a more comprehensive understanding of our offerings and the development of our center.

很开心为大家分享了今日展现的文蓝M50艺术与发展中心的发展、课程、升学规划及空间。希望大家可以更直观和全面的了解到今日所分享的内容及中心企业的发展

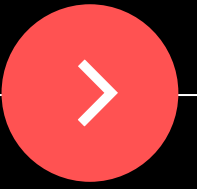




University of
East London

Dr Rosemary Stott

Dean of Arts Creative Industry



Dr Rosemary Stott is the Dean of the School of Arts and Creative Industries at the University of East London. An experienced academic leader and researcher, she has held a variety of leadership roles in the UK and internationally, including recent roles as Director of Education and Experience for Arts and Creative Industries and Head of the Department of Media at the University of East London (2020–2022) and Head of Learning Innovation at Ravensbourne University London (2012–2020). Dr Stott's research interests are in digital technologies for learning and teaching, curriculum innovation and lecturer engagement. She is an internationally recognised scholar in East German film and television (DEFA) and in cultural transference across a variety of global contexts.

Dr Rosemary Stott是伦敦东部大学艺术与创意产业学院的院长。她是一位经验丰富的学术领袖和研究员，在英国和国际上担任过多种领导职务，包括最近担任伦敦东部大学艺术与创意产业学院的教育与体验总监以及媒体系主任（2020年-2022年），以及Ravensbourne伦敦大学的学习创新主任（2012年-2020年）。Dr Rosemary Stott的研究兴趣包括数字技术在学习与教学中的应用，课程创新和讲师参与。她是东德电影和电视（DEFA）以及在各种全球背景下的文化传承方面备受国际认可的学者。

SPEAKERS

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DR ROSEMARY STOTT



University of East London

As we draw the curtains on this inspiring forum, I want to extend immense gratitude and pride. The past few days have been a celebration of creativity, innovation, and the unbreakable spirit that defines our journey in the world of arts and design.

随着这个鼓舞人心的论坛的落幕，我要深表感激和自豪。过去的几天是对创造力、创新和无法动摇的精神的庆祝，这些精神定义了我们在艺术和设计领域的旅程。

Throughout this forum, we have witnessed the power of imagination come to life through various mediums and perspectives. We have explored the intricate dance between aesthetics and functionality, the interplay between tradition and modernity, and the ever-evolving landscape that defines our fields.

在整个论坛中，我们目睹了想象力的力量通过不同的媒介和观点得以实现。我们探索了美学与功能之间的复杂舞蹈，传统与现代之间的相互作用，以及定义我们领域的不断变化的景观。

From the runways of fashion to the blueprints of architectural marvels, from the screens that shape our media landscape to the spaces that define our environments, we have witnessed the transformative power of art and design. The dedication of our educators and the unwavering support of our current and potential partners have all contributed to this enriching experience.

从时尚舞台到建筑奇迹的蓝图，从塑造我们媒体景观的屏幕到定义我们环境的空间，我们目睹了艺术和设计的变革力量。我们的教育者的奉献和我们现有及潜在合作伙伴的坚定支持都为这次丰富的经验做出了贡献。

But as this chapter comes to an end, let us not see it as a conclusion, but rather as a stepping stone toward even greater horizons. The connections made, the insights gained, and the friendships forged during this forum are the seeds that will grow into collaborations that transcend borders and disciplines. The experiences shared here will ripple outward, igniting new dialogues and sparking fresh ideas.

但随着这一章的结束，让我们不要把它看作是一个结束，而是一个通向更大视野的垫脚石。在这个论坛期间建立的联系、获得的洞见和建立的友谊，都是将成长为超越国界和学科的合作的种子。在这里分享的经验将产生涟漪，引发新的对话，激发新的想法。

As we return to our respective institutions, let us carry with us the inspiration we've found within these walls. Let us continue to challenge ourselves, to question conventions, and to push the boundaries of what we thought was possible. Our pursuit of knowledge and creativity is boundless, and it's up to us to shape the future of arts and design education.

当我们回到各自的学校时，让我们带着我们在这些墙壁内找到的灵感。让我们继续挑战自己，质疑传统，推动我们认为可能的界限。我们对知识和创造力的追求是无限的，我们有责任塑造艺术和设计教育的未来。

In closing, I want to extend my heartfelt appreciation to every participant, speaker, organiser, and supporter who has made this forum a resounding success. Remember that art and design have the power to shape perceptions, challenge norms, and inspire change. Let us go forth with the same passion that has animated our time here, and let our collective journey be one that enriches not only our lives but the world at large.

最后，我要对每一位参与者、演讲者、组织者和支持者表示诚挚的感谢，正是你们使这个论坛取得了巨大的成功。请记住，艺术和设计有着塑造观念、挑战规范、激发变革的力量。让我们怀着与我们在这一度过的时光一样的激情前行，让我们的共同旅程丰富不仅仅是我们自己的生活，也是整个世界的生活。

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